

# DHS Music Department GCSE Scheme of Work

Term	Week	Content
Term 1	1-6	<p><b>General introduction to the course</b></p> <ul style="list-style-type: none"> <li>● Listening: Area of Study 3: Music for Stage and Screen. Film Music. Play a sample selection of film clips to generate discussion about how music enhances film, and the importance of main title music to set the scene and mood.</li> <li>● Analysing: Use the wider listening pieces (and other music) to discuss the structure and other elements of the music, e.g. the repetition of the main theme.</li> <li>● Composing: Students compose a leitmotif for a heroic character, based on characteristics of Luke Skywalker’s leitmotif in the Star Wars set work.</li> <li>● Performing: Students expected to join an extra curricular music group. Performance opportunities given in classwork as part of studying the background to Music for stage and screen.</li> <li>● Musical notation: Cover basics of notation and introduce simple scores to follow. This needs to be developed during the course.</li> </ul> <p><b>Area of Study 3: Music for Stage and Screen</b></p> <p><b>Set work study (1) – ‘Main title/Rebel Blockade Runner’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Main title/Rebel Blockade Runner’ from <i>Star Wars Episode IV: A New Hope</i> (Williams)</li> <li>● Analysing: Analyse the music, pupils also keep a log of the theoretical terms they learn throughout the course in departmental glossary of terms booklets. Mark up scores. Listening questions – Student Book/Sample Assessment Materials.</li> <li>● Composing: Free composition. The aim is for this piece to be completed in the first year. As a preparation, students to compose a short melody (between 8 and 16 bars long) and harmonise it using primary and secondary triads. This might be leitmotifs composed in weeks 1-3 if students wish to use these. The task may be extended for more able students to include secondary triads/7<sup>th</sup> chords and different accompaniment techniques (Alberti bass/broken chord piano accompaniment, etc.).</li> <li>● Performing: Rehearsing with extra curricular groups and performance opportunities in class.</li> </ul>

	7-13	<p><b>Area of Study 3: Music for Stage and Screen</b></p> <p><b>Set work study (2) – ‘Defying Gravity’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Defying Gravity’ from <i>Wicked</i> (Schwartz)</li> <li>● A general introduction to the history of musicals, with a focus on the story and plot of <i>Wicked</i>. Investigate some of the songs from the wider listening.</li> <li>● Analysing: Analyse the music. Mark up score, practical exercises. This will take quite a lot of class time over the four weeks.</li> <li>● Composing: Students continue to work on the free composition. For some, song writing will be a popular option and the next Area of Study on Vocal Music will follow this quite well. Study verse–chorus structure, middle 8, intros, outros, etc.; use of two contrasting chord patterns, etc.; how to set words to music effectively.</li> <li>● Performing: How to improve musical performance. Use the performance assessment grids in the qualification specification (pages 16–18) to show how performances are assessed. Set improvement tasks following class performances.</li> </ul>
Term 2	1–2	<p><b>Area of Study 2: Vocal Music</b></p> <p><b>Set work study (3) – ‘Music for a While’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Music for a While’ (Purcell)</li> <li>● Analysing: General characteristics of Baroque music and the story of the words of the song from the play. Link to musicals. This is also a solo song, albeit in a different musical style. Investigate ground bass compositions. Study the ground bass form from <i>Dido and Aeneas</i>.</li> <li>● Composing: Students carry on with free composition. Some may wish to think about writing a ground bass piece in whatever style they choose.</li> <li>● Performing: Sing and play ‘Music for a While’. Continue rehearsing with extra curricular music groups for performance at school spring concert.</li> </ul>
	3–6	<p><b>Area of Study 2: Vocal Music</b></p> <p><b>Set work study (3) – ‘Music for a While’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Music for a While’ – listening questions/skeleton score practice question – Student Book/SAMs.</li> <li>● Analysing: These three weeks spent in working through the analysis from the Student Book. Again, students keep notes of musical devices and terminology in glossary. Discuss music in Restoration England and how this affected Purcell’s work. Also discuss the Purcellian ‘countertenor’ voice. Mark up scores.</li> <li>● Composing: Time for working on free compositions.</li> <li>● Performing: Aim to identify possible pieces for solo performance for each student.</li> </ul>

	7-13	<p><b>Area of Study 2: Vocal Music</b></p> <p><b>Set work study (4) – ‘Killer Queen’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Killer Queen’ from <i>Sheer Heart Attack</i> (Queen). Listening questions/skeleton score practice question – Student Book/SAMs.</li> <li>● Analysing: As this is in a completely different idiom from the Purcell, time spent bridging the gap with other vocal pieces from the wider listening and elsewhere. This will include Glam Rock songs such as those from Slade and The Sweet as well as other Queen songs such as ‘Don’t Stop Me Now’ and ‘Bohemian Rhapsody’. Analyse the music; mark up scores and investigate Guitar techniques used and multitrack recording technology.</li> <li>● Composing: The deadline for completion of the free composition will be May half term. A draft composition to be completed by February half term. The specification requires 5 hours of controlled conditions for the final write-up, this will begin week 8 of this term.</li> <li>● Performing: Planning for provisional ensemble performances. Although this is early, ensemble performance takes a lot of time, particularly if new to the students.</li> </ul>
Term 3	1-6	<p><b>Area of Study 1: Instrumental Music 1700–1820 - Set work study (5) – Brandenburg Concerto No. 5, 3rd movement</b></p> <ul style="list-style-type: none"> <li>● Listening: Brandenburg Concerto No. 5, 3rd movement (Bach). Listening questions/skeleton score practice question – Student Book/SAMs</li> <li>● Analysing: Recap Baroque features (from Purcell study) and make links to this work. Discuss the background to the writing of these six concerti and compare to Vivaldi solo concerto movements (in wider listening). Analyse the concerto in detail, mark up scores. When complete, work on a comparison of similarities and differences with the Purcell set work in preparation for the essay question. Section B of listening paper: This features some unfamiliar music. Choose an extract and compare to another piece in that medium, e.g. Purcell solo song with a Schubert solo song. Complete sample questions.</li> <li>● Composing: Completion of the free composition (and score/recording). Introduce set brief options (see SAMs) to get students thinking about which Area of Study they will probably select in September.</li> <li>● Performing: Work continues on forming ensembles for next year’s recordings.</li> </ul>

	7-12	<p><b>Area of Study 1: Instrumental Music 1700–1820 - Set work study (6) – Sonata No. 8 in C minor, <i>Pathétique</i>, 1st movement</b></p> <ul style="list-style-type: none"> <li>● Listening: Sonata No. 8 in C minor, <i>Pathétique</i>, 1st movement (Beethoven)</li> <li>● Analysing: This is a long analysis and has been allotted every lesson for five weeks (weeks 7-12). Key elements to study include structure, harmony, keys, melody and keyboard textures, etc.</li> <li>● Background to Beethoven and Romantic Movement. Development of the piano and common themes of Romantic expression, e.g. love, tragedy, nature, etc. Analyse the Sonata in detail, mark up scores. When complete, work on a comparison of similarities and differences with Haydn piano sonata in preparation for the essay question. Look at wider listening pieces (and others) e.g. storm movement from Beethoven’s Symphony No. 6.</li> <li>● Section B of listening paper: More practice of the 12-mark question.</li> </ul>
Term 4	1-7	<p><b>Area of Study 4: Fusions</b>  <b>Set work study (7): ‘Samba Em Prelúdio’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Samba Em Prelúdio’. Listening questions/skeleton score practice question – Student Book/SAMs.</li> <li>● Analysing: Look at musical fusions. Use the wider listening and examples of bhangra and salsa. Discussion of the fusion elements in ‘Samba Em Prelúdio’. Student Book analysis focusing on melody, rhythm, texture and instrumentation.</li> <li>● Section B of listening paper: More practice of the 12-mark question. Use a portion of this piece and another fusion.</li> <li>● Composing: Begin work on set brief composition. Investigate styles and listen to examples, plan key features, begin drafts.</li> <li>● Performing: Preparing for recordings next term.</li> </ul>
	8-13	<p><b>Area of Study 4: Fusions</b>  <b>Set work study (8): ‘Release’</b></p> <ul style="list-style-type: none"> <li>● Listening: ‘Release’ from <i>Volume 2: Release</i> (Afro Celt Sound System)</li> <li>● Analysis: Another example of fusion. Background study of this group and several pieces from the album. Analysis of the set work, mark up scores. Discussion of the development of minimalism in music and how it went on to influence dance music. Analysis of the set work. Discussion of the context of the composition and performance (multi-track recording) of the piece.</li> <li>● Listening tests from SAMs and wider listening. Section B of listening paper: More practice of the 12-mark question. Use a portion of this piece and another fusion.</li> <li>● Composition: Work on drafts for set brief compositions.</li> <li>● Performing: Preparation for final performances including tidying up any music technology work and ongoing recordings.</li> </ul>

Term 5	1-6	<ul style="list-style-type: none"> <li>• Composition: Teaching of set works is now complete. Completion of set brief composition. All lessons this half term are dedicated to working on composition drafts and 5 hours controlled final write up time for set brief compositions.</li> <li>• Performing: Preparation for and recordings of final performances, including tidying up any music technology work and ongoing recordings.</li> </ul>
	7-12	<p><b>Listening: Review of all eight set works</b></p> <ul style="list-style-type: none"> <li>• Revision of all the set works including use of appropriate musical vocabulary for each work and the ability to respond to listening questions on each work under the headings of the different musical elements.</li> <li>• Practising examination-style questions, specimen papers and other practice papers.</li> </ul>
Term 6	1-6	<p><b>Revision and examination practice</b></p> <ul style="list-style-type: none"> <li>• Revision of all the set works including use of appropriate musical vocabulary for each work and the ability to respond to listening questions on each work under the headings of the different musical elements.</li> <li>• Practising examination-style questions, specimen papers and other practice papers.</li> <li>• The first week of term may include last-minute recording of the odd piece of coursework, but all coursework must be assessed and delivered to the moderator by 15 May.</li> </ul>