

Juniors - Academic Music Course		
	Aural & Music History	Concert Celebration
AUTUMN TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Music of the Late Baroque Era</u> Bach: 2/3 Part Inventions • <u>Russian Ballet Music</u> Tchaikovsky: Nutcracker 	<p>Planning</p> <p>Pupils choose an overall theme for a concert, work out a concert management team, identifying a charity to support and work with tutors to develop group work, marketing, management and leadership skills. This work is continuously assessed.</p> <p>Composing</p>
SPRING TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Classical Music of the Late 18th Century</u> Mozart: Eine Kleine Nachtmusik or Haydn 'Joke' Quartet <p><u>Music of the 20th Century</u></p> <p>Prokofiev: Peter and the Wolf</p>	<p>Each pupil composes their own piece of music linked to the overall theme for an ensemble within the class. Selected rehearsals are assessed.</p> <p>Rehearsing</p> <p>Pupils learning how to rehearse new music constructively, resolve conflict and refine compositions. Selected rehearsals are assessed.</p> <p>Performance</p>
SUMMER TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Programmatic/ Symphonic Music of the Late Romantic Era</u> Saint-Saens: Carnival of the Animals 	<p>Pupils are assessed in different tasks relating to a final concert – performance of pieces, stage management, lighting, presentation, audience development, marketing and group dynamics.</p> <p>Concert Celebration Trophy awarded to the group with the highest assessment ratings throughout the project.</p> <p>'Oscars' are awarded for individual tasks</p>
Aural		
All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural.		
Resources		
<p>Course Books:</p> <ul style="list-style-type: none"> • Scores and recordings of set works <p>Web Resources:</p> <ul style="list-style-type: none"> • Grove online dictionary: www.oxfordmusiconline.com • Naxos.com: www.naxosmusiclibrary.com 		

Year 7 - Academic Music Course

	Aural & Music History	Composition
AUTUMN TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Music of the Late Baroque Era</u> J.S. Bach: Orchestral Suite No.2 <p>Music Theory</p> <ul style="list-style-type: none"> • All students work through either Grade 5 or Grade 6 ABRSM Theory workbooks 	<p>Motif development Pupils create a composition entitled 'A Motif goes for a walk'. The motif is provided.</p> <p>Structural 'A Minute of Silence' – pupils create a composition starting from a soundscape.</p> <p>Pitch Pupils create a composition based on an original scale</p> <p>Word setting and writing for voice Pupils create a composition for Christmas/Winter/New Year</p>
SPRING TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Music of the Classical Era</u> Mozart: Clarinet Concerto • <u>Instruments of the Orchestra</u> Britten: Young Persons Guide to the Orchestra 	<p>Rhythmic Pupils create a composition based on experimentation using rhythmic cells</p> <p>Texture and timbre Pupils create an ensemble piece using group improvisation as a starting point</p> <p>Concert Celebration (see Junior SOW)</p> <ul style="list-style-type: none"> • Planning • Composing
SUMMER TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> • <u>Programmatic/ Symphonic Music of the Late Romantic Era</u> Mussorgsky/Ravel: Pictures at an Exhibition <p>Music Theory</p> <ul style="list-style-type: none"> • Students may take the Grade 5 or 6 theory examination if they wish in the summer session 	<p>Concert Celebration (see Junior SOW)</p> <ul style="list-style-type: none"> • Planning • Composing • Rehearsing • Performing

Aural

All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural.

Resources

Course Books:

- Scores and recordings of set works

Web Resources:

- Grove online dictionary: www.oxfordmusiconline.com
- Naxos.com: www.naxosmusiclibrary.com

Year 8 Academic Music Course		
	Aural & Music History	Composition
AUTUMN TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> <u>The Baroque Oratorio</u> Handel: The Messiah <u>Keyboard Music of the Late Baroque</u> J.S. Bach: The Well-Tempered Clavier <p>Music Theory All students work through the appropriate ABRSM theory book.</p>	<p>Rhythmic - 'Rhythms with patterns' project Pupils create compositions starting from ostinati and leading to simple isorhythms</p> <p>Pitch Pupils create compositions based on pentatonic, chromatic, whole-tone and octotonic scales</p> <p>Intervals and chords – from triads to clusters. Pupils create compositions based on single-interval chords</p> <p>Word setting Pupils complete exercises and compositions based on 'The Night Mail'</p>
SPRING TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> <u>The Classical Symphony</u> Haydn: Symphony No. 101 'Clock' <u>Opera in the Classical Era</u> Mozart: The Magic Flute 	<p>Development Pupils explore changing one musical idea into another</p> <p>Timbre and texture Working in groups, pupils use common starting points and improvisation to create a set of variations</p> <p>Concert Celebration (see Junior SOW)</p> <ul style="list-style-type: none"> Planning Composing
SUMMER TERM	<p>Music History: Set Works</p> <ul style="list-style-type: none"> <u>Romantic Orchestral Music of the early 19th Century</u> Mendelssohn: The Hebrides Overture <p>Music Theory Students may take the appropriate ABRSM theory examination if they wish in the summer session.</p>	<p>Concert Celebration (see Junior SOW)</p> <ul style="list-style-type: none"> Planning Composing Rehearsing Performing
Aural		
All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural.		
Resources		
<p>Course Books:</p> <ul style="list-style-type: none"> Scores and recordings of set works <p>Web Resources:</p> <ul style="list-style-type: none"> Grove online dictionary: www.oxfordmusiconline.com Naxos.com: www.naxosmusiclibrary.com 		

Year 9 - Academic Music Course		
	Aural & Music History	Composition/Arts Award
AUTUMN TERM	<p>Music History:</p> <ul style="list-style-type: none"> • <u>The Baroque Keyboard Suite:</u> J.S. Bach: French Suites • <p>Music Theory</p> <ul style="list-style-type: none"> • All students work through either the Grade 6 or Grade 7 ABRSM theory book 	<p>Pupils complete a course leading to the Bronze level Arts Award</p> <p>Arts Award Pupils plan their own personal timeline/choose specific topics/begin researching and preparing their own work in the following areas:</p> <ul style="list-style-type: none"> • Arts Hero • Skill Sharing • Take Part • Go to an Event <p>Composition</p> <ul style="list-style-type: none"> • Pupils complete short exercises using rhythmic and melodic development <p>12 note series</p> <ul style="list-style-type: none"> • Pupils analyse works by Schoenberg, Berg and Webern and compose a piece using serial techniques
SPRING TERM	<p>Music History:</p> <ul style="list-style-type: none"> • <u>The Development of the Symphony in the Classical Era</u> Beethoven: Symphony No. 5 <p><u>Variation Form</u> Brahms/Haydn Variations</p>	<p>Arts Award</p> <ul style="list-style-type: none"> • Pupils continue to research and develop their own personal topics <p>Composition</p> <ul style="list-style-type: none"> • Pupils complete short exercises using textural, timbral and structural elements <p>Film Score</p> <ul style="list-style-type: none"> • Pupils choose a short film and compose a musical score
SUMMER TERM	<p>Music History:</p> <ul style="list-style-type: none"> • <u>Opera of the Late 19th Century</u> • Bizet: - Carmen <p>Music Theory</p> <ul style="list-style-type: none"> • Students may take the Grade 6 or 7 ABRSM theory examination if they wish 	<p>Arts Award</p> <ul style="list-style-type: none"> • Pupils complete their Arts Award folios • Presentation to members of Year 8 and staff • External moderation
Aural		
All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural.		
Resources		
<p>Course Books:</p> <ul style="list-style-type: none"> • Scores and recordings of set works <p>Web Resources:</p> <ul style="list-style-type: none"> • Grove online dictionary: www.oxfordmusiconline.com • Naxos.com: www.naxosmusiclibrary.com • Arts Award: www.artsaward.org.uk 		

Year 10 - Academic Music Course

All pupils take GCSE Music at the end of Year 10 (2MU01)

	Aural & Music History	Composition
AUTUMN TERM	<p>Music History: Set Works</p> <p>Area of Study 1 – Western classical music 1600-1899</p> <ul style="list-style-type: none"> • <i>Handel</i>: Chorus: And The Glory of The Lord from Messiah, HWV 56 • <i>Mozart</i>: 1st Movement from Symphony No. 40 in G minor, K. 550 • <i>Chopin</i>: Prelude No 15 in D flat major, Op. 28 <p>Area of Study 2 – Music in the 20th century</p> <ul style="list-style-type: none"> • <i>Schoenberg</i>: Peripetie from Five Orchestral Pieces, Op. 16 • <i>Bernstein</i>: Something's Coming from West Side Story • <i>Reich</i>: 3rd Movement (fast) from Electric Counterpoint 	<p>Composition 1:</p> <ul style="list-style-type: none"> • Duo composition for own instrument and one from a different 'family' e.g. piano and violin, flute and double bass. A score and recording is produced.
SPRING TERM	<p>Music History: Set Works</p> <p>Area of Study 3 – Popular music in context</p> <ul style="list-style-type: none"> • <i>M Davis</i>: All Blues from the album Kind of Blue • <i>J Buckley</i>: Grace from the album Grace • <i>Moby</i>: Why Does My Heart Feel So Bad? From the album Play <p>Area of Study 4 – World music</p> <ul style="list-style-type: none"> • <i>Capercaillie</i>: Chuir M' Athair Mise Dhan Taigh Charraideach (Skye Waulking Song) from the album Nàdurra • Rag Desh 	<p>Composition 2:</p> <ul style="list-style-type: none"> • A composition inspired by music from a different culture chosen by the pupil. A score and recording is produced.
SUMMER TERM	<ul style="list-style-type: none"> • Revision and Exam Preparation: Practice papers and revision aids 	<ul style="list-style-type: none"> • Post examination – creating musical arrangements of well-known pieces from the mid 20th century for performance in community events.

Aural

All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural and musicianship examinations.

Resources

Course Books:

- Edexcel GCSE Anthology of Music ed. Winterson (Peters)
- GCSE Music textbook by Arkell and Martin (Pearson)
- GCSE Revision Guide by Alan Carlton (Rhinegold)

Web Resources:

- Edexcel GCSE website: www.edexcel.com/quals/gcse/gcse09/music

Year 11 - Academic Music Course		
	Music Harmony/Music History	Outreach
AUTUMN TERM	<p>Music History: Set works Byrd <i>Mass for 4 Voices</i> Monteverdi <i>Vespers - 1610</i></p> <ul style="list-style-type: none"> Students study the set works in depth through musical analysis of the scores. They also study related works within the specific periods Students attend performances of the pieces and perform some of the music within class lessons <p>Music Harmony</p> <ul style="list-style-type: none"> Identifying keys and modulation to related keys (major and minor) Functional chords (I, IV V⁷) and their inversions plus the use of VI and II⁷b Non-chord notes: passing notes, auxiliary notes, anticipation, appoggiatura, suspensions. 	<p>Introduction to outreach training</p> <ul style="list-style-type: none"> Present musical topics to children in a way that is engaging and instructive Assimilating material to use in outreach projects – compositions, arrangements, songs Visiting a local primary school to run a project Arranging Christmas carols for large ensembles Visiting Sheltered Schemes to perform carols
SPRING TERM	<p>Music History: Set work Schumann <i>Dichterliebe</i></p> <ul style="list-style-type: none"> Musical analysis of the song cycle Comparison of performances and other songs written by Schumann and Schubert The study of songs written for children Consideration of songs used for outreach and how they can be taught and directed <p>Music Harmony:</p> <ul style="list-style-type: none"> Four part harmony: Perfect cadences using conventional chord progressions (ii7b - V-I and Ic-V-I) Introduction to Bach chorale harmonization 	<p>Teaching and mentoring</p> <ul style="list-style-type: none"> Each pupil works with a child selected from a local primary school, composing a duo Pupils work in mixed ensembles with primary children to perform a musical arrangement of a well-known piece The Purcell School Community Festival – duos and ensemble pieces to be performed and evaluated by adjudicators
SUMMER TERM	<p>Music History: Set works Brahms <i>German Requiem</i> Britten <i>Peter Grimes</i></p>	<p>Year 11 Children’s Concert</p> <ul style="list-style-type: none"> Year 11 pupil team members work together to create, run and present a concert suitable for children, which is performed for local primary schools
Aural		
All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their ‘inner’ ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural and musicianship examinations.		
Resources		
Course Books:		
<ul style="list-style-type: none"> Scores and recordings of set works 		

Year 12 AS Music Course (Edexcel 8MU01)		
	Understanding Chords and Lines (6MU03)	Composition(6MU02) & Music History (6MU03)
AUTUMN TERM	<ul style="list-style-type: none"> Identifying keys and modulation to related keys (major and minor) Functional chords (I, IV V⁷) and their inversions plus the use of VI and II^{7b} Non-chord notes: passing notes, auxiliary notes, anticipation, appoggiatura, suspensions. 	<p>Composition This section of the examination is taught as a modular course consisting of 12 lessons taught over a 6-week period. One composition is written to a brief published by Edexcel (see web link below) in 14 hours of 'controlled conditions' during composition lessons.</p> <p>Music History Set Works are grouped into two areas of study, Instrumental Music and Vocal Music.</p> <p>Instrumental Music 2013 Mozart - Piano Sonata K. 333 Poulenc - Sonata for Horn, Trumpet and Trombone Debussy - Prélude à l'après midi d'un faune Reich - New York Counterpoint</p> <p>Vocal Music 2013 Dowland - Flow my teares Monteverdi - Ohimè, se tanto amate Schubert - Der Doppelgänger Howlin' Wolf - I'm leavin' you Van Morrison - Tupelo Honey Tavener - The Lamb</p>
SPRING TERM	<ul style="list-style-type: none"> Perfect cadences using conventional chord progressions (including ii7b - V-I and Ic-V-I) Introduction to Bach chorale harmonization Identifying functional chord progressions: Cadences and circle of 5ths 	
SUMMER TERM	<ul style="list-style-type: none"> Further practice and development of four-part exercises Identification of keys, chords and cadences in examination question 	<ul style="list-style-type: none"> Revision Completion of practice questions as examination preparation Completion of sleeve note for composition under controlled conditions
Aural		
All pupils follow a spiral aural curriculum designed to develop their general musicianship skills and nurture their 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis and the requirements of all ABRSM graded aural and musicianship examinations.		
Resources		
<p>Course Books:</p> <ul style="list-style-type: none"> Edexcel AS Music Revision Guide by Alistair Wightman(Rhinegold), Harmony in Practice by Anna Butterworth (ABRSM) & Edexcel Anthology of Music (Edition Peters) <p>Web Resources:</p> <ul style="list-style-type: none"> The Edexcel website contains information about the examination, composition briefs, past papers and revision notes: www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx 		

Year 13 A2 Music Course (Edexcel 9MU01)

	Composition/Compositional Techniques (6MU05)	Aural & Music History (6MU06)
AUTUMN TERM	<p>Bach Chorales:</p> <ul style="list-style-type: none"> • Revision of basic chorale formulae • Useful patterns for the middle of chorale phrases • Managing modulations effectively • Using chromatic chords effectively • Exploring complex part writing and melodic decoration <p>Composition:</p> <ul style="list-style-type: none"> • One composition is written to a brief published by Edexcel (see web link below) in 14 hours of 'controlled conditions' during composition lessons 	<p>Music History:</p> <ul style="list-style-type: none"> • Instrumental music of Late Renaissance/Early Baroque (Holborne) • Polychoral style and Lutheran Church Music (Gabrieli & J.S.Bach) • Chamber Music in Classical & Romantic Era (Haydn & Brahms) • Gamelan (Bali) <p>Aural:</p> <ul style="list-style-type: none"> • Aural dictation practice, identification of cadences and modulations to related keys • Identification of all diatonic chords in root position and inversions, standard chromatic chords, including diminished sevenths, augmented sixths and Neapolitan sixths
SPRING TERM	<p>Bach Chorales:</p> <ul style="list-style-type: none"> • Tackling whole chorales <p>Baroque two-part counterpoint: Adding a melody above a figured bass line</p> <ul style="list-style-type: none"> • Revision of figured bass notation • Identifying and using melodic decorations • Cadence patterns • Manipulating motifs, including motivic transformation, inversion and sequential writing • Adding a figured bass line below a melody line 	<p>Music History:</p> <ul style="list-style-type: none"> • Towards a new musical language (Debussy & Poulenc) • Music for Film (Bernstein & Goldsmith) • Minimalism (Reich) • Jazz (Miles Davis) <p>Aural:</p> <ul style="list-style-type: none"> • Practice of A2 dictation questions • Aural dictation practice, identification of cadences and modulations to related keys
SUMMER TERM	<p>Bach Chorales and Baroque two-part counterpoint:</p> <ul style="list-style-type: none"> • Examination practice under controlled conditions <p>Composition:</p> <ul style="list-style-type: none"> • Scores and recordings are prepared for submission 	<ul style="list-style-type: none"> • Revision and examination preparation

Resources

Course Books:

- Edexcel A2 Music Revision Guide by Alistair Wightman(Rhinegold), Edexcel A2 Harmony Guide by Hugh Benham (Rhinegold) & Edexcel Anthology of Music (Edition Peters)

Web Resources:

- The Edexcel website contains information about the examination, composition briefs, past papers and revision notes: www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx

