

## Year 10 Term 1

AoS/Focus/ Topic	Key Learning - WHAT and WHY	KEYWORDS
<p><b>2. Popular music</b></p> <p><b>3. Blues Music from 1920 to 1950</b></p>	<p><b>What:</b> Intro to these two areas and intro to some 'fundamental building blocks' – see keywords!</p> <p><b>Why:</b> This sets you up for the remainder of the course</p>	<p><b>Harmony:</b> Cadences, roman numerals, tonic, dominant, subdominant</p> <p><b>Tonality:</b> being in a key (major / minor)</p> <p><b>Melody:</b> Pitch bend, melisma, glissando, riff, blue notes, scat</p> <p><b>Structure:</b> Strophic, call and response, 12 bar blues</p>
<p><b>1. Coronation Anthems and Oratorios of Handel</b></p>	<p><b>What:</b> Intro to these Baroque music as well as more 'fundamental building blocks'.</p> <p><b>Why:</b> This sets you up for the remainder of the course – particularly the other AoS1 work.</p>	<p><b>Melody:</b> Conjunct, disjunct, triadic, broken chords, scalar, arpeggio, intervals (what they are + identifying by ear)</p> <p><b>Tonality:</b> being 'in a key', intro to key sigs</p> <p><b>Structure:</b> Ground bass, continuo</p> <p><b>Sonority:</b> basic baroque orchestra layout, SATB</p> <p><b>Texture:</b> Polyphonic/homophonic/imitative, antiphonal, melody + accompaniment., unison, octaves</p> <p><b>Tempo/rhythm/metre:</b> 4/4, 3/4/, 6/8 SOME Italian (e.g. Allegro, moderato, adagio), basic note values, hemiola</p> <p><b>Dynamics:</b> pp-ff</p>
<p><b>Composing + Listening</b></p> <p><b>2. Rock music of 1960s and 1970s</b></p>	<p><b>What:</b> Basics of pop song construction, including how to create stylistic riffs and hooks. Key features of Rock music. Composition skills including matching melody to chords and creating rhythmic interest.</p> <p><b>Why:</b> To provide strategies for combining layers of texture in order to develop your compositional toolkit.</p>	<p><b>Melody:</b> Riff, hook, pitch bend, melisma, glissando, ostinato, blue notes</p> <p><b>Harmony:</b> Chord symbols, power chords</p> <p><b>Tonality:</b> Pentatonic scale</p> <p><b>Structure:</b> drum fill</p> <p><b>Sonority:</b> typical blues, rock and fusion combos</p> <p><b>Tempo rhythm, metre:</b> syncopation bpm</p> <p><b><u>Dictation</u></b></p>
<p><b>Performing: Solo performance</b></p>	<p><b>What:</b> How to practise efficiently and effectively The nuances of the marking criteria</p>	<p><i>n/a- performance directions as appropriate to pieces performed.</i></p> <p><i>Opportunity to analyse mark scheme</i></p>

	<p><b>Why:</b> To increase the productivity of your practice, and the improve the confidence of your performance.</p>	
<p><b>3. Fusion music incorporating African and/or Caribbean music</b></p>	<p><b>What:</b> Key features of Reggae music and African fusion  <b>Why:</b> To further develop your toolkit and give ideas for a variety of approaches to composition</p>	<p><b>Texture:</b> reinforce and check understanding of unison, call + response, homophonic, a cappella  <b>Sonority:</b> Falsetto, vibrato,  <b>Structure:</b> Strophic, call and response  <b>Tempo Rhythm Metre:</b> Skank, backbeat, syncopation</p>

## Year 10 Term 2

<b>Composition</b>	<p><b>What:</b> Developing/refining individual compositional skills with a key focus on effective chord progression combined musically satisfying melodies.</p> <p><b>Why:</b> To further develop your toolkit and give ideas for a variety of approaches to composition</p>	<p>Building on elements covered in term 1: Harmony + tonality, melody, rhythm and structure.</p> <p>Key vocab. will depend on the style students are composing in.</p>
<b>1. The orchestra music of Haydn, Mozart and Beethoven</b>	<p><b>What:</b> Continuation of music/score reading Key features of Classical period Focus on melody, texture and harmony, structure keywords <b>Why:</b> Continues and develops general theory grounding for future analysis of set work (Mozart). Builds on understanding of how classical music has developed from the Baroque era.</p>	<p><b>Melody:</b> Intervals (on score) diatonic, chromatic, ornaments, phrasing, articulation, passing notes <b>Harmony:</b> diatonic, chromatic, consonant, dissonant, pedal <b>Tonality:</b> Modulation (to dominant, subdominant, relative major/minor) <b>Structure:</b> binary, ternary, rondo, theme and variations, sonata, cadenza <b>Sonority:</b> Classical orchestra; Arco, pizzicato, con sordino <b>Tempo rhythm Metre:</b> Dotted rhythms, triplets, anacrusis</p>
<b>2. Music of Broadway 1950s to 1990s</b>	<p><b>What:</b> Continuation of music/score reading Key features of musicals. Focus on harmony, structure, voice types, <b>Why:</b> This topic introduces more advanced techniques within a pop genre which may inform your compositional practice.</p>	<p><b>Harmony:</b> Stock chord progression I, vi, IV V etc, added and borrowed chords, inversions, etc. for advanced composers <b>Structure:</b> Intro/outro, verse, chorus, break</p>
<b>4. Minimalist music of John Adams, Steve Reich and Terry Riley</b>	<p><b>What:</b> The key features of minimalism are. <b>Why:</b> There are some very clever techniques used by minimalist composers that you could use in your composition work.</p>	<p><b>Melody:</b> motifs, ostinato <b>Harmony:</b> simple harmony, slow-moving <b>Sonority:</b> use of samples, focus on instrument identification, use of technology, <b>Texture:</b> Drones, layering, contrapuntal, <b>Tempo, rhythm, metre:</b> irregular, free, augmentation, diminution, cross rhythm, polyrhythm</p>
<b>4. British Music of Arnold, Britten, Maxwell-Davies and Tavener</b>	<p><b>What:</b> The key features of British 20<sup>th</sup> C music are. <b>Why:</b> There are some very clever techniques used by minimalist composers that you could use in your composition work.</p>	<p><b>Melody:</b> motifs <b>Tonality:</b> whole tone, modal, tonal ambiguity <b>Sonority:</b> focus on instrument identification, a cappella <b>Texture:</b> Drones <b>Tempo, rhythm, metre:</b> irregular, free, augmentation,</p>

		<b>Harmony:</b> chromatic, dissonant, pedal.
<b>Performing: Ensemble performance</b>	<p><b>What:</b> How to practise efficiently and effectively The nuances of the marking criteria</p> <p><b>Why:</b> To increase the productivity of your practice, and the improve the confidence of your performance.</p>	<p><i>n/a- performance directions as appropriate to pieces performed.</i></p> <p><i>Opportunity to analyse mark scheme</i></p>
<b>1. Study Piece: Mozart Clarinet Concerto</b>	<p><b>What:</b> Continuation of music/score reading Key features of Classical period Focus on melody, texture and harmony, structure keywords</p> <p><b>Why:</b> To equip students with knowledge of how to analyse a set work; to allow deeper understanding of how composers use elements; to enable students to write longer answers on the set work. Builds on understanding of how classical music has developed from the Baroque era.</p>	<p><b>Melody:</b> Diatonic, chromatic, phrasing, articulation (staccato, legato), sequence, scalar + arpeggio patterns, trills</p> <p><b>Harmony:</b> diatonic, chromatic, consonant, dissonant, pedal, Augmented 6<sup>th</sup> chord, V7b9, IV-V-I cadence, I<sub>c</sub> – V - I</p> <p><b>Tonality:</b> Tonic, modulations to closely related keys, how modulations fit with structure</p> <p><b>Structure:</b> Rondo</p> <p><b>Sonority:</b> Classical orchestra, arco, transposing instruments</p> <p><b>Tempo rhythm Metre:</b> Dotted rhythms, triplets, anacrusis, hemiola, syncopation</p> <p><b>Texture:</b> melody + accompaniment, antiphonal</p>

## Year 10 Term 3

<b>Free Composition</b>	<p><b>What:</b> Beginning Free composition NEA</p> <p><b>Why:</b> So most of it is done before Y11!</p>	
<b>1. The piano music of Chopin and Schumann</b>	<p><b>What:</b> Key features of Romantic piano music</p> <p><b>Why:</b> So students understand the development of the musical periods and how Romantic composers use the elements of music</p>	<p><b>Tonality:</b> Modulation (tonic major and tonic minor)</p> <p><b>Structure:</b> arch shape, through composed</p> <p><b>Tempo rhythm Metre:</b> rubato, pause, augmentation, diminution</p> <p><b>Dynamics:</b> all</p>
<b>2. Film and computer gaming music 1990s to present</b>	<p><b>What:</b> Key features of film and gaming music</p> <p><b>Why:</b> Useful to study alongside composition as there are lots of transferable techniques. Style of music many will already be engaged with.</p>	<p><b>Melody:</b> motif, leitmotif</p> <p><b>Sonority:</b> electric guitar techniques, drum components, vocal timbres (falsetto etc), ADT, DI etc.</p> <p><b>Tempo, rhythm, metre:</b> bpm, groove, shuffle, swing, syncopation</p> <p><b>Harmony:</b> dissonance, pedal</p>
<b>4. Orchestral music of Kodaly and Bartok</b>	<p><b>What:</b> The key features of 20<sup>th</sup> C Orchestral music are.</p> <p><b>Why:</b> There are some very clever techniques used by these composers that you could use in your composition work.</p>	<p><b>Melody:</b> motifs</p> <p><b>Tonality:</b> whole tone, modal, tonal ambiguity</p> <p><b>Sonority:</b> focus on instrument identification., instrumental techniques – pizzicato, mutes, etc.</p> <p><b>Texture:</b> Drones</p> <p><b>Tempo, rhythm, metre:</b> irregular, free, augmentation,</p> <p><b>Harmony:</b> chromatic, dissonant, pedal.</p>
<b>3. Folk Music British Isles</b>	<p><b>What:</b> The key features of folk music of the British Isles.</p> <p><b>Why:</b> Some students may choose to compose in a similar style</p>	<p><b>Melody:</b> pentatonic, modal, slide/glissando/portamento, pitch bend, ostinato, melisma, improvisation.</p> <p><b>Tonality:</b> modal, pentatonic</p> <p><b>Structure:</b> strophic, verse and chorus, cyclic, popular song forms</p> <p><b>Texture:</b> a cappella, imitative</p>

## Year 11 Term 1

<b>Composing</b>	<p><b>What:</b> Intro to AQA set briefs and start of composing NEA</p> <p><b>Why:</b> NEA</p>	Synoptic
<b>3. Study Piece: Graceland</b>	<p><b>What:</b> To analyse and learn how to write about Diamonds on the Soles of Her Shoes, Graceland and Call Me Al</p> <p><b>Why:</b> For the exam and also an intro to more advanced musical analysis</p>	<p>Synoptic, but including</p> <p><b>Melody:</b> pentatonic, slide/glissando/portamento, pitch bend, ostinato, melisma, improvisation.</p> <p><b>Tonality:</b> pentatonic</p> <p><b>Structure:</b> strophic, verse and chorus, cyclic, popular song forms</p> <p><b>Texture:</b> a cappella, imitative</p> <p><b>Sonority:</b> isicathamiya, assorted specific instruments</p>
<b>Performing</b>	<p><b>What:</b> Ongoing preparation for performance NEA</p> <p><b>Why:</b> A mock performance before Christmas will give clear targets before the 'real thing' in March</p>	
<b>3. Latin American Music</b>	<p><b>What:</b> Key features of Latin American music</p> <p><b>Why:</b> Consolidates both keywords knowledge and exam technique</p>	<p><b>Synoptic – all previously studied</b></p> <p>Key features of the various Latin Dances (see spec – too big to list here!)</p> <p><b>Sonority:</b> Assorted specific instruments with a focus on percussion e.g. guiro, clave, maracas, repinique, timbales etc.</p>
<b>2. Pop music 1990s to present</b>	<p><b>What:</b> Key features of pop with a focus on '5 mark' answers</p> <p><b>Why:</b> Consolidates both keywords knowledge and exam technique</p>	<b>Synoptic</b>

**Christmas Holiday - Deadline for ALL Composition NEA**

## Year 11 Term 2

<b>1. The Requiem of the late Romantic period</b>	<b>What:</b> Key features of Romantic era music with a focus on '5 mark' answers <b>Why:</b> Consolidates both keywords knowledge and exam technique	<b>Synoptic</b>
<b>4. Orchestral music of Copland</b>	<b>What:</b> Key features of 20 <sup>th</sup> Century era music with a focus on '5 mark' answers <b>Why:</b> Consolidates both keywords knowledge and exam technique <b>Synoptic</b>	<b>Synoptic</b>
<b>Mozart + Graceland revision + exam technique</b>	<b>What:</b> Ongoing regular revision and recall <b>Why:</b> To maximise retention of knowledge! <b>Synoptic</b>	<b>Synoptic</b>
<b>NEA Performance</b>	<b>What:</b> Recording of ensemble and solo performances in the first week of March <b>Why:</b> NEA	

**Easter Holidays - Tailored Revision - Good luck everybody 😊**