

## Key Stage 4: Year 10

Overall Curriculum Goals					
<ul style="list-style-type: none"> <li>To learn about, and to understand the principles of the Elements of Music</li> <li>To cement the principles of the Elements of Music through a variety of different genres</li> <li>To experience the genres studied through a sequence of set work pieces, which shall inspire Performance, Composing and critical analysis opportunities</li> </ul>					
Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Area of Study 1 - Western Classical Tradition 1650 - 1910	Area of Study 1 - Western Classical Tradition 1650 - 1910	Area of Study 2 Popular Music	Area of Study 2 Popular Music	Area of Study 3 Traditional Music	Area of Study 3 Traditional Music
<p>To include: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Use correctly musical vocabulary and terminology Know and understand musical elements, Develop compositional and performance skills</p> <p>Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo</p> <p>Listening to unfamiliar music - Coronation Anthems and Oratorios of Handel</p> <p>- The orchestral Music of Haydn, Mozart and Beethoven</p> <p>- Piano music of Chopin and Schumann</p> <p>- Requiem of the late romantic period</p> <p><b>Component 1 (AO3&amp;4)</b> Demonstrate and apply musical knowledge.</p> <p><b>Component 3 (AO2)</b> Select and use musical elements in composition with perception and insight An introduction to Sibelius notation software</p>	<p>To include and develop: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo</p> <p>Listening to unfamiliar music - Coronation Anthems and Oratorios of Handel</p> <p>- The orchestral Music of Haydn, Mozart and Beethoven</p> <p>- Piano music of Chopin and Schumann</p> <p>- Requiem of the late romantic period</p> <p><b>Component 2 (AO1)</b> First assessed solo performance.</p> <p><b>Component 3 (AO2)</b> Composing 'mini- brief'- a composition with Classical features</p>	<p>To build upon: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills.</p> <p>Little Shop of Horrors 1982 off-Broadway version – : • Prologue/Little Shop of Horrors (overture) • Mushnik and Son • Feed Me</p> <p>Listening to unfamiliar music</p> <p>- Music of Broadway 1950s-1990s</p> <p>- Rock Music of 1960s and 1970s</p> <p>- Film and computer game music 1990s to present</p> <p>-Pop music 1990s to present</p> <p><b>Component 2 (AO1)</b> Reflection from solo performance and Preparation for second solo performance.</p> <p><b>Component 3 (AO2)</b> Composing tasks based on AOS2- writing a chord sequence, popular song structure.</p>	<p>To consolidate: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Little Shop of Horrors 1982 off-Broadway version – : • Prologue/Little Shop of Horrors (overture) • Mushnik and Son • Feed Me</p> <p>Listening to unfamiliar music</p> <p>- Music of Broadway 1950s-1990s</p> <p>- Rock Music of 1960s and 1970s</p> <p>- Film and computer game music 1990s to present</p> <p>-Pop music 1990s to present</p> <p><b>Component 2 (AO1)</b> Second solo performance submission.</p> <p><b>Component 3 (AO2)</b> Begin composition 1: free composition.</p>	<p>To build upon, develop and refine: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Paul Simon: Graceland</p> <p>Listening to unfamiliar music</p> <p>- Blues music from 1920 – 1950</p> <p>- Fusion music inc. African and Caribbean music</p> <p>- Contemporary Latin music</p> <p>- Contemporary folk music of the British Isles</p> <p><b>Component 2 (AO1)</b> Ensemble performance</p> <p><b>Component 3 (AO2)</b> Development of Composition coursework 1: free composition.</p>	<p>To evaluate, review and plan for further development: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Paul Simon: Graceland</p> <p>Listening to unfamiliar music</p> <p>- Blues music from 1920 – 1950</p> <p>- Fusion music inc. African and Caribbean music</p> <p>- Contemporary Latin music</p> <p>- Contemporary folk music of the British Isles</p> <p><b>Component 2 (AO1)</b> Summer showcase of solo and ensemble performances</p> <p><b>Component 3 (AO2)</b> Completion of coursework composition 1 and programme-note.</p>

Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
conjunct, disjunct, triadic, broken chord, scalic, arpeggio intervals within the octave passing notes diatonic, chromatic slide/portamento, ornamentation including acciaccaturas, appoggiaturas ostinato diatonic, chromatic consonant, dissonant pedal, drone cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie identification of major, minor and dominant seventh chords using chord symbols/roman numerals. major, minor, and their key signatures to four sharps and flats modulation to dominant, subdominant in major or minor keys relative major or minor tonic major or minor. binary and ternary rondo arch-shape through-composed theme and variations, sonata, minuet and trio,	conjunct, disjunct, triadic, broken chord, scalic, arpeggio intervals within the octave passing notes diatonic, chromatic slide/portamento, ornamentation including acciaccaturas, appoggiaturas ostinato diatonic, chromatic consonant, dissonant pedal, drone cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie identification of major, minor and dominant seventh chords using chord symbols/roman numerals. major, minor, and their key signatures to four sharps and flats modulation to dominant, subdominant in major or minor keys relative major or minor tonic major or minor. binary and ternary rondo arch-shape	Riff, pitch bend, melisma, hook slide, glissando, improvisation Ostinato, blue notes. power chords, chord symbols eg C7 stock chord progressions eg I VI IV V. pentatonic, modal, blues scale. intro/outro, verse, chorus, break twelve-bar blues, drum fill. standard contemporary instrument types eg electric guitar, synthesisers specific instrument types eg sitar, dilruba instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck drum kit components and techniques eg rim shot vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing specific instrumental techniques eg slap bass specific instrumental effects eg amplification, distortion	Riff, pitch bend, melisma, hook slide, glissando, improvisation Ostinato, blue notes. power chords, chord symbols eg C7 stock chord progressions eg I VI IV V. pentatonic, modal, blues scale. intro/outro, verse, chorus, break twelve-bar blues, drum fill. standard contemporary instrument types eg electric guitar, synthesisers specific instrument types eg sitar, dilruba instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck drum kit components and techniques eg rim shot vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing specific instrumental techniques eg slap bass specific instrumental effects eg amplification, distortion	Blue notes, pentatonic, whole tone, modal slide/glissando/portamento, pitch bend, appoggiaturas ostinato, riff melody-scat, melisma improvisation, modal pentatonic, strophic, verse and chorus, cyclic call and response popular song forms structure-12/16 bar blues. generic families of instruments as found in traditional/world music eg steel drums the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus, drone vocal techniques eg falsetto, vibrato, rap. irregular, free skank, bubble clave (Bo Diddley type beat) augmentation, diminution	Blue notes, pentatonic, whole tone, modal slide/glissando/portamento, pitch bend, appoggiaturas ostinato, riff melody-scat, melisma improvisation, modal pentatonic, strophic, verse and chorus, cyclic call and response popular song forms structure-12/16 bar blues. generic families of instruments as found in traditional/world music eg steel drums the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus, drone vocal techniques eg falsetto, vibrato, rap. irregular, free skank, bubble clave (Bo Diddley type beat) augmentation, diminution

<p>scherzo and trio call and response</p> <p>ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal</p> <p>polyphonic/contrapuntal</p> <p>imitative, canonic, layered</p> <p>antiphonal a cappella</p> <p>monophonic/single melody line</p> <p>melody and accompaniment</p> <p>unison, octaves.</p> <p>simple and compound time</p> <p>regular, anacrusis</p> <p>common Italian tempo terms eg</p> <p>allegro, andante</p> <p>pulse, augmentation, diminution</p> <p>hemiola, semibreve, minim,</p> <p>crotchet, quaver, semiquaver</p> <p>dotted rhythms, triplets, scotch snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as follows:</p> <p><i>pp, p, mp, mf, f, ff</i> including the</p> <p>Italian terms, <i>cresc, crescendo, dim,</i></p> <p><i>diminuendo</i> including hairpins</p> <p><i>sfz, sforzando</i>, common signs,</p> <p>terms and symbols.</p>	<p>through-composed theme and</p> <p>variations, sonata, minuet and trio,</p> <p>scherzo and trio call and response</p> <p>ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal</p> <p>polyphonic/contrapuntal</p> <p>imitative, canonic, layered</p> <p>antiphonal a cappella</p> <p>monophonic/single melody line</p> <p>melody and accompaniment</p> <p>unison, octaves.</p> <p>simple and compound time</p> <p>regular, anacrusis</p> <p>common Italian tempo terms eg</p> <p>allegro, andante</p> <p>pulse, augmentation, diminution</p> <p>hemiola, semibreve, minim,</p> <p>crotchet, quaver, semiquaver</p> <p>dotted rhythms, triplets, scotch</p> <p>snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as</p> <p>follows:<i>pp, p, mp, mf, f, ff</i> including</p> <p>the Italian terms, <i>cresc, crescendo,</i></p> <p><i>dim, diminuendo</i> including hairpins</p> <p><i>sfz, sforzando</i>, common signs,</p> <p>terms and symbols.</p>	<p>specific technological recording</p> <p>techniques eg automatic double-</p> <p>tracking (ADT) and direct input</p> <p>transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>specific technological recording</p> <p>techniques eg automatic double-</p> <p>tracking (ADT) and direct input</p> <p>transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>anacrusis, hemiola</p> <p>bi-rhythm, cross-rhythm,</p> <p>polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>	<p>anacrusis, hemiola</p> <p>bi-rhythm, cross-rhythm,</p> <p>polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>
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	Visit to Bridgewater Hall – Halle Set Works Concert	Opportunity to discuss the role of a film composer and opportunities in Television via links with Media City	Visit from Chethams Young Musicians to demonstrate Orchestral Instruments	Planning a performance Team Work and co-operation Analysis of genres with a view to entering the industry as a performer Role of performers at a large event i.e.:- Easter Concert	Blue Coat Young Musician of the Year Competition

## Key Stage 4: Year 11

Overall Curriculum Goals					
<ul style="list-style-type: none"> <li>To revisit, consolidate and to build upon the principles of the Elements of Music</li> <li>To expand on the principles of the Elements of Music, with a focus on Melody through a variety of different genres</li> <li>To experience the genres studied through a sequence of set work pieces, which shall inspire Performance, Composing and critical analysis opportunities</li> </ul>					
Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<p><b>Area of Study 4: Western Classical Tradition since 1910</b></p> <p>To consolidate and embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Revisit the ability to correctly use musical vocabulary and terminology. Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Listening to unfamiliar music</p> <ul style="list-style-type: none"> <li>- The orchestral music of Copland.</li> <li>- British music of Arnold, Britten, Maxwell-Davies and Tavener.</li> <li>- The orchestral music of Zoltán Kodály and Béla Bartók</li> <li>- Minimalist music of John Adams, Steve Reich and Terry Riley.</li> </ul> <p><b>Component 1 (AO3&amp;4)</b></p> <p>Demonstrate and apply musical knowledge.</p> <p>Use appraising skills to make evaluative and critical judgements about music.</p>	<p><b>Area of Study 1 Western Classical Tradition 1650 - 1910 recap</b></p> <p>To firmly embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo</p> <p>Listening to unfamiliar music - Coronation Anthems and Oratorios of Handel</p> <ul style="list-style-type: none"> <li>- The orchestral Music of Haydn, Mozart and Beethoven</li> <li>- Piano music of Chopin and Schumann</li> <li>- Requiem of the late romantic period</li> </ul> <p><b>Component 1 (AO3&amp;4)</b></p> <p>Demonstrate and apply musical knowledge.</p> <p>Use appraising skills to make evaluative and critical judgements</p>	<p><b>Area of Study 2 Popular Music recap</b></p> <p>To show signs of mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Little Shop of Horrors 1982 off-Broadway version – : • Prologue/Little Shop of Horrors (overture) • Mushnik and Son • Feed Me</p> <p>Listening to unfamiliar music - Music of Broadway 1950s-1990s</p> <ul style="list-style-type: none"> <li>- Rock Music of 1960s and 1970s</li> <li>- Film and computer game music 1990s to present</li> </ul> <p><b>Component 1 (AO3&amp;4)</b></p> <p>Demonstrate and apply musical knowledge.</p> <p>Use appraising skills to make evaluative and critical judgements</p> <p><b>Component 2 (AO1)</b></p>	<p><b>Area of Study 3 Traditional Music recap</b></p> <p>To develop mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Paul Simon: Graceland</p> <p>Listening to unfamiliar music</p> <ul style="list-style-type: none"> <li>- Blues music from 1920 – 1950</li> <li>- Fusion music inc. African and Caribbean music</li> <li>- Contemporary Latin music</li> <li>- Contemporary folk music of the British Isles</li> </ul> <p><b>Component 1 (AO3&amp;4)</b></p> <p>Demonstrate and apply musical knowledge.</p> <p>Use appraising skills to make evaluative and critical judgements</p> <p><b>Component 2 (AO1)</b></p>	<p><b>Revision of all AOS and exam preparation.</b></p> <p>To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements</p>	<p><b>Revision of all AOS and exam preparation.</b></p> <p>To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements</p>

<p><b>Component 2 (AO1)</b></p> <p>Planning formal assessed solo performance.</p> <p><b>Component 3 (AO2)</b></p> <p>Beginning composition 2- to a Brief. Planning and preparation/research time using composition logs.</p>	<p><b>Component 2 (AO1)</b></p> <p>First recorded and assessed ensemble performance: November.</p> <p><b>Component 3 (AO2)</b></p> <p>Composition 2- to a brief. Progression to completion and write-up of score. Revisit free composition to improve on work done in Year 10</p>	<p>Reflection from ensemble performance 1.</p> <p>Preparation for second ensemble performance in Feb.</p> <p><b>Component 3 (AO2)</b></p> <p>Complete composition 1&amp;2- free and to a brief. Final submission.</p>	<p>Second ensemble performance submission.</p> <p><b>Component 3 (AO2)</b></p> <p>Composition coursework complete</p>		
<b>Key Vocabulary/Concepts/Ideas</b>	<b>Key Vocabulary/Concepts/Ideas</b>	<b>Key Vocabulary/Concepts/Ideas</b>	<b>Key Vocabulary/Concepts/Ideas</b>	<b>Key Vocabulary/Concepts/Ideas</b>	<b>Key Vocabulary/Concepts/Ideas</b>
<p>Ostinato, motifs</p> <p>Melisma, chromatic</p> <p>Dissonant, pedal.</p> <p>Pentatonic, whole tone</p> <p>Modal, tonal ambiguity.</p> <p>specific families of instruments</p> <p>use of technology, synthesised and computer-generated sounds</p> <p>instrumental techniques eg vamping.</p> <p>Drones, imitative</p> <p>layered/layering.</p> <p>irregular, free</p> <p>augmentation, diminution</p> <p>anacrusis, hemiola</p> <p>rubato, bi-rhythm, cross-rhythm, polyrhythm</p> <p>syncopation, off-beat.</p>	<p>conjunct, disjunct, triadic,</p> <p>broken chord, scalic, arpeggio</p> <p>intervals within the octave</p> <p>passing notes</p> <p>diatonic, chromatic</p> <p>slide/portamento, ornamentation</p> <p>including acciaccaturas, appoggiaturas</p> <p>ostinato diatonic, chromatic</p> <p>consonant, dissonant pedal, drone</p> <p>cadences: perfect, plagal,</p> <p>imperfect, interrupted and tierce</p> <p>de Picardie</p> <p>identification of major, minor and dominant seventh chords using chord symbols/roman numerals.</p> <p>major, minor, and their key signatures to four sharps and flats</p>	<p>Riff, pitch bend, melisma, hook</p> <p>slide, glissando, improvisation</p> <p>Ostinato, blue notes.</p> <p>power chords, chord symbols eg C<sup>7</sup></p> <p>stock chord progressions eg I VI IV V.</p> <p>pentatonic, modal, blues scale.</p> <p>intro/outro, verse, chorus, break</p> <p>twelve-bar blues, drum fill.</p> <p>standard contemporary instrument types eg electric guitar, synthesisers</p> <p>specific instrument types eg sitar, dilruba</p> <p>instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck</p>	<p>blue notes, pentatonic, whole tone, modal</p> <p>slide/glissando/portamento, pitch bend, appoggiaturas</p> <p>ostinato, riff</p> <p>melody–scat, melisma</p> <p>improvisation, modal</p> <p>pentatonic, strophic, verse and chorus, cyclic</p> <p>call and response</p> <p>popular song forms</p> <p>structure–12/16 bar blues.</p> <p>generic families of instruments as found in traditional/world music</p> <p>eg steel drums</p> <p>the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques</p>	<p>All Key vocabulary, concepts and ideas from course to be revisited, revised and consolidated</p> <p><b>Practice listening assessments/ exam preparation.</b></p>	<p>All Key vocabulary, concepts and ideas from course to be revisited, revised and consolidated</p> <p><b>Final exam- June.</b></p>

	<p>modulation to dominant, subdominant in major or minor keys</p> <p>relative major or minor tonic major or minor.</p> <p>binary and ternary</p> <p>rondo</p> <p>arch-shape</p> <p>through-composed theme and variations, sonata, minuet and trio, scherzo and trio call and response</p> <p>ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal</p> <p>polyphonic/contrapuntal</p> <p>imitative, canonic, layered</p> <p>antiphonal a cappella</p> <p>monophonic/single melody line</p> <p>melody and accompaniment</p> <p>unison, octaves.</p> <p>simple and compound time</p> <p>regular, anacrusis</p> <p>common Italian tempo terms eg allegro, andante</p> <p>pulse, augmentation, diminution</p> <p>hemiola, semibreve, minim, crotchet, quaver, semiquaver</p>	<p>drum kit components and techniques eg rim shot</p> <p>vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing</p> <p>specific instrumental techniques eg slap bass</p> <p>specific instrumental effects eg amplification, distortion</p> <p>specific technological recording techniques eg automatic double-tracking (ADT) and direct input transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>such as reverb, distortion and chorus, drone</p> <p>vocal techniques eg falsetto, vibrato, rap.</p> <p>irregular, free</p> <p>skank, bubble</p> <p>clave (Bo Diddley type beat)</p> <p>augmentation, diminution</p> <p>anacrusis, hemiola</p> <p>bi-rhythm, cross-rhythm, polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>		
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	<p>dotted rhythms, triplets, scotch snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as follows: <i>pp, p, mp, mf, f, ff</i> including the Italian terms, <i>cresc, crescendo, dim, diminuendo</i> including hairpins <i>sfz, sforzando</i>, common signs, terms and symbols.</p>				
<b>CIAG</b>	<b>CIAG</b>	<b>CIAG</b>	<b>CIAG</b>	<b>CIAG</b>	<b>CIAG</b>
<p>Planning a performance</p> <p>Team Work and co-operation</p> <p>Analysis of genres with a view to entering the industry as a performer</p>	<p>Visit to Bridgewater Hall – Halle Set Works Concert</p>	<p>Opportunity to discuss the role of a film composer and opportunities in Television via links with Media City</p>	<p>Planning a performance</p> <p>Team Work and co-operation</p> <p>Analysis of genres with a view to entering the industry as a performer</p>	<p>Role of performers at a large event i.e.:- Easter Concert</p> <p>Discussion and first-hand experience of how music is used to enhance Video Games and what it takes to write successful music for a top selling game.</p>	