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**Knowledge Rich Curriculum Plan**

Yr 11 GCSE Music / Composition



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
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| **Lesson: 1-1-1 Composition 1** | **Students will know that….**  Students must learn how to develop musical ideas, including extending and manipulating musical  ideas, and compose music that is musically convincing through a free composition.  They need to create a piece of music that is a minimum of two minutes long  Use either a fixed tonality Major or minor, or create a piece of music that switches between major and minor, this could be the tonic major and minor the relative major and minor or the dominant major or minor.  They will have to choose a key for their piece to be centred around. More than likely the key will be either C major or A minor or G major or E minor – This is dependant on the ability level of the student as these keys contain zero flats in both and only one sharp in the G major / E minor  For each scale either major or minor there is a fixed diatonic chord scale  The major diatonic chord scale contains the following patterns of chords that can be used to create the chord sequences for their composition:  1 Major, 2 Minor, 3 Minor, 4 Major , 5 Major, 6 Minor, 7 Diminished  The minor diatonic chord scale contains the following patterns of chords that can be used to create the chord sequences for their composition:  1 Minor, 2 Diminished, 3 Major, 4 Minor, 5 Minor, 6 Major, 7 Major,  **Students will know how….**  To create a melody from a given scale, either C major, A minor, G major or E minor  To create a chord sequence from a given diatonic chord scale either major or minor | See Vocab List Below | **Students will already know that………**  A scale is made up of a series of notes with a fixed pattern of intervals, how these intervals are applied depends on whether the scale is minor, major, harmonic minor or whole tone  A Chord is two or more notes that are played at the same time to be used as an accompaniment to a melody and are often referred to as the harmony  A rhythm is a strong, regular repeated pattern of movement or sound  A beat is a series of notes with different time lengths and tempos  Key refers to the set of notes and chords that makes up a piece of music  Tonic is the first note/ chord of the key  Relative is the sixth note / chord of the key  Dominant is the fifth note / chord of the key  A bridge is a section of music which links different ideas together  **Students will already know how to……….**  Link notes together to create simple melodies  Play triad chords from standard chord sequences |  |
| **Lesson: 1-1- 2 Composition 1 Lesson 2** | **Students will know that….**  Students must learn how to develop musical ideas, including extending and manipulating musical  ideas, and compose music that is musically convincing through a free composition.  Students need to create a piece of music that is a minimum of two minutes long  A composition needs to have a defined structure either Binary, ternary, rondo or popular song structure  A second chord sequence either from the original diatonic scale or a related scale needs to be created to create a B/second/chorus section for their composition and then added to the original chord and melody sequence  A second melody needs to be created to play over their second chord sequence using their chosen scale (major, minor, harmonic minor or whole tone)  **Students will know how….**  To create a complimentary chord sequence to make a B/Second / Chorus section using given scales  To create a melody that plays on top of their B sections using given scales | See Vocab List Below | **Students will already know that………**  A scale is made up of a series of notes with a fixed pattern of intervals, how these intervals are applied depends on whether the scale is minor, major, harmonic minor or whole tone  A Chord is two or more notes that are played at the same time to be used as an accompaniment to a melody and are often referred to as the harmony  A rhythm is a strong, regular repeated pattern of movement or sound  A beat is a series of notes with different time lengths and tempos  Key refers to the set of notes and chords that makes up a piece of music  Tonic is the first note/ chord of the key  Relative is the sixth note / chord of the key  Dominant is the fifth note / chord of the key  A bridge is a section of music which links different ideas together  A composition needs to have a defined structure either Binary, ternary, rondo or popular song structure  A second chord sequence either from the original diatonic scale or a related scale needs to be created to create a B/second/chorus section for their composition and then added to the original chord and melody sequence  A second melody needs to be created to play over their second chord sequence using their chosen scale (major, minor, harmonic minor or whole tone)  **Students will already know how to……….**  Link notes together to create simple melodies  Play triad chords from standard chord sequences  To create a melody from a given scale, either C major, A minor, G major or E minor  To create a chord sequence from a given diatonic chord scale either major or minor |  |
| **Lesson: 1-1- 3 Composition 1 Lesson 3** | **Students will know that….**  An introduction is a short sequence at the start of a piece of music that intends to give the listener a sample of what the rest of the song could sound like.  The introduction can be the verse sequence or the chorus sequence used at the start of the composition  The outro or coda is the end section of the composition and can be a repeat of the verse or chorus sections or could be a completely different sequence of chords and melody  **Students will know how….**  To edit down their verse and/or chorus chord sequences to create intros and outros to their compositions,  To begin sequencing their compositions in the order intro, verse, chorus, verse, chorus outro as simple chordal harmony and melodic phrases. | See Vocab List Below | **Students will already know that………**  A scale is made up of a series of notes with a fixed pattern of intervals, how these intervals are applied depends on whether the scale is minor, major, harmonic minor or whole tone  A Chord is two or more notes that are played at the same time to be used as an accompaniment to a melody and are often referred to as the harmony  A rhythm is a strong, regular repeated pattern of movement or sound  A beat is a series of notes with different time lengths and tempos  Key refers to the set of notes and chords that makes up a piece of music  Tonic is the first note/ chord of the key  Relative is the sixth note / chord of the key  Dominant is the fifth note / chord of the key  A bridge is a section of music which links different ideas together  **Students will already know how to……….**  To create a complimentary chord sequence to make a B/Second / Chorus section using given scales  To create a melody that plays on top of their B sections using given scales  Link notes together to create simple melodies  Play triad chords from standard chord sequences  To create a melody from a given scale, either C major, A minor, G major or E minor  To create a chord sequence from a given diatonic chord scale either major or minor |  |
| **Lesson: 1-1- 4 Composition 1 Lesson 4** | **Students will know that….**  The rhythm of a piece of music will often determine the style or genre of a composition  Things that need to be taken into account when composing in relation rhythm are the tempo, time signature and the instrument that is primarily performing the rhythm or beat part  A rhythms known as one drops and steppers in 4/4 time signature will give the composition a reggae feel  Rhythms that are upbeat or fast tempo with a standard kick drum on the first and third beats and a snare drum on the second and fourth beats will give the composition a pop/rock feel  Rhythms that are in 6/8 time signature with a slow tempo will have a blues or jazz feel  Rhythms that have a four to the floor (one bass drum on each beat of the bar) have a dance or disco feel to them  **Students will know how….**  To create a rhythm in a set pattern that will give their composition a genre or a style that can be developed further  Choose the tempo that they feels best for the idea which they have for their composition  Choose the time signature that feels best for their composition | See Vocab List Below | **Students will already know that………**  An introduction is a short sequence at the start of a piece of music that intends to give the listener a sample of what the rest of the song could sound like.  The introduction can be the verse sequence or the chorus sequence used at the start of the composition  The outro or coda is the end section of the composition and can be a repeat of the verse or chorus sections or could be a completely different sequence of chords and melody  A scale is made up of a series of notes with a fixed pattern of intervals, how these intervals are applied depends on whether the scale is minor, major, harmonic minor or whole tone  A Chord is two or more notes that are played at the same time to be used as an accompaniment to a melody and are often referred to as the harmony  A rhythm is a strong, regular repeated pattern of movement or sound  A beat is a series of notes with different time lengths and tempos  Key refers to the set of notes and chords that makes up a piece of music  Tonic is the first note/ chord of the key  Relative is the sixth note / chord of the key  Dominant is the fifth note / chord of the key  A bridge is a section of music which links different ideas together  Tempo is the speed of the music  Time signatures detail how many and what types of beats are in each bar  **Students will already know how to……….**  To edit down their verse and/or chorus chord sequences to create intros and outros to their compositions,  To begin sequencing their compositions in the order intro, verse, chorus, verse, chorus outro as simple chordal harmony and melodic phrases.  To create a complimentary chord sequence to make a B/Second / Chorus section using given scales  To create a melody that plays on top of their B sections using given scales  Link notes together to create simple melodies  Play triad chords from standard chord sequences  To create a melody from a given scale, either C major, A minor, G major or E minor  To create a chord sequence from a given diatonic chord scale either major or minor |  |
| **Lesson: 1-1- 5 Free Composition – Development** | **Students will know that….**  They need to create a piece of music that is a minimum of 1.5 minuets long  They will be required to use either binary, ternary, rondo or popular song form as the structure of their composition  Will need to use the different diatonic chord scales from previous lessons to create the different sections of their compositions  They need to create a series of melodies to play over the top of their A/B/C…. chord sequences in the same key using either major or minor scales to create this dependent on the keys their chord sequences are  They need to decide the stylistic/genre of their composition and use the appropriate instrumentation, musical theories and rhythmic devices that are associated with these styles and genres.  **Students will know how….**  To create a number of different chord sequences using major and minor diatonic chord scales  To move between relative major and minor sequences and major and minor parallel chord sequences  To add melody lines over the top of the chord sequences that they have created  To select genre specific features such as instrumentation to create their compositions | See Vocab List Below | **Students will already know that………**  They will need to create a minimum of 1.5 minutes of their own composed music for submission and assessment.  They will use diatonic chord scales to create harmonic structures or chord sequences.  They will use major and minor scales to create the melodies.  They will use rhythmic patterns and devices that are most commonly associated with the genre of music that they have chosen for their chord sequences.  **Students will already know how to……….**  Construct chords using notes I, III and V of the major scale.  Construct chord sequences using diatonic chord scales.  Various different sequences to fit the Binary, Ternary, Rondo and or popular song structures, which are structural frameworks that they are expected to compose in.  Perform Triadic (3 note) chords on keyboards  Perform major and minor scales in A minor, C major, E minor and G major that can be used to create melodies for their compositions |  |
| **Lesson: 1-1- 6 Performance Practise Lessons** | **Students will know that….**  They need to perform a piece of music that is a minimum of 1.5 minutes long for submission and assessment that contributes to 30% of their overall mark for their GCSE.  They have been assigned a piece of graded music which suits their ability level and has been selected to maximise the amount of points available to them in this aspect of the qualification.  They will need to practice this piece of music considering performance directions, rhythmic and note accuracy.  They will be marked on level of demand, technical control and expression and interpretation  Total marks available for this component is 36 Marks  **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately | See Vocab List Below | **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately  **Prior Knowledge**  **Students will already know that………**  They have to perform the selected piece of music to complete the performance aspect of their GCSE qualification.  They need to be accurate to the score and performance directions outlined in the score.  They are able to perform the selected piece as many times as it takes to be as accurate and expressive as possible.  **Students will already know how to……….**  Setup and practise their pieces to maximise the points available to them.  Read the notation and performance directions included in the scores.  Analyse their own performances to highlight sections that can be improved. |  |

Vocabulary

**AQA GCSE Music – Elements Vocabulary**

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| **Rhythm and Metre** | |
| **Word** | **Meaning** |
| Rhythm | is the way different lengths of sound are combined to produce patterns. |
| Metre | is a regular pattern of beats indicated by a time signature. |
| Pulse | is the beat of the music. It’s what you tap your feet to! The rhythms can vary the pulse or beat will be steady (like your pulse – hopefully!) |
| Tempo | is the speed of the music, and in particular the speed the pulse of the music is beating. |
| Accelerando | to get faster. |
| Rallentando(Rall.)/Ritardando(Rit.) | Slowing down the tempo. |
| Rubato | flexible tempo |
| Simple time | each beat is divided into two equal parts. |
| Compound time | each beat is divided into 3 equal parts. |
| Triplet | is 3 notes (or rests), all the same length, squeezed into the time of two. |
| Syncopation | when the weak (off beats) beats of the bar are accented. |
| Regular metre | a time signature where all the beats are the same length. |
| Irregular metre | a time signature where the beats are grouped together unevenly (5 or 7 beats per bar). Will have a lopsided feel and may not sound western. |
| Free metre | Where the music has no definite pulse or metre. |
| Drum fill | short drum solo in between sections of a piece. |

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| **Harmony and Tonality** | |
| **Tonality** | |
| Tonality | the key of the music. The piece will be built mainly from a particular scale. The tonality can be: |
| Major | a happy uplifting sound (play C-C to get used to the sound) |
| Minor | a sad, more serious sound (play A-A, replacing the G with a G# to get used to the sound) |
| Tonal | will have a sense of key/tonal centre. |
| Atonal | music with no sense of fixed tonality/key. May sound rather ‘random’. |
| Pentatonic | a five note scale. Often used in Chinese, African and Celtic Folk melodies |
| Modal | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Whole tone | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) C, D, E, F#, G#, A# |
| **Harmony** | |
| Harmony | two or more notes of different pitch create harmony. |
| Chromatic | scale made up of semitones (smallest interval e.g. C-C#). |
| Diatonic | harmony uses only the notes that belong to the major or minor keys. |
| Consonance | music/harmonies that sound nice (consonant). |
| Dissonance | clashing music/harmonies (dissonant). |
| Discords | harsh, dissonant sounding combination of notes. |
| Close harmony | where the notes are close together within the separate parts e.g. Barber shop singing |
| Drone | long held note, usually in the bass. Often 2 notes held together. Used a lot in Indian music. |
| Modulation | to change key/tonality. For example if the piece is in the key of C major you could modulate to the key of G major or A minor... It’s a good way of developing a piece of music. Stevie Wonder uses loads of modulation in his songs. Listen to ‘Golden Lady’ on you tube. |
| Tierce de Picardie | when a piece in a minor key finishes with a major chord |
| Cadences | a cadence is formed by the two chords that come at the end of a musical phrase:  Perfect cadence V-I. Sounds final and complete.  Plagal cadence IV-I. Also sounds complete, but not as strong. Used for the “Amen” at the end of hymns.  Imperfect cadence I -V. Unfinished feel to the music.  Interrupted cadence V-VI. Your ears expect it to go to the tonic as in a perfect cadence, but instead it goes to the VI chord – so it is the surprise cadence! |

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| **Texture and Melody** | |
| **Melody** | |
| Pitch | how high or low the note is. |
| Interval | the gap in pitch between two notes. |
| Scale | a group of notes played in ascending or descending order. |
| Arpeggio | playing the notes of a chord one by one |
| Conjunct | melodies move mainly by step (next door notes like C-D) and sound smooth. |
| Disjunct | melodies use a lot of leaps (bigger intervals) rather than step movement. They will sound spiky and are much harder to sing! |
| Triadic | melodies that use the notes from a triad (3 note chord). E.g. a melody using C’s, E’s and G’s would be triadic as those are notes from the chord of C. |
| Scalic | melodies are melodies that follow the order of a particular scale. Similar to conjunct melodies except that a scalic melody can only move up or down to the next note of the scale, whereas a conjunct melody can have a few little jumps. |
| Pentatonic scale | a five note scale. Often used in Chinese, African & Celtic Folk melodies. |
| Whole tone scale | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) |
| Chromatic scale | scale made up of semitones (smallest interval e.g. C-C#). |
| Augmentation | doubling the note values/lengths of the original tune |
| Diminution | halving the note values/lengths of the original tune |
| Modes | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Passing notes | are the notes in between the notes of the harmony. So if the accompanying chord was C, the notes not in the chord (D, F, A, B) would be the passing notes. You need passing notes to make a melody sound smooth otherwise it would just be a triadic melody. |
| Blue notes | the flattened notes in a Blues Scale. Often slide up or down to these notes. They make a piece sound ‘bluesy’! |
| Sequence | when a tune is repeated a step higher (ascending sequence) or a step lower (descending sequence). |
| Glissando/Portamento | a slide between 2 notes. (instruments like piano or harp would play all the notes in between the 2 notes really fast by sliding the fingers over the notes really quickly.) |
| Pitch bend | bending the note on a guitar or any string instrument/voice or keyboard/synthesizer. |
| Ornamentation | decorating the melody with ornaments such as trills (2 adjacent notes played rapidly). |
| Mordents | (upper and lower) – 3 notes starting and ending on the same note with the middle note either a step higher or lower. |
| Ostinato / Riff | a repeated rhythm or tune. (Both words mean the same, but riff tends to be used in a pop context.) |
| Phrase | a musical sentence (where you’d naturally take a breath). Often 2, 4 or 8 bars long. Indicated by a curved line above the stave. |
| Articulation | how to play the notes:  Staccato ( ) short, detached notes.  Legato -smooth. Indicated by a slur ( )  Accent ( ) notes played with more force. |
| Improvisation | when a player makes the music up on the spot. In jazz/blues/pop players will often improvise a solo – commonly on a guitar/sax/trumpet/keyboard. |
| **Texture** | |
| Monophonic | one single melody line. No harmonies, but it may be played/sung by more than one instrument/voice. |
| Unison | When everyone sings/plays one part together e.g. when we all sing Happy Birthday we are singing in unison (therefore, unison is monophonic). |
| Octaves | If the instruments/voices are an octave apart this is called being in OCTAVES. To be in unison the notes must be at the same pitch. |
| Homophonic | a texture where all parts (melody and accompaniment) move in the same (more or less) rhythm creating a chordal effect. The accompaniment is supporting a clear melody. |
| Broken Chords | Playing the notes of the chord separately, one after the other. Broken Chords provide a more flowing accompaniment than when they are played as block chords. |
| Polyphonic / Contrapuntal | A texture where 2 or more equally important melodies interweave (weave in and out of each other). |
| Imitation | a phrase is repeated (imitated – so not necessarily exactly the same!). Could be one instrument/voice imitating itself, or 2 or more imitating each other. |
| Canon | is a particular type of imitation. It’s like a round (‘London’s Burning’), where the imitating part repeats the entire melody and not just a few motes of it. |
| Antiphonal | stereo effect as a musical phrase is passed from one group of performers to another. E.g. like two choirs singing alternate phrases standing in different places in a church. A lot of early religious vocal music was antiphonal. |

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| **Timbre and Dynamics** | |
| **Dynamics (how loud or quiet the music is)** | |
| Fortissimo (ff) | very loud |
| Forte (f) | Loud |
| Mezzo Forte (mf) | quite loud |
| Mezzo piano (mp) | quite quiet |
| Piano (p) | Quiet |
| Pianissimo (pp) | very quiet |
| Crescendo ( ) | getting louder |
| Decrescendo / Diminuendo ( >) | getting quieter |
| Sforzando (sf) | suddenly very loud |
| **Timbre (the type of sound an instrument makes)** | |
| Vocals – The use of voices. | Soprano voice – A high pitched female voice.  Tenor voice – A high male voice.  Alto voice – A low female voice.  Bass voice – A low male voice.  Countertenor - a male alto achieved using a falsetto voice  Falsetto – ‘false voice’ technique where male singers can sing higher using a softer voice.  Vibrato – A slight regular wavering of a pitch used by singers and instrument players to add warmth and interest to the note. |
| Instrumental Music | Music played by instruments only. (No singing!) |
| Instrumental family | String family, Woodwind family, Percussion family, Brass family. |
| Muted (Con sordino) | To deaden/quieten the sound. Brass players put mutes in the bell of the instrument to do this. |
| Vibrato | See above |
| String instruments can be played: | Con arco (Arco) ¬– with a bow  Pizzicato (pizz)– plucked with the finger  Double stopping – when 2 strings are played at once  Tremelo/tremolando – literally means ‘trembling’. Rapid up & down movements of the bow on the strings. Good for building suspense etc. |
| Technology | Use of technology in music |
| Reverb | this is when the sounds of an instrument last longer, imitating the sound of the instrument reflecting against walls, floors and ceilings. |
| Distortion | Usually used in rock, this is when an instrument is forced to sound ‘aggressive.’ |
| Chorus | This is when a voice or instrument is multiplied electronically, so it sounds like many |
| Multitracking | A recording technique where different sounds/instruments are recorded seperatly and played back together e.g. Logic |
| Compression | Used mostly as a recording technique, this is where the quietest sounds are boosted and the loudest are lowered, so the recording is evened out. E.g. drums. |
| Vocoder | Device used to electronically combine a human voice with a musical instrument |
| Sequence | Electronic device or computer program that is used to record, edit and play back music data using MIDI |
| Panning | Sound is electronically moved across from one speaker to another, or is separated into different speakers |

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| **Structure and Form** | |
| **How the music is arranged and ordered. The plan of the music.** | |
| Binary | Two sections of roughly equal length  First section (A) is then answered by the second section (B)  Each section is usually repeated |
| Ternary | Built up in three sections: A, B, A  Section B contains a contrast in some way to Section A.  The repeat of Section A can be exactly the same as the first time or it may have added detail to make it more interesting |
| Call and Response | A musical phrase is sung by one person or musician and is followed by a responding phrase by one person or a group of musicians.  Common in traditional African Music and African-American music like Gospel  Think ‘Oh happy days’ |
| Rondo | A main theme (A) keeps on returning between contrasting sections  Would have the structure A, B, A, C, A, D, A and so on  The contrasting sections are called episodes  Rondo is an example of a multi-sectional form as it has more forms than binary or ternary  A composer may change the repeats in some way each time and other sections may be repeated  Therefore this would still count as a Rondo: A, B, A, C, A, B, A as it has returned to A between each episode |
| Theme and Variations | Involves starting a piece with a main theme which is then repeated several times, but changing or ‘varying’ each time  May be changed in tempo, style, instruments, rhythm, anything  But the main theme is usually in binary or ternary form and is often very  memorable |
| Arch-Shape | This form is completely symmetrical  The plan of the music resembles an arch; A, B, C, B, A |
| Cyclic Form | Constant repetition of a fixed number of beats or melodic pattern  During each cycle these patterns can be repeated and developed through improvisation, or changes in texture or dynamics  Common in Africa, India, and Asia |
| Popular Song Forms | Be able to recognise verse, chorus, bridge  Some may also involve Intro and Outro, Fills and Middle 8s |
| Ballad | A common form of pop music; often romantic it is a song that tells a story. |
| Ground Bass | A melody in the bass (the lowest part) that is repeated through out the music  Harmony and Melody may keep changing around the ground bass  May be known as a Riff in popular music |
| Continuo/Basso Continuo | The Baroque orchestra also used a ‘continuo’ part beneath these instruments – a bass instrument (cello or bassoon usually) and harpsichord or organ - to fill out the harmonies. This would be the equivalent today of bass guitar and keyboard/guitar in the group – it provided the backdrop to the rest of the music |
| Pedal note | a sustained (held) or repeated note, usually in the bass. The harmony on top of a pedal note must change while the pedal note stays the same or it is not a pedal note. It may be a Tonic pedal or a Dominant pedal note. |
| Fugue | a polyphonic piece where each part enters with the same tune (at different pitches) and develops each one independently. It is similar to a canon but more complex with modulations, a development section and an ‘exposition’ where the opening section returns. |
| Concerto | A piece of classical music for a soloist accompanied by an orchestra. Usually has 3 movements (fast – slow – fast). |
| Concerto Grosso | In the Baroque times you could also get a Concerto Grosso which meant that in this case there were a small group of soloists rather than just one |
| Strophic | When the same tune is repeated throughout for each verse. Think hymn tunes or Adele’s ‘Make you feel my love’ and Queen’s Bohemian Rhapsody |
| Through-Composed | Opposite of Strophic. When new music occurs for each verse, changing to reflect different moods or situations described in the lyrics |
| Aria | A solo singer sings a melody with orchestral accompaniment. Found frequently through operas |