**Y10 Music Curriculum Progression Map**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Dates** | **CHECK DATES ON CALENDAR** | 30th October – 15th December | 2nd January – 9th February | 19th February – 23rd March | 9th April – 25th May | 4th June – 24th July |
| **Weeks** | 7 Weeks | 7 Weeks | 6 Weeks | 6 Weeks | 5 Weeks | 6 weeks |
| **Lessons** | 7 Lessons | 7 Lessons split at teacher’s discretion | 6 Lessons split at teacher’s discretion | 5 Lessons split at teacher’s discretion | 7 Lessons split at teacher’s discretion | 7 Lessons split at teacher’s discretion |
| **Unit Titles** | GCSE intro and key words/theory/general history  AoS 3 Rhythms of The World (selected) | | AoS 4 Film Music  AoS 5 Pop Music | Descriptive Composition (ICT)  AoS 3 RotW  AoS 2 Concerto | Descriptive Composition (ICT)  Revision and listening skills for mock exam  AoS 5 Pop Music | AoS 2 Concerto  Revision and listening skills for mock exam |
| **Sequence** | * Introduction to GCSE course * AoS 3 Samba * AoS 3 African drumming * AoS 3 Calypso * AoS 3 Bhangra * AoS 3 Indian Classical * History timeline | * Texture – ‘phonic’ words * Melody – scales/phrases/sequences etc. * Harmony – chords/tonality/modulation etc. * Time signatures – simple/compound/irregular * Instrument recognition – techniques/timbre etc. * Film Music – analysis using recently taught elements | * Programme music e.g. *Pictures At An Exhibition* – analysis to reinforce film 3 * Intro/refresher to Cubase * AoS 5 Pop Music | * Creative tasks on Cubase * Start AoS 2 Concerto Through Time   Finish AoS 3 Rhythms of the World:   * Greek * Palestinian/Israeli | * Cubase composition for images * Revisiting previous AoSs. * Intro to rhythmic and melodic dictation * Finish AoS 5 Pop Music | * Finish AoS 2 Concerto Through Time * Cubase composition for images * Revisiting previous AoSs and mock exam revision |
| **Rationale** | Students encounter several Areas of Study interwoven simultaneously. The rationale is to give them ‘bite-sized’ versions of each topic within an Area of Study. These topics will be added to throughout the year, providing multiple opportunities for knowledge retrieval.  AoS3 topics are delivered geographically: there are a number of links between the music of the Americas (as above) that facilitate the reinforcement of key words, concepts and contexts. | Although many above the above will have been covered at a basic level during KS3, it is essentiat they all students are familiar with these musical building blocks before undertaking a study of AoS 2 The Concert Through Time in particular. | The development of listening skills in order to identify key vocabulary is essential before any descriptive composition can be undertaken effectively.  Students make links with how musical elements can create atmospheres/narratives/characters etc. This consequently provides them with a ‘tool-kit’ for their own creative output.  Although Cubase was used in Year 9, many students will not have used the software for several months. We are also asking them to use more advanced features, so a Cubase refresher is essential to ensure students’ creativity is not hampered by their use of technology. | Once students are comfortable with the technology, they then undertake a series of tasks that will culminate in the production of a descriptive composition – for film, game etc.  This is a long-term project. Students will require a significant amount of time. Revision of other topics will be interleaved in order to reinforce prior learning and ensure that composition does not become ‘stale’.  The AoS 2 pop and concerto topics are delivered chronologically, which allows students to make links between the developments of these musical forms through time. | Giving students time to produce as many musical ideas as possible so that they are prepared for the composition brief that they receive in September.  This term will allow even more retrieval practise before the end of year mock exam.  Now that students have covered content from a theoretical point of view, more time will be built in to enable them to practise aural identification. | See previous box. |
| **Key Building Blocks** | Knowledge of:   * World Music/Rhythms of the World * Classical music in musical and chronological context | Knowledge of:   * RABBIT words, and how they **affect** music * Key vocab related to RABBIT words * Descriptive and analytical writing | Knowledge of:   * RABBIT words, and how they **affect** music * Key vocab related to RABBIT words * Descriptive and analytical writing * Pop music in musical and chronological context * Cubase – using competently | Knowledge of:   * RABBIT words, and how they **affect** music * Key vocab related to RABBIT words * World Music/Rhythms of the World * Cubase – using competently * Features of the concerto in musical and chronological context | Knowledge of:   * RABBIT words, and how they **affect** music * Key vocab related to RABBIT words * Cubase – using competently * Pop music in musical and chronological context | * Features of the concerto in musical and chronological context   Knowledge of:   * RABBIT words, and how they **affect** music * Key vocab related to RABBIT words * Cubase – using competently |
| **Retrieval Practices** | Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework | Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework | Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework | Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework | Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework | Mini whiteboard activities  Do Now activities  Low stakes quizzes  Interleaved themes  Self-quizzing homework |
| **Key Skills** | **Performing – Listening - Composing**  Speaking Reading Writing | **Performing – Listening - Composing**  Speaking Reading Writing | **Listening - Composing**  Speaking Reading Writing | **Listening - Composing**  Speaking Reading Writing | **Listening - Composing**  Speaking Reading Writing | **Performing – Listening - Composing**  Speaking Reading Writing |
| **Key terms** | * Samba & African drumming: instrument names; call & response; syncopation; polyrhythm; dotted rhythms * Calypso: steel pan; tremolo; syncopation * Indian: instrument names; rag; tal; * Bhangra: dhol; chaal * Baroque: composer names; polyphonic; ornaments; typical instruments e.g. harpsichord * Classical: composer names; homophonic; ornaments; typical instruments e.g. clarinet, piano * Romantic: composer names; ornaments; typical instrumentation; chromatic | * Texture: monophonic; homophonic; polyphonic; unison * Melody: scales; conjunct; disjunct; tones; semitones;phrases;sequences; repetition;ostinato * Harmony: chords; arpeggios; major; minor; pedal note; chromatic; diatonic; tonality; modulation * Time signatures: simple;compound; regular 44 34 23 68; irregular e.g. 54 74 * Instrument recognition: orchestral families; timbre; arco; pizzicato; mute * Articulation: legato; staccato; accent | Key vocab relating to RABBIT words:   * Tempo: allegro; andante; adagio, accelerando * Harmony: (see previous box) * Rhythm: see previous, plus note values * Instruments: (see previous box) * Melody: (see previous box) * Dynamics: piano; mezzo; forte; (de)cresc * Texture: (see previous box) | * Baroque concerto: polyphonic; virtuoso; harpsichord; grosso; ornaments; sequences * Classical concerto; homophonic; cadenza; virtuoso; pedal note; sequences * Greek: irregular TS; bouzouki; defi * Palestinian: microtonal; mizmar; oud; irregular TS; improvisation * Israeli: Klezmer; modal; improvisation * Pop Music: verse/chorus structure; strophic; melisma; instrumentation * Key vocab relating to RABBIT words: (see previous box) | Key vocab relating to RABBIT words:   * Tempo – allegro; andante; adagio, accelerando * Harmony – maj; min; diatonic; chrom; pedal * Rhythm – see previous, plus note values * Instruments – Strings; WW; Brass; Perc * Melody – conjunct; disjunct; ostinato * Form – ABA; verse/chorus * Dynamics – piano; mezzo; forte; (de)cresc   Texture – mono; homo; polyphonic | * Romantic concerto; cadenza; virtuoso; pedal note; sequences; chromaticism   All other key terms relevant for retrieval, revision and mock exam. |
| **Numeracy** | * Continually reinforced through notations and musical theory | * Continually reinforced through notations and musical theory | * Continually reinforced through notations and musical theory | * Continually reinforced through notations and musical theory | * Continually reinforced through notations and musical theory | Continually reinforced through notations and musical theory |
| **Formative Assessment** | Peer & Self-Assessment  Model performance/answer evaluation  Low stakes quizzes  Teacher feedback for practical skills | Peer & Self-Assessment  Model performance/answer evaluation  Low stakes quizzes  Teacher feedback for practical skills | Peer & Self-Assessment  Model performance/answer evaluation  Low stakes quizzes  Teacher feedback for practical skills | Peer & Self-Assessment  Model performance/answer evaluation  Low stakes quizzes  Teacher feedback for practical skills | Peer & Self-Assessment  Model performance/answer evaluation  Low stakes quizzes  Teacher feedback for practical skills | Peer & Self-Assessment  Model answer comparison  Low stakes quizzes  Teacher feedback |
| **Summative Assessment** |  | AP1 listening assessment: ROTW & Musical elements. |  | AP2 listening assessment: ROTW & Concerto & Pop |  | Full GCSE mock exam – to give students experience of exam format and content |
| **SMSC & Cultural Capital** | * Understanding context of World Musics * Working as an ensemble/teamwork * Trips organised where possible and appropriate | * Understanding context of World Musics * Working as an ensemble/teamwork * Trips organised where possible and appropriate | * Accessing orchestral music – stereotypically not music for the social demographic of many of our students. * Trips organised where possible and appropriate | * Accessing orchestral music – stereotypically not music for the social demographic of many of our students. * Trips organised where possible and appropriate | * Accessing orchestral music – stereotypically not music for the social demographic of many of our students. * Trips organised where possible and appropriate |  |
| **Linking curriculum to careers** |  |  |  |  |  | N/A |