




Key Stage 4 Curriculum Journey: Year 10 Music

	Week 1  Week 39				
	Understanding Music Performing as a soloist Composing skills	Understanding Music Performing in an ensemble Composing skills	Understanding Music Area of Study 1: Musical Forms and Devices Performing as a soloist Composing skills – free composition	Understanding Music Area of Study 3: Film Music Performing as an ensemble Composing skills – free composition	Understanding Music Area of Study 2: Music for Ensemble Performing as a soloist and ensemble Composing skills – free composition.
Key content (know that...Know how...)	Understanding music: <ul style="list-style-type: none"> • Elements of Music. • Staff notations (reading and writing). Melody: <ul style="list-style-type: none"> • conjunct, disjunct, triadic, broken chords, scalar, arpeggio • passing notes • diatonic, chromatic • ostinato • phrasing, articulation. Harmony <ul style="list-style-type: none"> • diatonic, chromatic • consonant, dissonant • pedal, drone • identification of major, minor and dominant seventh chords using chord symbols/roman numerals. • modulation to dominant, subdominant in major or minor keys • relative major or minor • tonic major or minor. • call and response Sonority (Timbre) • instruments and voices singly and in combination as found in music, including that for solo 	Understanding music: <ul style="list-style-type: none"> • Elements of Music. • Staff notations (reading and writing). Melody: <ul style="list-style-type: none"> • conjunct, disjunct, triadic, broken chords, scalar, arpeggio • intervals within the octave • passing notes • diatonic, chromatic • slide/portamento, ornamentation including acciaccaturas, appoggiaturas • ostinato • phrasing, articulation. Harmony <ul style="list-style-type: none"> • diatonic, chromatic • consonant, dissonant • pedal, drone • cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie • identification of major, minor and dominant seventh chords using chord symbols/roman numerals. Tonality 	Understanding music: Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: The music of the Baroque, Classical and Romantic eras provides the context for a study of binary, ternary, minuet and trio, rondo, variation and strophic forms. Learners are encouraged to engage with a variety of music from the prescribed eras, through a range of performing, composing and appraising activities. They are also encouraged to make links between music they listen to, pieces they perform and their own compositions, as well as music by composers from the twentieth and twenty-first centuries who use these forms and devices.	Understanding music: The film industry is of considerable commercial and cultural interest in both the UK and abroad. There are many areas of specialism for musicians within this industry such as composer, orchestrator, arranger, performer, music editor, producer and more. A film composer scores music to accompany a motion picture for film or television. This includes dramatic underscore and thematic music as well as popular songwriting. Through this area of study learners are encouraged to consider how music for film is created, developed and performed, and the impact this has on the audience. Learners will have the opportunity to compose and perform film music and are encouraged to use musical technology to create mood and atmosphere through engaging with the story of the film.	Understanding Music: Music for ensemble forms the basis for a study of texture and sonority. Through a study of diverse musical styles composed for ensemble, such as jazz and blues, musical theatre and chamber music, learners will consider how music is composed for small groups of instruments and voices. Learners will also consider how texture is manipulated and they are encouraged to use small instrumental/vocal groupings in their own music. Learners are required to perform as part of an ensemble, and through this to actively engage with ensemble music, understanding the relationship between performers on the stage and the audience.



	<p>instruments, concertos, chamber groups Texture</p> <ul style="list-style-type: none"> • harmonic/homophonic/chordal • polyphonic/contrapuntal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves. Tempo, metre and rhythm • simple and compound time • regular • anacrusis • common Italian tempo terms eg allegro, andante • pulse • semibreve, minim, crotchet, quaver, semiquaver • dotted rhythms, triplets, scotch snap • , pause • tempo. Dynamics and articulation Gradation of dynamics as follows: • <i>pp, p, mp, mf, f, ff</i> including the Italian terms • <i>cresc, crescendo, dim, diminuendo</i> including hairpins • <i>sfz, sforzando</i> • common signs, terms and symbols. <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a soloist. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. 	<ul style="list-style-type: none"> • major, minor, and their key signatures to four sharps and flats • modulation to dominant, subdominant in major or minor keys • relative major or minor • tonic major or minor. Structure • binary and ternary • rondo • arch-shape • through-composed • theme and variations, sonata, minuet and trio, scherzo and trio • call and response • ground bass, continuo • cadenza. Sonority (Timbre) • instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups • instrumental techniques such as arco, pizzicato, con sordino. Texture • harmonic/homophonic/chordal • polyphonic/contrapuntal • imitative, canonic, layered • antiphonal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves. Tempo, metre and rhythm • simple and compound time • regular • anacrusis 	<p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a soloist in preparation for a mock performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p> <p>Composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of elements.</p>	<p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for a mock performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p> <p>Composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of elements.</p>	<p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for a mock performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p> <ul style="list-style-type: none"> • Continuing composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of elements.
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	<p>Composing: How to compose a: Rhythm, Melody Chord progression. Use of a DAW, scoring software and free hand composition.</p>	<ul style="list-style-type: none">• common Italian tempo terms eg allegro, andante• pulse• augmentation, diminution• hemiola• semibreve, minim, crotchet, quaver, semiquaver• dotted rhythms, triplets, scotch snap• rubato, pause• tempo. <p>Dynamics and articulation Gradation of dynamics as follows:</p> <ul style="list-style-type: none">• <i>pp, p, mp, mf, f, ff</i> including the Italian terms• <i>cresc, crescendo, dim, diminuendo</i> including hairpins• <i>sfz, sforzando</i>• common signs, terms and symbols. <p>Performing:</p> <ul style="list-style-type: none">• Understanding the performance unit.• Performing and rehearsing as a an ensemble.• Instrument techniques.• Relevant notation reading.• Application of assessment criteria. <p>Composing: Modulations. Chord building (extended). Diatonic chords. Pentatonic scale. Use of a DAW, scoring software and free hand composition.</p>			
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<p>Prior Knowledge</p>	<p>Elements of Music. Instrument technique (relevant to instrument choice). Keyboard skills. Standard notation – bass and treble clef.</p>	<p>How to compose a: Rhythm, Melody Chord progression. Use of a DAW, scoring software and free hand composition. Elements of Music. Instrument technique (relevant to instrument choice). Keyboard skills. Standard notation – bass and treble clef. Listening with increasing discrimination.</p>	<p>Listening with increasing discrimination. How to approach composing to a set brief. Recognising and using elements of Music. Instrument techniques. Standard/ other relevant notation reading.</p>	<p>Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of the elements of music. Recognising the elements of music. Instrument techniques. Standard/ other relevant notation reading.</p>	<p>Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of the elements of music. Recognising the elements of music. Instrument techniques. Standard/ other relevant notation reading.</p>
<p>GCSE Assessment Objectives</p>	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music.
<p>Assessments</p>	<ul style="list-style-type: none"> • End of unit exam paper • Practical/ composition assessment ongoing 	<ul style="list-style-type: none"> • End of unit exam paper (based on exam questions) • Practical and composition assessment ongoing 	<ul style="list-style-type: none"> • End of unit exam paper (based on exam questions) • Practical and composition assessment ongoing 	<ul style="list-style-type: none"> • End of unit exam paper (based on exam questions) • Practical and composition assessment ongoing 	<ul style="list-style-type: none"> • End of unit exam paper (based on exam questions) • Practical and composition assessment ongoing