



love the journey

Curriculum Implementation 2025-26

Secondary

LCA Strand	Expressive Arts
Subject	Music
Key Stage	Key Stage 5 (Chapter 12-13)

<p>What are the key concepts taught?</p>	<p>All three components are studied simultaneously throughout the course.</p> <ul style="list-style-type: none">• Component 1 – Performing,• Component 2 – Composing,• Component 3 – Appraising. <p>For components 1 & 2, pupils choose either route A or route B.</p> <p>Route A</p> <p>C 1 – Performing (25%) Pupils work with their instrumental/vocal tutors to prepare a 6-8-minute recital for assessment by the board. Pupils submit monthly recordings of their performances to monitor progress.</p> <p>C 2 – Composing (35%) Pupils work on two compositions throughout the course, one to a brief set by the board, and one to a brief written by the pupil. In addition, pupils complete three short technical exercises.</p> <p>Route B</p> <p>C 1 – Performing (35%) Pupils work with their instrumental/vocal tutors to prepare a 10-15-minute recital for assessment by the board. Pupils submit monthly recordings of their performances to monitor progress.</p> <p>C 2 – Composing (25%) Pupils work on two compositions throughout the course, one to a brief set by the board, and one to a brief written by the pupil.</p>
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	<p>C 3 – Appraising</p> <p>Pupils study four areas of study:</p> <ul style="list-style-type: none"> • Instrumental music of Haydn, Mozart and Beethoven • Popular song: Blues, Jazz, Swing and Big Band • Religious music of the Baroque period • Programme music, 1820-1910
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<p>What is the sequencing of units?</p>	<p>Performance preparatory work</p> <ul style="list-style-type: none"> • Pupils prepare a range of pieces of music along with their tutor, building a portfolio of potential pieces for recital. • Pupils write and gradually hone a plan for their recital as they progress through the course. • Daily practice. <p>Composition preparatory work</p> <ul style="list-style-type: none"> • Pupils are introduced to the requirements for composition at A Level, engaging with assessment criteria and experimenting with ideas at their instruments. • Pupils write their ‘learner set brief’ and create a detailed plan for their composition, ensuring they meet the demands of the grading criteria. • Composition writing sessions. <p>Transition into A Level</p> <ul style="list-style-type: none"> • Baseline assessment of theory with identification of pitch, rhythmic and notation understanding, in order to audit ability and differentiate further. • Following from audit, differentiated activities and tasks set to develop understanding of pitch, rhythm, notation and expression terminology. • Development of theoretical understanding with the use of a range of pieces suited to the Area of Studies being taught, to identify use of harmonic, melodic and rhythmic devices. • Development of rhythmic and pitch identification and dictation. <p>Appraising</p> <p>Autumn Term (Ch 12)</p> <p>AoS 1 – Introduction to Mozart</p> <p>AoS 5 – Introduction to Programme Music</p> <p>Spring Term (Ch 12)</p> <p>AoS 1 – Introduction to Haydn</p>
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	<p>AoS 2 – Introduction to Popular Song: Blues, Jazz, Swing and Big Band</p> <p>AoS 1 – Introduction to Beethoven</p> <p>Summer Term (Ch 12)</p> <p>AoS 1 – Introduction to Beethoven</p> <p>AoS 2 – Introduction to Prescribed works</p> <p>Autumn Term (Ch 13)</p> <p>AoS 4 – Religious music of the Baroque period</p> <p>AoS 5 – Revision & review of Programme Music. Further development of understanding of changes in the style throughout the period.</p> <p>Spring Term (Ch 13)</p> <p>AoS 4 – Religious music of the Baroque period</p> <p>AoS 5 – Focus on extended writing</p> <p>Performance NEA – to be completed between 1st March & 1st May, submitted to the board by 15th May</p> <p>Composition NEA – Completion of composition coursework for submission to the board by 15th May</p> <p>AoS 2 – Revision & review of Popular Song & prescribed works. Pupils engage in a variety of 10-mark questions</p> <p>Summer Term (Ch 13)</p> <p>AoS 1, 2, 4, 5: Revision of all studies set so far.</p>
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<p>How do we encourage pupils to see the links between different units and concepts?</p>	<p>Pupils use links between Components 2 and 3 (composing and appraising) to inform their decisions when composing music, often experimenting with writing music in a particular style as influenced by a particular area of study or style within that particular genre.</p> <p>Interpretations through performing music is often informed through the journey through the areas of study and through studying professional performances of chosen repertoire (E.g. appropriate articulation, use of dynamics at appropriate places etc.)</p> <p>Musical elements studied at KS4 and advanced at KS5 are used throughout each component (in performance, composition and appraising).</p>
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<p>What are the planned opportunities for adaptive teaching, including for SEND,</p>	<p>C 1 – Performing</p> <p>Pupils work with their instrumental/vocal tutors to prepare pieces for their recital, suitable to their current level of ability and</p>
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<p>the more and able and disadvantaged pupils?</p>	<p>aiming for Grade 6 level by the time of final recording for assessment.</p> <p>C 2 – Composing There are a variety of different ways pupils can begin their compositions and adaptive support is given to each individual on where their particular strengths lie. Pupils become more able throughout the course as they continually practice and hone their compositional style.</p> <p>C 3 – Appraising Scaffolding of taught concepts throughout the areas of study. Use of the online resource ‘Focus on Sound’ for further resources on various areas of study.</p>
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<p>What are the planned opportunities for retrieval and reflection by pupils?</p>	<p>Regular questioning on glossary terms relating to the prescribed works. ‘Do it now’ activities centred on previous content taught and focusing on Musical Dictation to develop this skill. Pupils reflect on their monthly performance recordings and practice points with their instrumental/vocal teacher.</p>
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<p>What are the opportunities for feed forward by the teacher post assessment outcomes?</p>	<p>Following on from each progress point, pupils set a target for development during the next progress period, based on the three areas of study (performing, composing and appraising). Pupils are encouraged to set a specific target to address and improve upon during the following unit(s).</p>
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<p>What are the planned opportunities for developing Reading?</p>	<p>Reading of staff notation is developed throughout the course. Reading of musical analysis text from the study guide is scaffolded during lessons with sections being set for homework for independent analysis.</p>
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<p>What are the planned opportunities for developing literacy, numeracy, oracy and SMSC?</p>	<p>Literacy: Correct spelling of subject-specific terminology and vocab is expected and corrected when necessary.</p> <p>Numeracy: Note values, metre and time play an important part in pupils’ understanding of musical numeracy, specific to each piece studied.</p> <p>Oracy: Pupils discuss the music they study and other music they listen to, using a greater amount of appraising language as they progress through the course.</p> <p>SMSC: Links made to culture in music through the set works and other wider listening, particularly through AoS 2.</p>
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