

YEAR 10 GCSE ANNUAL PLAN 2024-2025



YEARLY OVERVIEW

Students follow the EDUQAS GCSE Music Specification. 60% of the qualification is made up coursework requirements with performing and composing, and 40% of a 1 hour and 30-minute appraising exam. Students are required to perform a minimum of two pieces for a minimum of 4 minutes. 1 minute of this must be made up of an ensemble performance, with students in an accompanying role. Students compose two pieces for the coursework requirements, one free choice and one to a set brief in Year 11.

KEY: NUM - Numeracy LIT- Literacy BRIT/VAL- British Values SMSC- Spiritual, Moral, Social and Cultural

SMSC
NUM

Exploring the purpose of music within different art forms including artwork and film.
Students will respond to a variety of stimuli to compose and perform.
Numeracy through understanding notation and rhythm.

TERM	PROJECT OVERVIEW	ASSESSMENT
1.1	<p>AOS4 - Popular Music: Students are introduced to the Eduqas course starting with Area of Study 4, following cover songs and 4 chord composing in Year 9. Students look in depth at pop, rock, reggae, soul, hip-hop and fusions.</p> <p>Music Theory Crash Course: Students work through the basic theory requirements of the GCSE course, alongside AOS4. Topics include reading treble and bass clef, note values, time signatures, scales and key signatures, chords, cadences and inversions. Short composing exercises are built into this, with students developing 4 bar rhythms and adding pitch.</p> <p>Whole Group Performing: Students practice a four-chord pop song together as a group. Parts are adapted and made to suit all abilities and instruments. Students experience performing together, developing their ensemble skills and getting to know each other as musicians.</p>	<p>AOS4 Pop, Rock and Reggae quiz.</p> <p>Formative feedback 1:1 on short composing exercises and regular theory booklet red pen marking.</p> <p>Formative verbal feedback each session. Whole class performance is recorded.</p>

<p>1.2</p>	<p><u>AOS1 - Forms and Devices:</u> Students work through the baroque, classical and romantic periods whilst learning and discovering key musical devices and features. Students work more closely with music scores, applying their theory knowledge to a particular period of music. Students refresh their memories of the orchestra layout discussed in Year 7, and the key changes in instrumentation and compositions through the baroque, classical and romantic periods.</p> <p><u>Small Group Performance:</u> Students split off into smaller ensembles of their choice and with guidance pick and source a piece of music to share with the whole class. Students are given time to practice and work with their ensemble to put a performance together. Students are often encouraged with grouping and music to ensure they get the most out of the time and are working towards the exam board specifics for the performance element.</p> <p><u>What Makes a Good Tune Composing:</u> Using their underpinning theory knowledge, students develop on their 4 bar rhythms from September and begin to discover the ingredients needed to write a good tune. Students are given a composing task using morse code to generate rhythms, and then adapt and develop this with pitch, eventually adding in basic triads underneath. Students listen to and play famous tunes to understand how to write an effective melody, utilising their musical device knowledge in AOS1. Students all become familiar with the notation software MuseScore.</p>	<p>AOS1 Listening Assessment.</p> <p>Formative verbal feedback each session.</p> <p>Formative verbal feedback each session.</p>
<p>2.1</p>	<p><u>AOS3 - Film Music:</u> Students study the history of film music and using the MAD TSHIRT acronym, begin to appraise key features of famous film soundtracks. The importance of leitmotifs is understood, whilst developing an ear for identifying certain time signatures and rhythms. Students discuss how the use of key musical features creates mood and tension, connecting back to Year 9 study in more detail, and then couple this with understanding the exam technique needed to answer the 10-mark question.</p> <p><u>Small Group Performance:</u> Students split off into smaller ensembles of their choice and with guidance pick and source a piece of music to share with the whole class. Students are given time to practice and work with their ensemble to put a performance together. Students are often encouraged with grouping and music to ensure they get the most out of the time and are working towards the exam board specifics for the performance element.</p> <p><u>Exploring Harmony - Extended Chords and Chromatism:</u> Through film, students look more deeply at chords, in particular extended and diminished chords. Students are tasked with exploring the chord techniques used by composers like John Williams and replicating this in and becoming familiar with Logic Pro X. Students are then set a short brief to compose a piece of horror music, utilising pedals, drones, modes and more complex chords.</p>	<p>AOS3 10 Mark Listening Assessment.</p> <p>Formative verbal feedback each session.</p> <p>Formative verbal feedback each session.</p>

<p>2.2</p>	<p><u>AOS2 - Ensemble Music (Blues, Musical Theatre and Chamber Music):</u> Students are given time to explore blues and jazz music, focusing on key features, instruments, structures and harmony. Then students look closer at musical theatre and writing for different voice types and vocal techniques. Finally, students revisit baroque, classical and romantic through the lens of chamber music. Closer score reading is revisited, including key music theory work. Example questions moving more towards the exam style are provided and embedded as students finish off the final area of study.</p> <p><u>Preparing for a Performance Class:</u> Students are briefed on the performance requirements again, and engaging in discussion with their instrumental teacher, students begin to consider and pick a solo or ensemble piece to focus on. Students then perform this in front of peers towards the Easter Holidays. Students may revisit performance work from earlier in the course or pick their own pieces to develop on.</p> <p><u>Jazz Improvisation Over Chords:</u> Students choose their preferred software to practise inputting chords (12 bar blues sequence) and enhancing this with extended and more complex harmony. Students are encouraged to improvise over the top using the blues scale, discovering this as a method of composing. Guitar/bass students are shown how to plug their instruments directly into the software with others becoming more familiar with the layout and functionalities of Logic Pro X or MuseScore.</p>	<p>AOS2 Ensemble Music Listening Assessment.</p> <p>Formative verbal feedback each session.</p> <p>Formative verbal feedback each session.</p>
<p>3.1</p>	<p><u>AOS2 - Ensemble Music (Blues, Musical Theatre and Chamber Music)/Revision:</u> Students are given time to explore blues and jazz music, focusing on key features, instruments, structures and harmony. Then students look closer at musical theatre and writing for different voice types and vocal techniques. Finally, students revisit baroque, classical and romantic through the lens of chamber music. Closer score reading is revisited, including key music theory work. Example questions moving more towards the exam style are provided and embedded as students finish off the final area of study. Once AOS2 is complete, students work through questions using a MAD TSHIRT elements listening question booklet. Students are guided through exam technique and what to expect from each style of question.</p> <p><u>Preparing for a Performance Class:</u> Students are briefed on the performance requirements again, and engaging in discussion with their instrumental teacher, students begin to consider and pick a solo or ensemble piece to focus on. Students then perform this in front of peers towards the Easter Holidays. Students may revisit performance work from earlier in the course or pick their own pieces to develop on. The first performance class is held before May Half Term.</p> <p><u>Free Composition:</u> Students are given a composing planner to track and document their progress as they arrange and develop an original piece of music in a style of their choice. Students choose their own genre, structure and key before utilising previous ideas to develop a free choice composition.</p>	<p>Y10 Mock Exam (half a past paper, one question from each AOS).</p> <p>Formative verbal feedback each session.</p> <p>Formative verbal feedback each session. Comments and progress tracked in a composing diary.</p>

<p>3.2</p>	<p><u>Appraising Revision/Y10 Mock:</u> Students work through questions using a MAD TSHIRT elements listening question booklet. Students are guided through exam technique and what to expect from each style of question. Particularly exam technique for the 10-mark question.</p> <p><u>Preparing for a Performance Class:</u> Students are briefed on the performance requirements again, and engaging in discussion with their instrumental teacher, students again pick a solo or ensemble piece to focus on. Students then perform this in front of peers. Students may revisit performance work from earlier in the course or pick their own pieces to develop on. The second performance class is held before Summer Term.</p> <p><u>Free Composition:</u> Students are given a composing planner to track and document their progress as they arrange and develop an original piece of music in a style of their choice. Students choose their own genre, structure and key before utilising previous ideas to develop a free choice composition.</p>	<p>Y10 Mock Exam (half a past paper, one question from each AOS).</p> <p>Formative verbal feedback each session.</p> <p>Formative verbal feedback each session. Comments and progress tracked in a composing diary.</p>
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