

Curriculum Map Year 10 **Music**

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit of work	Set works overview - reading scores Set work - Killer Queen Functional harmony	Set work - Purcell & Afro Celt Key signatures and harmony	Set work - Beethoven Melody writing	Set work - Esperanza Spalding Improvising and composing over chord progressions	Set work - Star wars Notation of melody	Set work - Wicked & Bach Classical composition
Core Skills	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music 	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music 	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music 	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music 	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music 	<ul style="list-style-type: none"> • Composition • Communication (literacy) • Develop extended writing • Performance • Analysis of music • Critical evaluation of music • Make judgements of music
Core Knowledge	Vocal Music set work Queen: 'Killer Queen' (from the album Sheer Heart Attack) <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now both pieces have been studied comparative and evaluative skills can be practised between the two. • This area of study is diverse but coverage at this stage should reflect 20th-century popular approaches to songwriting, including ground bass and verse and chorus structures. 	H. Purcell: 'Music for a While' <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • This area of study is diverse but coverage at this stage should reflect Baroque approaches to songwriting, including ground bass structures. 	Instrumental Music 1700–1820 set works J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique' <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative and evaluative skills can be practised between the two. • The set works show the link between Baroque instrumental music and dance genres. They also, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form. 	Esperanza Spalding: 'Samba em Preludio' (from the album Esperanza) <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two. • The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture. 	Music for Stage and Screen set work J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to Star Wars Episode IV: A New Hope) <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied, comparative and evaluative skills can be practised between the two. • The study of this set work should examine composing sound to match pictures. 	Music for Stage and Screen wider listening <ul style="list-style-type: none"> • Explore pieces in genres related to the first set work, which may include: <ul style="list-style-type: none"> – songs from musicals like Matilda and Hairspray. • In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. • The wider listening should enhance the study of contemporary musical theatre. Vocal Music wider listening (4 weeks): Explore other settings of words to music for soloist and accompaniment, which may include: <ul style="list-style-type: none"> – arias by G.F. Handel and J.S. Bach – songs by Beach Boys and Alicia Keys – if time, songs by Schubert, Faure and/or Britten <ul style="list-style-type: none"> • In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language. • There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.
Assessment & Feedback	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions - Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions	- Composition based on the exam edexcel grading criteria - Performance based on the exam grading criteria - listening practice questions
Link to prior learning	Listening and Appraising based on the musical elements and how they feature specifically in the GCSE ADS. Section A and Section B.	The theory of functional harmony is used to analysis the current set work. Recap of the key features that are used in the previous set work and which key features cross over to the new set work.	Analysis the harmony and keys in more depth of all the set works so far.	Analysing the key features in all the set works so far and identify where they appear in the new set work. Element composition techniques used in the set works studies so far.	Compare the chord sequences used in afro celt to star wars.	Compare vocal features used in Purcell and afro celt
Outside learning/trips	Extra curriculum clubs - Opportunity to take instrumental lesson in a variety of instruments - Drum Club - Choir - Worship team - Keyboard club - Steel pans - full year group singing workshop					