

Year 10 Autumn Term

Area of Study 1

The Renaissance – focused research

1. Define the word and find approximate dates.
2. Find the names, dates and nationalities of:
 - 2 painters;
 - 2 architects (and 2 buildings);
 - 2 poets;
 - 2 playwrights;
 - 2 natural scientists/mathematicians;
 - 2 technological inventions.
3. Choose one of these areas to explore in more depth, aiming to identify the specific contribution made by your chosen individuals to their area.

Extension work:

Which technological invention from the Renaissance do you think has had the most far-reaching effect on Western civilisation? Argue your case!

(Don't forget to make use of the Library and books available in the Music Department as well as the internet. Look at the architecture next time you're in Cambridge; many of the Colleges have some fine renaissance buildings – Nevill's Court at Trinity, for example, or Clare College's first court.)

Year 10 Spring Term

Area of Study 1

The Baroque – musicians as artisans

Create a timeline or presentation on the compositional career of J.S. Bach, demonstrating how his compositions were influenced by the nature of his employment. Organise your research into 6 sections:

- Lüneburg
- Arnstadt
- Mühlhausen
- Weimar
- Cothen
- Leipzig

For each city, briefly describe the nature of Bach's job and identify 2 or 3 of the major works he composed while in that employment. Can you find the connections?

Extension work:

Borrow scores and recordings from the Music Department. Read and listen to one of the *Brandenburg Concerti*. Try to recognise and identify the use of the *ritornello* and of the *concertato* and *ripieno*. Can you find out when and why Bach wrote this set of concerti?

Year 10 Summer Term
Area of Study 2
Minimalist harmony

Using keyboard, guitar or tuned percussion, develop a short chord progression (4-8 chords, perhaps) using Philip Glass's technique of altering just one note at a time. Most of the chords should be major or minor triads (in root position or in inversion) but use some more complex or dissonant chords if they work well within your progression.

Experiment with different figurations of the chords (pulsed repetition, arpeggio, rhythmic repetition, oscillation for example) to produce an accompaniment. Decide how long a single chord should last before moving on to the next.

Extension work:

Begin to work on some melodic phrases to fit above your accompaniment. Listen again to Philip Glass's *Facades* to hear how he develops a melodic line.