

The KS5 Music Curriculum Overview (Exam Board: OCR)

At KS5 learners will continue to develop their interlinked musical skills, knowledge and understanding to a greater depth:

Aural understanding - musical memory, describing and notating *linked to Theoretical understanding, including an in-depth study of harmony*

Critical engagement – identifying musical devices and understanding their place in context and style

Y12

	Autumn 1	Autumn 2
Performing	Grasping opportunities within the DAOS extended curricular offer.	Grasping opportunities within the DAOS extended curricular offer. Informal solo performance. Criteria-related feedback
Composing	A series of arrangement and composition tasks relating to AoS1 background work (Medieval-Baroque). Eg organum; fauxbourdon; single chord fanfare; creating counterpoint. Consolidating use of notation software.	Ways of composing e.g. Composing away from the computer, using your own instrument; Compositional techniques e.g. composing to a chord sequence e.g. Circle of fifths; developing melody and texture to expand into a larger piece; arrangement tasks.
Area of Study	AoS 1 - the Instrumental Music of Haydn, Mozart and Beethoven Laying the foundations: an overview of the evolution of music through the Medieval, Renaissance and Baroque eras	AoS 1 - the Instrumental Music of Haydn, Mozart and Beethoven the music of Joseph Haydn. Context: patronage and innovation Structure and form: sonata form; minuet and trio. Genre overview: symphony; concerto; string quartet; piano trio; sonata. The developing Classical orchestra.
Area of Study	AoS 2. Popular Song - Blues, Jazz and Big Band The early history of the Blues and Vocal Jazz in its context. 'The Great American Songbook'	AoS 2. Popular Song - Blues, Jazz and Big Band Introducing the set work: <i>Mel Torme Swings Schubert Alley</i> (1960)
Area of Study	AoS 5 - Programme Music 1820-1910 Background and introduction to 19th century programme music. The development of the orchestra; Romantic music and artistic inspiration; social and political contexts.	AoS 5 - Programme Music 1820-1910 Concert Overtures and Tone Poems, including 'Danse Macabre' by Saint Saens (DAOS Symphony Orchestra); Programmatic piano music.
Theory, Aural and Harmony	Working with intervals and modes. An introduction to the chorale style of JS Bach	Voices, chords, cadences - tendency and resolution in harmony. Further work on the chorale style of JS Bach.

Y12	
	Spring Term
Performing	Grasping opportunities within the DAOS extended curricular offer.
Composing	Other approaches to tonal music: - exploring other modes and scales, considering, among others, the music of French Impressionists - whole tone scale, pentatonic, octatonic, modes Re-inventing convention, taking inspiration from the Neoclassical tradition
Area of Study	AoS 1 - the Instrumental Music of Haydn, Mozart and Beethoven i) the music of W.A. Mozart: To include the development of the piano and closer work on the concerto as a form. More symphonies. ii) the music of L. v. Beethoven. The set work (2023) - Piano Concerto no. 4, 1st movement
Area of Study	AoS 2. Popular Song - Blues, Jazz and Big Band Exploring the musical vocabulary of early popular song in an arrangement/composition.
Area of Study	AoS 5 - Programme Music 1820-1910 The Programme Symphony, to include Berlioz. Impressionism;
Theory, Aural and Harmony	Voices, chords, cadences - tendency and resolution in harmony. Chromatic harmony: diminished 7ths; Neapolitan 6th chord; borrowed chords; augmented 6th. Modulation. Continuing work on the Chorale style.
Y12	
	Summer Term
Performing	Grasping opportunities within the DAOS extended curricular offer. Summer examinations - mock performance of 2 contrasting pieces (solo OR ensemble)
Composing	Exploring models and setting the brief (A-level NEA composition) NEA: Completing 1st draft of Learner set brief composition. Hand in and criteria-related feedback.
Areas of Study	AoS 1,2 and 5 - drawing it together and tracking developments Using knowledge and understanding to answer exam-style questions
Theory, Aural and Harmony	Harmony and Compositional Techniques supporting Free Brief Composition.

Y13		
	Autumn Term	
Performing	Mock: December, Performance of $\frac{1}{2}$ - $\frac{2}{3}$ of Recital programme, to include Focused Study piece where applicable.	
Composing	OCR set brief composition - research, Exploring models and first draft NEA: Mock exams hand-in of completed first draft of OCR set brief composition	
Area of Study	AoS 1 - the Instrumental Music of Haydn, Mozart and Beethoven the Symphonies and chamber music of Beethoven.	<i>How to revise for the listening and appraising mock exam</i>
Area of Study	AoS - 6. Innovations in Music 1900 to the present day	<i>How to revise for the listening and appraising mock exam</i>
Y13		
	Spring Term	
Performing	Mock full recital after February half term	
Composing	NEA: Criteria-related feedback on Set brief composition. Refining both compositions - hand in at half term for further feedback	NEA: Complete both compositions. Rehearse for live recordings
Area of Study	Mock exam feedback	AoS 1 - the Instrumental Music of Haydn, Mozart and Beethoven Drawing it together and tracking developments
Area of Study	Mock exam feedback	AoS 5 revisited - Programme Music 1820-1910 Making connections. Considering both curricular and super-curricular repertoire we encounter.
Area of Study	Mock exam feedback	AoS 2. Popular Song revisited - Blues, Jazz and Big Band Making connections. Considering both curricular and super-curricular repertoire we encounter.
Y13		
	Summer Term	
Performing	A-level Recital late April.	
Composing	NEA: Final recordings and completed scores of compositions by early May Bank holiday weekend	
Areas of Study	AoS 1,2,5 and 6 - drawing it together and tracking developments Using knowledge and understanding to answer exam-style questions	
Theory, Aural and Harmony	Aural work specific to Areas of Study 1 and 2	