
GCSE Music 2016 – Scheme of Work – All Components

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Year One

<p>Weeks 1–3</p>	<p>Introduction to GCSE Music</p> <p>Component 1</p> <ul style="list-style-type: none">• As part of the introduction to the course exemplar performances are studied and the assessment criteria is made familiar to the students.• Whilst studying the exemplar materials students should note the way the musical elements, techniques and resources are used to interpret and communicate musical ideas with technical control and expression. They should be able to evaluate whether the performance demonstrates control, making expressive use of phrasing and dynamics appropriate to the style and mood of the piece.• Students are made aware of the requirements to fulfil the specification:<ul style="list-style-type: none">– a solo performance lasting at least one minute and may comprise of one or more pieces– an ensemble performance lasting at least one minute and may comprise of one or more pieces– the total performance length of both pieces combined to be at least four minutes– a score and recording of each performance to be submitted for assessment. <p>Component 2</p> <ul style="list-style-type: none">• As part of the introduction to the course, exemplar compositions are studied and the assessment criteria become familiar to the students. Whilst looking at these exemplar compositions, students will be encouraged to notice the technical and creative skills used, and the way the music has a purpose and intention.• Students are made aware of the requirements to fulfil the specification:<ul style="list-style-type: none">– a free composition lasting at least one minute– a composition to a set brief lasting at least one minute– the total length of both pieces combined to be at least three minutes– a score and recording of each composition to be submitted for assessment. <p>Component 3</p> <ul style="list-style-type: none">• This introduction should include activities to help build the basic knowledge of musical elements, musical contexts and musical language needed to embark on the course.
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Weeks 4–10	<p>Component 1: Performing</p> <ul style="list-style-type: none">• Progress as a performer to be monitored as required. <p>Component 2: Developing Musical Ideas</p> <ul style="list-style-type: none">• To focus on the development of musical material by using established conventions and techniques, thereby exploring musical structures and resources.• Activities might include:<ul style="list-style-type: none">– group improvisations based on short motifs from the pentatonic scale and/or dorian mode– extension of given melodic openings– arrangements of existing melodic material– manipulating a recorded sample to create a new piece. <p>Component 3: Vocal Music set works</p> <p>H. Purcell: 'Music for a While'</p> <ul style="list-style-type: none">• Study should include a general introduction to Baroque Music and to the wider music of Purcell.• Compositions using a ground bass could be explored, noting the relationship between the melodic line and the bass.• The theatrical nature of Purcell's songs should be explored, alongside his setting of the text – what do the words mean and how has he chosen to set them? <p>Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>)</p> <ul style="list-style-type: none">• Study should include a general introduction to the structure of pop songs and the wider music and influence of Queen.• Compositions using a verse and chorus structure could be explored, noting how well the changing words for verses are accommodated by their single melodic line.• The overall setting of the text should be explored.
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<p>Weeks 11–17</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none">• Progress as a performer to be monitored as required. <p>Component 2: Compositional techniques and strategies</p> <ul style="list-style-type: none">• To focus on writing for instruments and/or voices and/or technology so that the writing is appropriately idiomatic.• Activities might include:<ul style="list-style-type: none">– writing music for other students to perform on their instruments– studying the way others have written for specific instruments– exploring composition that uses only timbral effects.• Familiarisation with software packages.• To focus on and understanding of the principles of rhythmic, melodic and harmonic construction and the working of form and structure.• Activities might include:<ul style="list-style-type: none">– compositions that isolate the musical elements of rhythm and/or melody and/or harmony to assess how effectively they can be manipulated– harmonising melodies using simple triads– creating a composition using ostinato– exploration of the uses of these elements in the music. <p>Component 3: Vocal Music wider listening</p> <ul style="list-style-type: none">• This is an opportunity to broaden the study of the setting of texts for solo voice and accompaniment. The structure of the text and the music can be explored, as can a variety of song forms.• This could be tackled chronologically or in any number of other ways. Students should certainly be encouraged to analyse the music they listen to for leisure, much of which will be vocal music of this nature, in a similar way.• The following are suggested as styles which should be covered:<ul style="list-style-type: none">– baroque arias by G.F. Handel and J.S. Bach– pop songs by The Beach Boys and ABBA– if there is time, the song repertoire of 19th century might be usefully explored, such as Schubert, Brahms, Faure, etc.
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<p>Weeks 18–20</p>	<p>Component 1</p> <ul style="list-style-type: none"> • Students should listen to performances by established performers to establish how they achieve communication. • Discussion of difficulty levels would be appropriate at this stage to aid the selection of the final pieces to be prepared for performance • Progress as a performer to be monitored as required. <p>Component 2: Methods of notating scores</p> <ul style="list-style-type: none"> • To focus on the production of a score detailed enough to reproduce the composer’s intentions. This will include: <ul style="list-style-type: none"> – staff notation – graphic notation – written accounts – appropriate use of musical vocabulary. <p>Component 3: Instrumental Music 1700–1820 set works (part one) J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major</p> <ul style="list-style-type: none"> • The music of the Baroque should be familiar from the study of Purcell, and it is anticipated that students will have already heard some vocal music by Bach. These features should be revised. • This piece enables the exploration of fugal writing, dance movements (such as gigue), and performance practise in older music. • The nature of Baroque instrumental music can be explored through this music.
<p>Weeks 21–27</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Musical contexts</p> <ul style="list-style-type: none"> • To focus on how musical elements are used to create a musical style and mood. • This will involve a practical exploration of a range of musical moods and styles. • Based on the previous work, free composition can now commence. The work should be carefully planned from the outset and gradually developed to meet its stated purpose and intention.

<p>Weeks 21–27</p>	<p>Component 3: Instrumental Music 1700–1820 wider listening</p> <ul style="list-style-type: none"> • This wider listening is designed to place the set works in clearer context. Initially study should include other examples of Baroque concertos for one or more soloists, such as those of Handel and Vivaldi. • This will lead on to a discussion of the tonal organisation of these musical structures and will usefully lead into discussion of the evolution of the Classical style. A range of musical structures can be explored, including binary, ternary, rondo and variations structures. • Much of this can be explored, initially, through piano sonata movements by Haydn and Mozart focusing on the development of sonata form.
<p>Weeks 28–30</p>	<p>Component 1</p> <ul style="list-style-type: none"> • Selection of the music to be performed would be appropriate at this stage, bearing in mind the student’s ability and the specification requirements • Having studied performances by established performers students should now appraise their own communication through their use of articulation, phrasing and dynamics, reflecting on the ways in which they can create a successful interpretation of their chosen music. They are aiming to produce a personal and meaningful response to the music selected. • Progress as a performer to be monitored as required. <p>Component 2: Free Composition</p> <ul style="list-style-type: none"> • Work on composition continues. <p>Component 3: Instrumental Music 1700–1820 set works (part two)</p> <p>L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor ‘Pathétique’</p> <ul style="list-style-type: none"> • Building on the wider listening the exploration of this set work can look at the development of sonata form into a larger structure, and act as an introduction to 19th-century Romanticism. • The use and development of musical ideas should be explored, including the use of repetition, variation and motivic development, as well as the use of tonality.

<p>Weeks 31–32</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Free Composition</p> <ul style="list-style-type: none"> • Work on composition continues. <p>Component 3: Revision of work covered</p>
<p>Weeks 33–34</p>	<p>Internal examination and exam follow-up</p>
<p>Weeks 35–36</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Free Composition</p> <ul style="list-style-type: none"> • Work on composition continues. <p>Component 3: Music for Stage and Screen wider listening (part one)</p> <ul style="list-style-type: none"> • Building on the study of vocal music in the earlier area of study, similar exploration should be made of songs written for a dramatic context in musicals. In particular the way that music enhances the dramatic action should be explored. • This can be explored through songs in a variety of styles from contemporary musicals, such as <i>Matilda</i> and <i>Hairspray</i>.
<p>Weeks 37–38</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Free Composition</p> <ul style="list-style-type: none"> • Work on composition continues. <p>Component 3: Music for Stage and Screen set works (part one)</p> <p>S. Schwartz 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>)</p> <ul style="list-style-type: none"> • Students should investigate how the musical language and musical elements combine in this song to fit its dramatic context. How successful is the song? Is it placed at a suitable moment in the show to fit the dramatic pace? How do the musical elements combine to create a sense of climax?

Year Two

<p>Weeks 1–4</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Free composition</p> <ul style="list-style-type: none"> • Review, refine and record the free composition started at the end of Year One. <p>Component 3: Revision of Year One material</p>
<p>Weeks 5–8</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Technical control and coherence: working to a set brief</p> <ul style="list-style-type: none"> • To focus on the composition briefs gaining initial ideas about their demands and the musical outcomes expected. • By the end of this period, it should be possible for the student to select the brief they would be most comfortable meeting successfully. <p>Component 3: Music for Stage and Screen wider listening (part one)</p> <ul style="list-style-type: none"> • A variety of pieces should be studied to demonstrate how music can create a mood, character or image. Wider exploration of the use of music in TV programmes and films should show how music manipulates the audience, e.g. What happens in <i>The Woman in Black</i>? Nothing. So what makes it so frightening and tense? The music. But how...?). Any number of contemporary film scores can be studied to see how they create mood and atmosphere.
<p>Weeks 9–11</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> • Progress as a performer to be monitored as required. <p>Component 2: Composition to a set brief</p> <ul style="list-style-type: none"> • Based on the previous work, composition to a set brief should be carefully planned from the outset and gradually developed to meet its stated purpose and intention. The composition should then be reviewed, refined and recorded.

<p>Weeks 9–11</p>	<p>Component 3: Music for Stage and Screen set works (part two) J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</p> <ul style="list-style-type: none"> Students should investigate how the musical language and musical elements combine in this music to fit its dramatic context. How successful is the music? How do the musical elements combine to create the right mood and atmosphere? How does the music remain coherent?
<p>Week 12–14</p>	<p>Component 2: Composition to a set brief</p> <ul style="list-style-type: none"> Work on the composition continues. <p>Component 3: Fusions wider listening (part one)</p> <ul style="list-style-type: none"> Having explored how music can create mood and atmosphere, this can be extended to explore how music can create recognisable national/regional characteristics. The use of musical elements and language to create such styles can be explored. Styles that might be encountered include music from sub-Saharan Africa, Scotland, Ireland, Latin America and Turkey etc.
<p>Weeks 15–16</p>	<p>Trail examination and exam follow-up</p>
<p>Weeks 17–22</p>	<p>Component 1: Performing</p> <ul style="list-style-type: none"> Progress as a performer to be monitored as required. <p>Component 2: Composition to a set brief</p> <ul style="list-style-type: none"> Work on the composition continues. <p>Component 3: Fusions set works</p> <p>Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>)</p> <ul style="list-style-type: none"> This music combines contemporary dance styles with traditional Irish and African music. What elements of each are present? How effectively are they combined and is the fusion successful? <p>Esperanza Spalding: 'Samba Em Preludio' (from the album <i>Esperanza</i>)</p> <ul style="list-style-type: none"> This artist is famous for using an eclectic range of musical styles. What influences can be detected in this piece? Are they combined to create an effective end product?

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Weeks 23–26	Component 1: Performing <ul style="list-style-type: none">• Performances are recorded. Component 2: Composition to a set brief <ul style="list-style-type: none">• Work on the composition, including the recording, is concluded. Component 3: Fusions wider listening (part two) <ul style="list-style-type: none">• Having studied a variety of individual styles and the way styles can be fused in the set works other similar fusions can be explored, such as traditional Scottish/folk/rock, rock/African, Jazz/Latin/pop, Turkish etc. How successful are such fusions? What do they say about the context in which they were created?
Weeks 27–32	Revision
	Written examination