

Outline

Throughout Year 10 and Year 11 scholars will have studied contemporary, creative, and accessible education in Music with an integrated approach to three main elements – performing, composing, and appraising. Scholars will creatively broaden their musical horizons and understanding with Areas of Study that should inspire and challenge. Scholars will explore performance and composition with a focus on their own instrument and genre choices and explore new instrumental skills. Through the various genres, styles and eras contained in Areas of Study scholars will explore musical context, musical language, and performance and composition skills.

Year 10: Autumn Term 1**Area of Study 2: The Concerto Through Time**

This area of study covers The Concerto and its development from 1650 to 1910 through:

The Baroque Solo Concerto

The Baroque Concerto Grosso

The Classical Concerto

The Romantic Concerto.

Scholars will study and develop an understanding of:

- What a concerto is and the way it has developed through time
- The instruments that have been used for the solo part in the concerto and how they have developed through time.
- The growth and development of the orchestra through time
- The role of the soloist(s)
- The relationship between the soloist(s) and the orchestral accompaniment
- How the concerto has developed through time in terms of length, complexity, and virtuosity.
- The characteristics of baroque, classical and romantic music as reflected in the concerto.

Scholars should study and understand how composers of concertos use musical elements and compositional devices in their concertos including:

- Instruments and timbre
- Pitch and melody
- Rhythm and metre
- Tempo
- Dynamics, expression, and articulation
- Texture
- Structure, phrasing, and cadences
- Harmony and tonality
- Repetition, sequence, and imitation
- Ornamentation.

Scholars should have some knowledge of:

- The names and intentions of composers who wrote concertos in each period.
- The historical and social context of the concerto in each period
- The need for a larger venue over time as the genre expanded and developed.

The changing nature of commissioner and audience over time.

Year 10: Autumn Term 2**Area of Study 3: Rhythms of the World**

Scholars should study the traditional rhythmic roots from four geographical regions of the world:

- India and Punjab

- Eastern Mediterranean and Middle East
- Africa
- Central and South America

Scholars should study and develop an understanding of the characteristic rhythmic features of:

- Indian Classical Music and traditional Punjabi Bhangra
- Traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music
- Traditional African drumming
- Traditional Calypso and Samba.

Scholars should study and develop an understanding of the following for each geographical region including:

- Characteristic rhythms and metres
- The origins and cultural context of the traditional music
- The musical characteristics of the folk music
- The impact of modern technology on traditional music
- The names of performers and groups
- Ways in which performers work together.

Scholars will study and understand how a range of musical elements is combined in traditional music, including:

- Instruments and timbre
- Pitch and melody
- Rhythm and metre
- Tempo
- Dynamics, expression, and articulation
- Texture
- Structure and phrasing
- Harmony and tonality
- Repetition, ostinato
- Ornamentation

Scholars should have some knowledge of:

- Techniques of performing traditional drums
- Traditional rhythm patterns (including regular and irregular metres, syncopation
- And cross rhythms)
- How texture builds with added parts
- Improvised melodic lines based on traditional scales (including modal and Microtonal melodic ideas).

Year 10: Spring Term 1

Area of Study 4: Film Music

Scholars should study a range of music used for films including:

- Music that has been composed specifically for a film
- Music from the western classical tradition that has been used within a film
- Music that has been composed as a soundtrack for a video game.

Scholars should study how composers create music to support, express, complement and enhance:

- A mood or emotion being conveyed on the screen
- A significant character(s) or place
- Specific actions or dramatic effects.
- Scholars should study and understand how composers use music dramatically and

- Expressively through a variety of musical elements and compositional devices, including:
- Instruments and timbre
- Pitch and melody
- Rhythm and metre
- Tempo
- Dynamics, expression and articulation
- Texture
- Structure and phrasing
- Harmony and tonality
- Repetition, ostinato, sequence and imitation
- Ornamentation
- Motif, leitmotif

Scholars should have some knowledge of:

- How music can develop and/or evolve during the course of a film or video game
- The resources that are used to create and perform film and video soundtracks,
- Including the use of technology

The names of composers of music for film and/or video games

Year 10: Spring Term 2

Area of Study 5: Conventions of Pop

Scholars should study a range of popular music from the 1950s to the present day, focussing on:

- Rock 'n' Roll of the 1950s and 1960s
- Rock Anthems of the 1970s and 1980s
- Pop Ballads of the 1970s, 1980s and 1990s
- Solo Artists from 1990 to the present day.

Scholars should study and demonstrate an understanding of:

- Vocal and instrumental techniques within popular music
- How voices and instruments interact within popular music
- The development of instruments in popular music over time
- The development and impact of technology over time
- The variety and development of styles within popular music over time
- The origins and cultural context of the named genres of popular music
- The typical musical characteristics, conventions and features of the specified genres.

Scholars should study and understand how composers of popular music use and develop musical elements and compositional devices, including:

- Instruments and timbre (acoustic and electric)
- Pitch and melody (including bass lines and riffs)
- Rhythm and metre
- Tempo
- Dynamics, expression and articulation
- Texture
- Structure and phrasing
- Harmony and tonality
- Dynamics, expression and articulation
- Ornamentation
- Repetition, ostinato and sequence
- Technology including amplification and recording techniques.

Scholars should have some knowledge of:

- Names of solo artists and groups who composed and/or performed in each genre
- The changing nature of song structure
- The historical and social context of the named genres of popular music
- The growth of the popular music industry

Year 10: Summer Term 1 & 2

Area of Study 1: My Music

Scholars should study their instrument, which can be any of the following:

- Any instrument
- Voice – this can include styles such as rapping or beatboxing.
- Dj-ing
- Sequencing – realisation using ict.

Scholars should study the capabilities and limitations of their instrument, voice or technology including:

- Its range and characteristic timbre
- The techniques required to play it and any techniques that are specific to it
- How it might be used in different genres
- What type of ensembles it might be used in
- How its use is influenced by context and culture.

Scholars will practise and learn to perform one or more piece(s) for their instrument of an appropriate level of difficulty. The piece(s) should reflect the learner's ability and allow them to demonstrate enough skill and technique to access the marking criteria. The part played by the learner should not generally be doubled by any other part. The piece can be a sequenced recording where the learner has programmed all the parts.

The performance can be one of the following:

- The learner performing alone.
- The learner accompanied by a live or pre-recorded part.
- A piece for a group in which the learner plays a significant part.
- A multi-tracked recording in which the learner performs at least one part.
- A sequenced recording where the learner programs all parts.

Scholars will compose a piece of their choice. This can be:

- Instrument(s)/voice/technology of their choice
- An unaccompanied solo piece
- An accompanied solo piece.
- An ensemble piece.
- In a genre of the learner's choosing.