

## **Year 9 Project Based Learning Scheme of Work**

### **Programme Music – Using music to tell a story or describe a scene**

***Success Criteria:*** *To compose a piece of music with a range of melodies, counter-melodies, accompaniment and stylistic idiomatic features, to create ‘descriptive music’ to a given brief.*

#### **Start Point Assessment (Assessing Prior Knowledge)**

A listening test on pieces of programme music that will require pupils to describe the mood of music, compare and contrast pieces of music to discern interpretations of the story behind the music. The listening test will also encompass knowledge of musical elements, including pitch, tempo, dynamics, rhythm and timbre.

Pupils will be given homework to choose one of two given briefs, and comment on how the music should represent each character and certain points in the storyline. This will require pupils to write under the elements of music as headers. (Pitch, Tempo, Dynamics, Texture, Timbre)

***Learning intention 1:*** *To write effective melodies to suit the main characters in a story using appropriate instruments, tempo, pitch, rhythm, dynamics, timbre and key to accurately represent that character.*

-Pupils will need to be aware of the key conventions in melodic writing, such as the rule of three, rhythmic/motivic development and arch shape (rising and falling pitch over a length of time)

-Pupils will use existing melodies from well-known pieces of classical music as examples of good melodic writing before composing their own melodies for two given characters.

-Pupils will choose a suitable key (major or minor) to compose their music in, reflecting on how the key can change the nature of the music representing a character.

#### **These two characters will be chosen from one of two storylines (compositional briefs)**

Assessment: Performance of melodies to the class to see if melodies suit the given character. Peer/teacher feedback will be given on the overall sound of the melody and any improvements to be made. The assessment criteria will be based upon the learning intentions of appropriate instruments, tempo, pitch, rhythm, dynamics and timbre.

***Learning intention 2:*** *To write effective countermelodies to form background music against the main themes in a piece. These countermelodies will not detract from the main melody, but will provide contrast using differences in pitch, rhythm, dynamics, appropriate instrumentation and timbre.*

-Pupils will look at the use of a countermelody, and the benefits of a well written countermelody. Examples of good countermelodies will be provided for reference.

-The conventions of melody writing from the previous learning intention will still be used as a basis for the writing of these melodies

-Pupils will have to work out what chords their melodies are based upon, so that the countermelody works musically.

Assessment: Performance of both main melody and countermelodies to the class. This will be assessed against the learning intention criteria. Peer/teacher feedback will be given in line with the last learning intention to improve the countermelodies and main themes.

**Learning intention 3:** *To create a stylistic and idiomatic ‘background’ for the melodic content already composed. This should include a range of instruments suitable to the musical setting of the brief, and use tempo, texture, dynamics, pitch, rhythm and timbre creatively to not overpower the melodies.*

-Pupils will look at a piece of programme music, The Hebrides Overture, by Mendelsohn. Through this, they will discover how the rest of an ensemble is just as important to the overall texture and sound of a piece of programme music as a melody is.

-Pupils will have a go at composing music to be put underneath their melodies. They will need to decide what chords will fit with their melodies, to create a basis for the composition before putting in stylistic features that suit the storyline.

Assessment: Formative assessment against the background content and its suitability against the storyline chosen, against the learning intention criteria of tempo, texture, dynamics, pitch, rhythm and timbre.

#### **End Point Assessment: PBL component**

**Success Criteria:** *To compose a piece of music with a range of melodies, counter-melodies, accompaniment and stylistic idiomatic features, to create ‘descriptive music’ to a given brief.*

This will incorporate a formative and summative assessment. The assessment criteria for this will be drawn from all the previous learning intentions.

**PBL: Pupils will complete the composition, but by composing for the other brief. The teacher will not be involved in the creative process, but the creative process will be exactly the same as the topic outline given above.**

#### **Assessment Criteria:**

**Level 8:** My piece of music has effective melodic and countermelody writing for instruments that reflect the brief well. The music has a creative background, which doesn't detract from the melodies yet provides musical interest. The elements of music are evident in my composition, and are used effectively (tempo, timbre, pitch, dynamics, texture). The work is diatonic in nature (in key, with no obvious incorrect notes).

**Level 7:** My piece of music has mostly effective melodic and countermelody writing for instruments that reflect the brief well. The music has a creative background, which doesn't detract from the melodies yet provides musical interest. The elements of music are evident in my composition, and are used relatively effectively (tempo, timbre, pitch, dynamics, texture). The work is mostly diatonic in nature (in key, with no obvious incorrect notes).

**Level 6:** My piece of music has melodies and countermelodies for the chosen instruments that reflect the brief well, but are simple in nature. The music has a background, which at times may overpower the main themes, but is still effective in parts. The elements of music are sometimes evident in my composition, and are used relatively effectively (tempo, timbre, pitch, dynamics, texture).

**Level 5:** My piece of music has melodies and countermelodies for the chosen instruments that reflect the brief well, but are simple in nature and do not combine together well. The music has a background, which at times may overpower the main themes, but is still effective in parts. Some of the elements of music are evident in my composition (tempo, timbre, pitch, dynamics, texture).