

Subject:	Music GCSE	Year Group:	10
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	Half Term 1 Building Blocks	Half Term 2 Killer Queen	Half Term 3 Music for a while - Purcell	Half Term 4 Str Wars - Williams	Half Term 5 Brandenburg - Bach
Scheme title					
Purpose of Scheme	This SOL will link KS3 and GCSE music – it will build on previous knowledge and understanding through the study of the Baroque, Classical and Romantic styles, before looking at Rock, Pop and Stage and Screen. The SOL will allow students their first exposure to listening and essay questions in the style of the GCSE exam	This SOL is the first set work that students are exposed to, it exposes students to further technical terms and technology terms. The SOL will allow students to practice listening and essay questions in the style of the GCSE exam. This work is chosen as students will have some experience of this style and will possibly know the work.	This SOL is the second set work that students are exposed to, it completes the vocal set works, but is the first piece that looks at the Baroque period. It is really important that students get to understand this period, and this piece is extremely useful in exposing students to a Baroque piece and the features. The SOL will allow students to practice listening and essay questions in the style of the GCSE exam. This work is chosen second as it is one of the simpler set works, and students will have already been engaged by Killer Queen.	This SOL is the second set work that students are exposed to, it completes the vocal set works, but is the first piece that looks at the Baroque period. It is really important that students get to understand this period, and this piece is extremely useful in exposing students to a Baroque piece and the features. The SOL will allow students to practice listening and essay questions in the style of the GCSE exam. This work is chosen second as it is one of the simpler set works, and students will have already been engaged by Killer Queen.	This SOL is the first set work from the instrumental work area of study. The SOL will look at the music of the Baroque period, their features and the focusing on The Brandenburg concerto. This will lead to more listening and essay questions on the piece which will further develop students understanding.
Knowledge in sequence	The whole SOL is preparing for further study at GCSE – there will be certain pieces looked at during the study of this unit that might not be revisited, but the idea behind the topics will be consistently revisited during setworks, essay preparation for question 9, and used during the unfamiliar listening question 8.	Instrumentation and techniques specific to the work. Looking specifically at the use of rock instrumentation and the guitar writing as well as the use of music technology to create the track. Stadium rock and the techniques found on the piece that link to the style. Specific textures found in the set work. Tonality and harmony – not typical of the period, quite complex for a rock song. Structure – The use of verse/chorus structure found in the piece. Melody – The lyrical melodic writing found in the vocal and guitar writing. Tempo, metre and rhythm – Specific examples found in the piece that once again aren't typical of the genre.	Instrumentation and techniques specific to the work. Looking specifically at the use of the Harpsichord, lute, Bass Viol and vocals. The use of the ground bass. Specific textures found in the set work, specifically some of the imitation and MDH. Tonality and harmony – very typical of the period. Structure – The use of ternary form with intro – ensure students know where each section starts. Melody – The writing is typical of a lament. Tempo, metre and rhythm – Specific examples found in the piece that once again are typical of the period	Instrumentation and techniques specific to the work. Looking specifically at the use of the Orchestra. The use of the Leitmotif. Specific textures found in the set work. Tonality and harmony – various ones used, including bitonality and atonality. Structure – The use of through composed writing. Melody – The use of specific intervals is extremely important. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of triplets etc.	Instrumentation and techniques specific to the work. Looking specifically at the use of soloists, idiomatic writing and the harpsichord. Specific textures found in the set work. Specifically the fugal textures. Tonality and harmony – these link closely to the period and are key in the development of the piece. Specifically the circle of fifths. Structure – The use of fugal textures within this are important. Melody – The use of sequences are really important, as is the conjunct and arpeggio patterns of the period. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of syncopation, triplets and other features linked to the period
Skills	Answering listening questions. Writing extended written responses using key musical terms. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Developing students understanding of the history of music.	Answering 12 mark essay questions Ability to analyse pieces written under the vocal music area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of vocal music. Developing the ability to answer listening questions linked to the GCSE.	Answering 12 mark essay questions Ability to analyse pieces written under the vocal music area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of vocal music. Developing the ability to answer listening questions linked to the GCSE. Developed understanding of the Baroque period	Answering 12 mark essay questions Ability to analyse pieces written under the stage and screen area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of vocal music. Developing the ability to answer listening questions linked to the GCSE. Developed understanding of film music genre.	Answering 12 mark essay questions Ability to analyse pieces written under the instrumental Area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of instrumental music. Developing the ability to answer listening questions linked to the GCSE.
Key Words	Stave/Staff, Bass Clef, Tenor Clef, Treble Clef, Score, Bar line, Double bar line, Repeat marks, Star, Tie, Semibreve, Tone, Tono, Supertono, Mediant, Subdominant, Dominant, Subdominant, Leading note, Transposition, Sharp (F#), Flat (Bb), Natural (B), Dotted note, Fermata, G.P., Triplet, Quaver, Crotchets, Minims, Semibreves, Anch, Chords, Appoggiatura/Grace, Ascending, Broken Chord, Conjunct, Descending, Disjunct, Ornamentation, Riff, Fanfare, Imitation, Interval, Leap, Melodic, device, Monotone, Chordless, Pitch, Scale/Sequence, Stepwise, Theme, Call and response, Heterophony, Syncopia, Ternary, Through-composed, Binary, Minorello, Rondo, Verse and chorus, Introduction, Phrase, Sonata form, Anticipation, Appoggiatura, Auxiliary notes, Diminished 7th, Chromatic lead, Chromatics, Cresc., Imperfect cadence, Harpmonic cadence, Perfect cadence, Plagal cadence, Suspension, Ground Bass, Bass line, Cadence, Chord, Chord sequence, Ternary, Minors, Major, Minor, Relative minor, Altered key, Tonality, Terni, Bass Continuo, Chordal / Tutti, Chromatic pedal, Fugal Homophony, Imitative, Monophonic, Polyphonic, Tonic pedal, Unison, Accompaniment, Heterophonic, Solo, Texture, two part texture, Triads, Articulation, Legato, Chorus, Flanger, Multitrack recording, Overdubbing, Pitch shift, Reverb, Stereo, Stereoisation, Stereo effects, Imbues, Track, Accelerando, Allargando/Andante, Bass, Cresc., Largo, Moderato, Presto, Pulse, Rubato/ritard., Tempo, Vnus, Alla Breve, Compound time, Simple time, Minors, Irregular metre, Rubato, Shuffles, Syncopation, Triplets, Accented, Quatrain, Dotted rhythms, Pacing, Strong rhythm, Anacrusis, Cross rhythm, Scotch snap, Free time, Flautissimo, Piano, Mezzosoprano, Mezzoforte, Forte, Fortissimo, Crescendo, Diminuendo, Tonalised dynamics, Glissando, Impassioned, Phrasing, Portamento, Melisma, Hammer on, Pizzicato, Pull off, Crossover, Double stopping, Doubling, Dynamics, Guavarela, Harmonics, Lyrics, Range, Slide, Solo, Tablature, Textures, Tremolo, Wah wah, Word painting, Sonata, Ballade, Canata, Chorale, Concerto Grosso, Gigue, March, Prelude, Solo concerto, Suite, Suite, Suite, Musical theme, Rock, Jazz, Dual tradition, Samba, Renaissance, Baroque, Classical, Romantic, Alberto, Bar, Counterpoint, Fugue, Bass, Polyphonic, Fugue, Harpsichord, Movement, Orchestra, Quartet, String quartet, Symphony, Chorus, A cappella, Accompaniment, Aria, Backing vocals, Four part harmony, Oratorio, Refractive, Rondo, Syllabic, vocal counterpoint, Actor song, Character song, Cox, Diapetic music, Film score, Leitmotif, Libretto, Mickey Mousing, Non-diapetic music, Orchestration, Recitative, Soundtrack, Song through, Underlining, Groove, Blues, Cello, Dances, Experimental music, Mimetic, Jazz Fusion, Salsa, Australian Mode, Beltop, Celtic, Post-modern, Electronic dance music, Funk Rock, Latin Jazz, Loop, MIDI, Sen, Folk music, World music, Worldbeat.	Queen, Sheer Heart Attack, Intro, Verse 1, Chorus 1, Verse 2, Guitar solo, Verse 3, Chorus 3, Outro, Conjunct, Leaps, Portamento, Ornaments, Dialogue, Lead and backing vocals, Jangle piano, Electric guitars, Bass guitar, Drums, Stadium rock, Album, Single, Verse chorus structure, Overdubbing, Syllabic, Vocalisation, Lyrics, Word painting, Multitrack recording, Imitation, Layering, Three-part texture, Four-part texture, Antiphonal, 12/8, 6/8, Anacrusis, Syncopation, Triplets, Eb Major, Ambiguous key, Passing modulations, Root position, First inversion chords, Dissonance, 7th Chords, Altered / extended chords, Pedal, Homophonic, Swing rhythm, Moderato, Panning, Flanger, Hammer on, Pull off.	Henry Purcell, Da capo aria, Introduction, Section A, Section B, Section A1, Ground bass, Range, Conject, Passing notes, Leaps, Sequence Ornaments, Dialogue, Harpsichord, Bass Viol, Voice, Baroque period, Ground bass, Basso continuo, Movement, Ternary Form, Aria, Figured bass, Syllabic, Melismatic, Paired slurring's, Repetition of text, Word painting examples, 4/4, Rhythmic values, Dotted rhythms, Syncopation, A minor, Tonal ambiguity, Related keys, Diatonic, Functional, Dissonance, Root position, First inversion chords, Perfect cadence, False relation, Melody dominated homophony, Counterpoint, Realisation, Word painting, Slow.	John Williams, Herbert Spencer, Introduction, Section A, Section B, Section A1, Link, C, Link, March, Codetta, Fanfare like, Main theme A, Stepwise, Leaps, Sequence, Heroic feel, Main theme B, Contrary motion, Woodwind, Brass, Percussion, Strings, Unusual, Film music, Diegetic music, Non-diegetic music, Orchestrator, Through-composed, Leitmotif, March, Fanfare, Codetta, Orchestra, Chordal / Tutti / Arpeggio/Triadic, Octave doubling, Inverted tonic pedal, Dominant pedal, 4/4, 3/4, Fanfare rhythm, Dotted rhythms, Syncopation, Triplets, Ambiguous pulse, Bb major, Tonal ambiguity, Atonal, Bitonality, Tonal, Dissonance,Quartal harmony, Unrelated chords, Tritone, Melody dominated homophony, Octave, Pedal, Ostinato, Fast tempo, Metre change	JS Bach, Benefactor, Section A, Section B, Section A1, Concertino, Ripieno, Conject, Scalic runs, Sequence, Ornaments, Dialogue, Harpsichord, String orchestra, Flute/Violin, Baroque period, Concerto Grosso, Basso continuo, Movement, Ternary Form, Subject, Answer, Polyphonic, Fugal, Four-part counterpoint, Pedal, Strett Chordal / Tutti, Imitation, 2/4, 6/8, Triplets, Semiquaver runs, D major, A major, B minor, Diatonic, Functional, Primary chords,Root position, First inversion chords, Perfect cadence, Gigue, Contrapuntal, Affection, Monothematic, Terraced dynamics, Figured bass, Virtuosoic.
End Point	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.
Assessment method	Stage 3 - Listening question – Baroque, Classical or Romantic? Stage 6 - Listening test – Question from old GCSE on Baroque/Classical/Romantic music Essay on how film music creates atmosphere	Listening tests during the set work study (Week 5) Essays done for homework (Week 5) Final assessment – Listening and essay question in class (Week 6)	Worksheets done during class study Final assessment – Listening and essay questions in class (Week 5)	Worksheets done during class study Final assessment – Listening and essay questions in class (Week 7)	Worksheets done during class study Listening and essay questions in week 3 and 4. Final assessment – Listening and essay questions in class (Week 5)