

Subject : Music GCSE

Year Group: 11

	J2J	Half Term 1	Half Term 2	Half Term 3	Half Term 4 onwards
Scheme title	Release - Afro Celt	Pathetique - Beethoven	Samba Em Preludio - Esperanza Spalding	Defying Gravity - Schwartz	All set work revision
Purpose of scheme	This SOL is the first fusion piece that students are introduced to. The piece is engaging and allows students to see how music is a universal language. The piece develops students understanding of world music and is great to develop listening and essay writing skills, as the piece is so very different to other pieces we study.	This SOL is the second instrumental set work. The piece features both classical and romantic features, so this is a key piece of music to understand for students, particularly if they are looking to study music post-16. The study will once again develop students understanding of listening and essay questions.	This SOL is the second fusion set work. The SOL will look at the music of south America and Jazz traditions, looking specifically at Bossa Nova. This will lead to more listening and essay questions on the piece which will further develop students understanding	This SOL is the second stage and screen set work. The SOL will look at the music of the stage, featuring heavily on musicals, their features and the focusing on Defying Gravity from Wicked. This will lead to more listening and essay questions on the piece which will further develop students understanding.	A culmination of everything studied so far, with loads of exam questions about work previously studied.
Knowledge in sequence	Instrumentation and techniques specific to the work. Looking specifically at the use of the instruments from each tradition and the use of music technology. Specific textures found in the set work. Tonality and harmony – various ones used, including the use of modes. Structure – The use of verse chorus structure. Melody – The use of specific intervals is extremely important, the way the melody of the voice and instrumental improvisations reflect the individual styles is really important. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of semiquavers, syncopation etc.	Instrumentation and techniques specific to the work. Looking specifically at the use and development of the piano during the classical and romantic period. Specific textures found in the set work. Tonality and harmony – various ones used, this is a development from the Baroque set works, and are key to understanding how music developed. Structure – The use of sonata form and how this use is very different to that of the classical period. Melody – The use of both conjunct and disjunct writing, swapping of hands and the characteristic of both subjects. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of semiquavers, syncopation etc. The intro features a lot of key features	Instrumentation and techniques specific to the work. Looking specifically at the use of improvisation within the style. Specific textures found in the set work. Tonality and harmony – these link closely to the jazz traditions. Structure – The use of AB sections. Melody – The use of both conjunct and disjunct writing, moving the melody into the instrumental parts as well as the vocal. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of syncopation, triplets, augmentation etc.	Instrumentation and techniques specific to the work. Looking specifically at the use of musicals orchestras and the combination of classical and rock instrumentation –some look at use of technology and playing techniques. Specific textures found in the set work. Tonality and harmony – these link closely to the musical tradition and are quite complex in some places. Structure – The use of a scena and verse chorus type structures. Melody – The use of both conjunct and disjunct writing, the use of leitmotifs. Tempo, metre and rhythm – Specific examples found in the piece that are key to bringing the piece to life, for example the use of syncopation, triplets and various temp changes	A culmination of everything studied so far.
Skills	Answering 12 mark essay questions Ability to analyse pieces written under the fusion Area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of fusion music. Developing the ability to answer listening questions linked to the GCSE. Developed understanding of fusion music	Answering 12 mark essay questions Ability to analyse pieces written under the instrumental Area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of instrumental music. Developing the ability to answer listening questions linked to the GCSE	Answering 12 mark essay questions Ability to analyse pieces written under the fusion Area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of fusion music. Developing the ability to answer listening questions linked to the GCSE.	Answering 12 mark essay questions Ability to analyse pieces written under the stage and screen Area of study– this links to the unfamiliar music section of the exam. Use of DR SMITH Features found in DR SMITH and being able to both see them in the score and hear them in context. Following the score. Developing students understanding of the development of stage and screen music. Developing the ability to answer listening questions linked to the GCSE.	A culmination of everything studied so far.
Key Words	Afro-Celt sound system, Strophic form, Introduction, Verse 1, Verse 2, Solos, Verse 3, Build, Outro, Repetitive, Stepwise, Idiomatic, Disjunct, Conjunct, Glissando, Ornamentation, Acciaccatura, African forces, Celtic forces, Western dance forces, Reverb, Double stopping, Musical collective, Fusion, Celtic, Electronic dance music, African music, Motif, Improvisation, Syllabic, Samples, Nonsense lyrics, Layered texture, Homophonic, Heterophonic, Polyphonic, Free time, 4/4, Triplets, Swung rhythm, Syncopation, Triplets, Scotch snap, Accents, C minor, Aeolian Mode, Dorian mode, Chord sequence, Chromatic, Extended chords, Static harmony, Loops, Octave, Drone, Ostinato, Diatonic, Riff, Mode, Sample, Panning.	Ludwig Van Beethoven, Pathetique, Introduction, Exposition, Development, Recapitulation, oda, Theme A, Theme B, Theme C, Opening theme, Stepwise, First subject, Second subject, Balanced phrases, Sequence, Acciaccatura, Mordent, Trill, Forte piano, Features of the fortepiano, Sonata, Classical period (mainly this), Romantic period (some elements of this), Sonata form, Arch shaped, Motif, Chromatic, Octave Homophonic, Monophonic, Melody dominated homophony, Broken chords In thirds, 4/4, Dotted rhythms, Rapid notes, Alla breve, Staccato crotchets, Syncopation C minor, Related keys, Eb Major, F minor, Perfect cadence, Interrupted cadence, Augmented 6th chord, Homophonic, Murky Bass, Pedal, Grave, Allegro di molto e con brio.	Esperanza Spalding, Roberto Baden Powell de Aquino, Vinicius de Moraes, Intro, Verse 1, Link, Verse 2, Guitar solo, Verse 3, Verse 4, Outro, Theme A, Theme B, Triadic/Broken chord, Sequence, Conjunct, Improvisation, Scales and arpeggio, Augmentation, Female voice, Acoustic guitar, Acoustic bass guitar, Fusion, Bossa Nova, Samba, Em Preludio, Binary form, Lyrics, Syllabic, Latin America, Monophonic, Homophonic, Contrapuntal, Broken chords, Two part texture, Free time, 4/4, Rubato, Bossa Nova Groove, Triplets, Syncopation, Cross rhythms, B minor, No modulations, Mainly uses primary chords. 7th chord, 9th chord, 13th Chord, Diminished 7th chord, Flattened 5th chord, Chromatic chords, Cadences, Descending chromatic movement, Overdubbing, Melody dominated homophony, Rests, 3:2 clave rhythm, Chord extensions, Jazz harmony	Stephen Schwartz, Intro, Interlude, Verse 1, Chorus 1, Verse 2, Chorus 2, Interlude 2, Chorus 3, Repeat of intro, Verse 3, Chorus 4, Coda, Sequence, Conjunct, Angular leaps, Large leaps, Perfect 5th, Motif X, Motif B, Augmentation, Two Female voices, Orchestra, Pit, Wicked, Musical theatre, Leitmotif, Verse and chorus, Scena, Speech like rhythms, Syllabic, Vocalisation, Word painting, Monophonic, Sparse texture, Chordal, Unison, In thirds, Contrapuntal, 3/2, 2/2, 4/4, Dotted rhythms, Anacrusis, Syncopation, Triplets, Rests, Ambiguous tonality, D major, Related keys, Keys used, Root position, Unrelated chord progressions, Pedal, Note, Dissonance, Suspended chords, Augmented chord, Bare fifths, Bitonality, Circle of fifths, Melody dominated homophony, Tempo changes, Ostinato, Colla Voce, Andante, Allegro, Moderato, Maestoso, Rallentando, Cadences,	A culmination of all key words previously studied.
End Point	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	End of Unit of work, before being revisited during revision, with final assessment in the year 11 GCSE Music exam.	Exams
Assessment method	Worksheets done during class study Listening questions in week 2, 3, 5 and 6. Final assessment – Listening and essay questions in class (Week 7)	Worksheets done during class study Listening questions in week 5. Final assessment – Listening and essay questions in class (Week 6)	Worksheets done during class study Listening questions in week 6. Final assessment – Listening and essay questions in class (Week 5)	Worksheets done during class study Listening and essay questions in week 1, 3 and 5. Final assessment – Listening and essay questions in class (Week 6)	Exams