



Curriculum Map

Year 10

Music

Learning Aims and Curriculum Intent:

Year 10 GCSE students are expected to be experienced solo players/singers, often on more than one instrument. They are expected to be active members of the Forest Music Department, regularly taking part in co-curricular groups and events. We aim to guide these capable musicians towards achieving the very top grades at GCSE Level. Students will work hard on their composition skills, combining a high level of technical competency with increasing expressive control and textural contrast. They will work on their ensemble skills as well as solo music-making, regularly performing to the class and ensuring they can play at least Grade 5 level by the end of Year 11. Students will be equipped with a wide range of technical vocabulary, applicable across varied and often unfamiliar genres, and will be able to describe how composers and performers use the Elements of Music to create different moods. We aim both to foster a lifelong love of Music, and to prepare students for further study.

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas	<p>Overview of GCSE course. Theory tasks to ensure all students are up to speed, up to around Grade 3 Music Theory level.</p> <p>Set work: Bach – 3rd Movement from Brandenburg Concerto No. 5</p> <ul style="list-style-type: none"> Context Musical characteristics and how these relate to the wider Baroque period: Fugue; Basso Continuo; Counterpoint; Structure; Instrumentation; Melody; Texture; Tonality and Harmony; Metre, Tempo and Rhythm <p>Set work: John Williams – ‘Rebel Blockade Runner’ from <i>Star Wars Episode IV</i></p> <ul style="list-style-type: none"> Context – history of Film Music Orchestral instruments and playing techniques Use of the Elements of Music in this set work, especially dramatic contrasts in texture, dynamics, tempi and metre <p>Compositions</p> <ul style="list-style-type: none"> Students work on MuseScore, initially concentrating on melody-writing within a scaffolded harmonic framework. Work towards a longer composition to be completed by the end of term, writing for their own instrument within a strict structure. 	<ul style="list-style-type: none"> Listening skills and the ability to recognise key features within the set works. Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music. Ability to complete simple dictation exercises. To develop the ability of answering questions on unfamiliar pieces of music Composition skills: melody-writing, harmonisation, developing longer and more complex structures, accompanimental textures and textural contrast 	<ul style="list-style-type: none"> CDA 1: half-termly performance to class; written task based on set works. CDA 2: half-termly performance to class; written task based on set works. Regular homework and listening tasks in class Composition marked in accordance with Edexcel assessment criteria and targeted feedback given
Lent	<p>Set work: Beethoven – first movement from Piano Sonata no. 8 in C minor ‘Pathétique’</p> <ul style="list-style-type: none"> Context: Romanticism in Music, Beethoven as a bridge from the Classical to Romantic periods, the development of the piano, sonatas and sonata form Use of the Elements of Music in this set work, especially those demonstrating Beethoven’s Classical and Romantic characteristics. Tonality, texture, harmony. <p>Set work: S Schwartz: ‘Defying Gravity’ from <i>Wicked</i></p> <ul style="list-style-type: none"> Context: history of musical theatre Use of the Elements of Music, particularly: Leitmotifs and recurring patterns; Word painting; melodic intervals; Structure; Instrumentation; Melody; Texture; Tonality and Harmony; Metre, Tempo and Rhythm <p>Compositions</p> <ul style="list-style-type: none"> Free compositions: students begin work on what will become their ‘real’ Free Composition, submitted in May of Year 11. Research tasks to develop inspiration and a clear idea of what students are aiming for. Study of model submissions. 	<ul style="list-style-type: none"> Listening skills and the ability to recognise key features within the set work. Wider listening skills – Applying the knowledge learned in this unit when listening to other similar pieces of music. Composition: developing more complex structures; melodic development; textural contrast and harmonic variety 	<ul style="list-style-type: none"> CDA 3: half-termly performance to class; written task based on set works. CDA 4: half-termly performance to class; written task based on set works. Regular homework and listening tasks in class
Trinity	<p>Set work: Samba Em Preludio by Esperanza Spalding</p> <ul style="list-style-type: none"> Context: History of Jazz from New Orleans, through Swing, Bebop and Cool, to present day; Latin music; fusions Use of the Elements of Music, particularly: Bossa Nova rhythm; Structure; Melody/improvisation/jazz features; Instrumentation; Texture; Tempo; Tonality; extended chords <p>Ensemble performances will be planned – dialogue with instrumental tutors.</p> <ul style="list-style-type: none"> Revision towards End of Year exams. 	<ul style="list-style-type: none"> Listening skills and the ability to recognise key features within the set work. Wider listening skills – Applying the knowledge learned in this unit when listening to other similar pieces of music. Composition: ensuring the capabilities of each instrument have been exploited; harmonic complexity; creating a sense of wholeness; dynamics and articulation/automation; presentation and commentaries 	<p>End-of-Year exam to include standard GCSE weightings: 30% Performing, 30% Composing, 40% Listening and Appraising exam.</p>

What consolidation looks like in this subject	<ul style="list-style-type: none"> • Wider listening: Spotify playlists, recommended composers and artists • Full engagement in Forest's co-curricular Music • Attending music events outside school • The highest standards of solo performance, with daily practice and ideally working towards the next exam grade. 	
Examples of Homework	<ul style="list-style-type: none"> • Wider listening tasks; researching cultural context around set works; consolidating class notes by annotating Anthology 	
Key terminology	<p>Music theory equal to Grade 5 by end of Year 11. Core vocabulary listed in students' Anthologies.</p>	
Super-curricular enrichment and scholarly extension	<p>Read: 1001 Albums You Must Hear Before You Die eBook : Illustrated, Cassell, Robert Dimery: Amazon.co.uk: Books 1001 Classical Recordings You Must Hear Before You Die: Amazon.co.uk: Rye, Matthew, Isserlis, Steven: 9780789315830: Books Music: A Very Short Introduction (Very Short Introductions): Amazon.co.uk: Cook, Nicholas: 9780198726043: Books Watch: BBC Proms, pop and rock performances online Listen: Anything and everything – particularly recommended wider listening related to set works Visit: Music performances in central London</p>	
Useful websites	<p>BBC Bitesize; music streaming</p>	
Who can I contact?	Head of Department	<p>Head of Academic Music: Mr Jackson Director of Music: Mr Pares</p>
	Teachers	<p>Mr Pares, Mr Jackson, Mr Marie, Mr Axford, Miss Taylor-Denton, Mr Gray</p>