

## Music Curriculum Outline 2019-20 Year 9

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Year 9</b>						<b>Year 10</b>
<b>MIB</b>	Ragtime 84	Folk Ballads 82	Film/motif 84	Rock'n'Roll 82	Dance/Minimal 84	<i>GCSE: Theory, Performing prep, basic theory, Chord Sequences, Melody writing, Sibelius Blues or Minimalism intro  (Chosen topics will be influenced by the instrumental and note- reading skills of students in the group)</i>
<b>Instruments</b>	SIBELIUS/KEYBOARD/	GUITARS/KEYS/VOCALS/ GROUP	SIBELIUS SOFTWARE	GUITARS/KEYS/VOCA LS/GROUP	AUDACITY/SONAR/SIBE LIUS	
<b>Skills</b>	Performing / reading notation	Instrumental and voice Arranging	Music technology Improvising & composing	Performing/improvis ing	Music technology/arranging	
<b>Context</b>	Jazz History + Afro- European & Slave trade	British / local history + immigration	Classical Music Roots + Contemporary Media	Pop/Jazz + American History (Civil rights)	Technology/cyclical music (world origins)	
<b>RMH</b>	Swing – 82	Film/Motifs 84	Reggae 82	Dance Music 84	Pop Ballads 82	
<b>Instruments</b>	KEYBOARDS	SIBELIUS SOFTWARE	GUITARS/KEYS/VOC ALS/GROUP	AUDACITY/SONAR/SI BELIUS	KEYS/SIBELIUS	
<b>Skills</b>	Performing / reading notation / improvising	Music technology Improvising & composing	Instrumental and voice / Arranging	Music technology/arrangin g	Arranging / Performing	
<b>Context</b>	Jazz History + Afro- European & Slave trade	Classical Music Roots + Contemporary Media	Pop History + African origins (Slave trade)	Technology/cyclical music (world origins)	Pop (American/European; contemporary)	

Root outline: all students will experience projects from each of the three broad categories which cover keyboard, guitar, vocal and music ICT skills. All students will be introduced to keyboard, guitar and vocal skills but musicians will also be encouraged to play their own instrument.

**Out of Africa** – Popular music/jazz, rhythm, American influence, multi-cultural/citizenship, media (Ragtime, Swing, Rock'n'Roll, Reggae)  
**Cycles** – cyclical based structures – dance music, minimalism  
**Journeys** – melody, motifs and scales, classical, film music, folk music

## **Additional projects/topics**

BHANGRA project file on T/S Drive: 1 or 2 lessons combining Cyclical -Journeys - British Asian + rhythmic coordination performing as a class and groups

SIBELIUS – composing exercises for Y9 students choosing GCSE Music

SEASONAL – using Christmas material to develop notation-reading and instrumental skills

## **Vocabulary**

Each topic has its own specific vocabulary but common musical terms used throughout the year will include:

dynamics – Italian terms, dim/cresc.

rhythm - beat / syncopation / time signature / rit & accel

texture – layering / block / ostinato / thick and thin / monophonic & homophonic

structure – intro, outro, bridge, variation, development, verse, chorus

melody – scale, treble clef, bass clef, accidentals, sequence

instrumental names

tonality - – major / minor / blues / pentatonic

harmony - chord / discord

technology – reverb. echo/delay, fx

## **Differentiation**

Though some work will be centred on learning about theory or context, we believe music lessons should be about practical engagement. Every student will have opportunity to play and sing, no matter what his or her previous experience has been. All topics have a range of parts and roles so that non-musicians can access the material; however, students with more advanced musical ability will be given challenging lines or encouraged to develop their improvisational skills.

**Music Curriculum Outline 2019-20 Year 10-11 (AQA GCSE MUSIC 8217)**

	Y10	Y11
Autumn 1	<ul style="list-style-type: none"> <li>• Composition/Theory</li> <li>• Feedback on July 8 x bar chords and melody compositions</li> <li>• Recap Blues/Minimalism</li> <li>• Celtic folk – play ceilidh selection groups; <b>draft folk composition</b> pentatonic (6/8; 9/8; waltz etc.); merge as fusion Listening – Celtic and fusion</li> <li>• Latin American – Caribbean – play calypso/reggae pieces; explore Latin beats/piano patterns; experiment with <b>Latin compositions</b></li> <li>• <b>1<sup>st</sup> Performance</b> draft recording – SOLO</li> </ul>	<ul style="list-style-type: none"> <li>• Computer Game Music</li> <li>• Revisit Folk/Caribbean/Minimalist listening</li> <li>• <b>PERFORMANCES ONLY COUNT IF RECORDED IN Y11 – 4 mins (including 1 min ensemble)</b></li> <li>• Film Music – information + homework/listening tests</li> <li>• Broadway – listening / composition ideas</li> <li>• 20<sup>th</sup> C British - Maxwell-D/Tavener Britten/Arnold – information</li> <li>• <b>Finalise Free Composition/Begin choosing Brief composition</b></li> <li>• <b>Record Solos/Ensembles</b></li> </ul>
Autumn 2	<ul style="list-style-type: none"> <li>• Different approaches to composition: fanfare/waltz/ Romantic Piano Music – Raindrop/Lieben Fraude (explore <b>Romantic piano styles composition</b>)</li> <li>• Develop <b>chosen draft comp</b> for end of term deadline</li> <li>• 1960s/70s rock – recap Beatles – intro to each song (<b>SET WORKS</b>) Analyse – ZigZag booklets</li> <li>• 1990s – Britpop/Moby/Buckley</li> </ul>	<ul style="list-style-type: none"> <li>• Romantic Requiem</li> <li>• Orchestral music of Copland</li> <li>• Orchestral Music of Kodaly/Bartok</li> <li>• Revisit Beatles &amp; Haydn</li> <li>• Continue Brief composition / record solo/ensemble</li> </ul>
Spring 1	<ul style="list-style-type: none"> <li>• Orchestral music of Haydn, Mozart &amp; Beethoven – Symphony 40/5<sup>th</sup> Symphony</li> <li>• Haydn Clock Symphony – classical context/symphony/ analysis</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Mock Exam</b></li> <li>• Continue with Brief Composition and Preparing Solos/Ensembles</li> </ul>

	<ul style="list-style-type: none"> <li>• African/Fusion (varied)</li> </ul>	<ul style="list-style-type: none"> <li>• Revision</li> </ul>
Spring 2	<ul style="list-style-type: none"> <li>• <b>Continue with draft composition</b></li> <li>• Handel anthems/oratorio (perform ensemble Zadok)</li> <li>• 2<sup>nd</sup> Practice Performance recordings</li> <li>• Minimalism recap – ensemble – perform In C; <b>explore minimalist compositional ideas</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>FINAL PERFORMANCES and COMPOSITION DEADLINES (MARCH)</b></li> <li>• Revision</li> </ul>
Summer 1	<ul style="list-style-type: none"> <li>• <b>Formal Listening MOCK EXAM (revision/listening tests)</b></li> <li>• <b>Final draft for FREE composition - half-term deadline</b></li> </ul>	<ul style="list-style-type: none"> <li>• Listening Exam Practice</li> <li>• Revision</li> </ul>
Summer 2	<ul style="list-style-type: none"> <li>• Feedback exam</li> <li>• Songs from Musicals</li> <li>• <b>Record Solos</b></li> <li>• <b>Practise composing briefs</b></li> </ul>	<p><i>NEW YEAR 10</i></p> <p><i>Theory, Performing prep, basic theory, Chord Sequences, Melody writing, Sibelius Blues or Minimalism intro</i></p> <p><i>(Chosen topics will be influenced by the instrumental and note-reading skills of students in the group)</i></p>

### Resources:

ZigZag Haydn – analysis and workbook/revision and practice questions  
Scores of Clock Symphony (from pdf print – S drive)  
ZigZag Beatles - analysis and workbook/revision and practice questions  
AQA guide material  
ZigZag Unfamiliar Music (Western Classical) – booklet with YouTube links  
ZigZag Unfamiliar Music (Contemporary Classical) – booklet and YouTube links

GA Music Dept. Revision Guide (simplified)  
GA Handouts for each Topic  
Unfamiliar Listening Activities – dominoes/crosswords/tables etc. on general terminology  
CGP AQA MUSIC 9-1 Books  
CGP Practice 9-1 GCSE Listening Exercises

## Skills

Though much of the course is practical, those skills go hand-in-hand with developing theoretical and contextual knowledge. The skills developed throughout the course include:

- instrumental and vocal skills – communicating effectively through instrumental tutor or class teacher guidance and regular (chunked) practising
- music theory – understanding the foundation layers of melody, harmony and rhythm; recognising textural and timbral effects
- compositional skills – aligning those theoretical skills with their performing skills to improvise and develop ideas
- music technology – using music software to record and develop ideas
  
- recalling key vocabulary information accurately
- understanding the place and contextual history of each period/style/genre of music
- analysing and evaluating set works (using DR T SMITH) as a guide to describing the musical elements
- applying contextual and theoretical knowledge accurately to audio extracts

## Assessment

Internal assessment takes place in each unit of work throughout the course, and in line with the school's assessment policy.

Regular feedback on performances and composition (verbal and written) will be given so students understand how to improve.

Listening tests will be conducted in class to prepare students for the listening exam.

Final performances and compositions will be recorded and marked by the music department before being sent to a moderator.

Homework – it will be expected that students will continuously practise their instruments (at least 3 times a week for a minimum of 20 minutes, though this should increase over time and students performing more challenging /higher grade exams will need to increase this substantially).

- Unit 1: Understanding Music – externally assessed listening and written exam (40%)
- Unit 2: Performing – students record a solo and an ensemble; as an alternative they can multitrack and mix (30%)
- Unit 3: Composing – students create one free composition and one to a brief set by the exam board (30%)

Further details about the course can be found at <https://www.aqa.org.uk/subjects/music/gcse>