

Subject: GCSE Music

Year 10 (Modules, Topics)

Term 1	Term 2	Term 3
<p>Introduction to the GCSE course (3 weeks): Build on knowledge and experience from Years 7, 8 and 9 Consolidate basic musical vocabulary and knowledge, Study exemplar performances and compositions Learn about the assessment criteria for the coursework tasks.</p> <p>Free composition inspirations and task setting (1 week): Discuss possible routes into free composition based on Years 7, 8 & 9 experiences Give examples and guidance towards inspirations.</p> <p>Vocal Music set works (4 weeks): H Purcell: 'Music for a While' Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>) Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative</p>	<p>Instrumental Music 1700–1820 set works (4 weeks): J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique' Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgments about the music. Once each piece has been studied, comparative and evaluative skills can be practised between the two. The set works should be able to show the link between Baroque instrumental music and dance genres, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form.</p> <p>Instrumental Music 1700–1820 wider listening (4 weeks): Explore pieces in genres related to the two set works, which may include: concerti by Vivaldi concerto grosso by Handel</p>	<p>Music for Stage and Screen set works (4 weeks): S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>) J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>) Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two. The study of the set works will examine popular contemporary musical theatre styles and also composing sound to match pictures.</p> <p>Music for Stage and Screen wider listening (4 weeks): Explore pieces in genres related to the two set works, which may include: songs from musicals like <i>Matilda</i> and <i>Hairspray</i> excerpts from other film scores by Deborah Lurie and composers like Howard Shore. In each case relating the music to the set works</p>

<p>and evaluative skills can be practised between the two.</p> <p>This area of study is diverse but coverage at this stage should reflect Baroque and 20th-century popular approaches to songwriting, including ground bass and verse and chorus structures.</p> <p>Vocal Music wider listening (5 weeks): Explore other settings of words to music for soloist and accompaniment, which may include: arias by G.F. Handel and J S Bach songs by The Beach Boys and Alicia Keys songs by Schubert, Faure and/or Britten. In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language.</p> <p>There will be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.</p> <p>Assessment: Ongoing free composition and preparation for the performance component.</p>	<p>piano sonata movements by Haydn and Mozart. In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. The works studied here will give a background to the set works already studied. The concerto movements give a context for the Bach set work and the piano sonata movements will show a progression in the writing for piano and in the development of sonata form.</p> <p>Assessment: Ongoing free composition and preparation for the performance component.</p>	<p>studied through their use of musical elements, musical contexts and musical language. The wider listening should enhance the study of contemporary musical theatre and matching music with images undertaken in the set works.</p> <p>Discussion of composition briefs using the guidelines in the specification as a basis for discussion as to how briefs might be tackled.</p> <p>Assessment: Ongoing free composition and preparation for the performance component. Examination.</p>
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Year 11 (Modules, Topics)

Term 1	Term 2	Term 3
<p>Revision of Year 10 areas of study (3 weeks).</p> <p>Selection of composition brief.</p> <p>Fusions set works (4 weeks): Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>)</p> <p>Esperanza Spalding: 'Samba em Preludio' (from the album <i>Esperanza</i>) Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative and evaluative skills can be practised between the two. The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture.</p> <p>Assessment: Ongoing composing to a brief and preparation for the performance component</p>	<p>Mock exam (1 week).</p> <p>Fusions wider listening (4 weeks): Explore pieces in which two or more styles are combined to create a fusion, which should include music from African, Turkish, Afro-Cuban Jazz and Latin traditions. In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. The stylistic characteristics of each individual style must be isolated and then the fusion of the styles evaluated for its effectiveness.</p> <p>Revision of all set works and consolidation of wider listening (3 weeks).</p> <p>Assessment: In addition to ongoing assessment, complete composition to a brief. Record performances (3 weeks).</p>	<p>Revision of all set works and consolidation of wider listening (5 weeks).</p> <p>Assessment: Complete free composition. Performing and Composing submitted for moderation by 15 May (1 week). Written examination.</p>