

GCSE MUSIC (EDUQAS SPECIFICATION)

Suggested GCSE Music Course Plan

Teachers will need to consider the needs and abilities of their students when planning GCSE courses.

By the end of Key Stage 3 it would be helpful if learners recognise and have basic use of:

- treble and bass clef notes plus their position on the keyboard
- musical elements including: melody (pitch and rhythm), tempo, texture, sonority, dynamics, metre, form and structure, tonality and basic harmony (e.g. chords I, IV and V)
- Basic terminology such as forte, piano, triad, conjunct, disjunct, dissonant
- Recognition of such devices as repetition, imitation, sequence.

Year One: Term 1		
Content	Activities	Assessment
Introduction to area of study 1: <u>Forms and Devices</u> with terminology as appropriate: <ul style="list-style-type: none">▪ binary, ternary and rondo forms▪ repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions▪ Performing - establishing standards and setting targets: first practical assessment▪ Notating a simple melody▪ Using ICT in the music department▪ Appreciating and using the elements/ 'building blocks'▪ Recapping the basics – aural, notational and listening skills▪ Introduction to prepared extract – <i>Eine Kleine Nachtmusik</i>:<ul style="list-style-type: none">▪ Instrumentation, anacrusis, simple triple time, repeat marks, ornamentation, trill, conjunct movement, sequence, octaves, minuet and trio, G major, D major, chordal analysis (using Roman numerals), perfect cadence, imperfect cadence, modulation to dominant, dominant 7th, chromatic movement.	<ul style="list-style-type: none">▪ Performing in front of others▪ Composing e.g. writing a melody in a simple structure using devices. Theme and Variations. Cadences.• Start a composing 'sketch book'▪ Class performance of <i>Eine Kleine Nachtmusik</i> drawing out relevant teaching points (available from WJEC Eduqas: free resources)▪ Listening exercises to develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<ul style="list-style-type: none">▪ Ensemble (and possibly solo) performance▪ Assessment of melody▪ Short listening test to include basic rhythmic and pitch dictation (separately), and recognition of some devices, elements and instruments

<p>Introduction to area of study 4:</p> <p>Popular Music, with terminology as appropriate:</p> <ul style="list-style-type: none"> ▪ rock and pop styles (revisiting Blues from KS3) ▪ strophic form, 32 bar song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation <ul style="list-style-type: none"> • Appraising - more challenging theoretical and aural work: <ul style="list-style-type: none"> ▪ primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms ▪ the relationship between melody and chords • How to 'describe' a piece using the elements of musical language • Introduction to prepared extract – <i>Since You've been Gone</i>: <ul style="list-style-type: none"> ▪ instrumentation, lead and backing vocals, strophic form, repetitive chord sequences, cadences (chordal analysis), solo, rhythmic features (triplets, syncopation, driving rhythms), walking bass, key change 	<ul style="list-style-type: none"> • Composing with chords (and melody); also relevant rhythmic ideas. • Jazz Waltz • Include all relevant ideas in composing 'sketch book' • Listening exercises to develop notation skills; aural recognition of the difference between major and minor, and 'perfect' intervals i.e. 4th, 5th, 8ve • Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4 	<ul style="list-style-type: none"> ▪ Ensemble performance and peer assessment of group work ▪ Assessment of chordal work and ideas in composing sketch book ▪ Short listening tests, interspersed throughout the project <p>Holiday homework – choose a pop or rock song to analyse/appraise and give a short presentation after the holiday.</p>
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Year 1: Term 2		
<p>THE SET WORK (2)</p> <p>Introduction to area of study 2: Music for Ensemble</p> <ul style="list-style-type: none"> • Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11). • Composing using texture and sonority (chords and melody) including: <ul style="list-style-type: none"> ▪ Monophonic, homophonic, unison, chordal, melody and accompaniment, countermelody • Introducing additional concepts of melody, <u>harmony</u> and tonality: inversions, dissonance, range, intervals, 	<ul style="list-style-type: none"> • Class performance of <i>Since You've Been Gone</i> • Compose a JAZZ WALTZ (continue) • Extension work: compose a contrasting section which demonstrates imitation between the parts of an ensemble • Listening exercises to develop notation skills and aural 	<ul style="list-style-type: none"> • Assessment of compositional ideas • Short listening tests and activities, interspersed throughout SoW • Half term homework - Listening: Writing an extended answer on a piece of chamber music/jazz or music theatre

<p>pentatonic, blue notes, modulations to relative major/minor</p>	<p>awareness Ongoing listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	
<p>Introduction to area of study 3: Film Music, with devices and terminology:</p> <ul style="list-style-type: none"> ▪ Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas • The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot • The effect of audience, time and place, and how to achieve this through use of the musical elements • Use of sonority, texture and dynamics to create a mood • How to achieve contrasts and develop initial ideas when composing 	<ul style="list-style-type: none"> • Ensemble / Solo performing • Composing to a brief (i.e. a piece of film music): <ul style="list-style-type: none"> - <i>creating the situation</i> - <i>achieving contrasts</i> - <i>composing the 'main' theme(s)</i> - <i>developing the material</i> • Use music technology to achieve best effect • Producing a score / leadsheet • Listening exercises to further develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<ul style="list-style-type: none"> • Ensemble / Solo performance: show back in front of class, or invited audience • Assessment of film music composition, with clear targets set for further development and refinement • Short listening tests <p>Holiday homework – Choose a piece of film music to analyse/appraise and write an extended answer describing how the composer uses the musical elements to achieve the desired effect.</p>

Year 1: Term 3		
<ul style="list-style-type: none"> • Revisit all topics from year 10 using different pieces as listening and performing examples • Complete free composition project (of choice) and submit • Continue to build aural skills through frequent practice. 	<ul style="list-style-type: none"> • Free composition • Work on year 10 performance pieces • Listening exercises to further develop notation skills <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>	<p>Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given)</p> <p>Assessment of composition to WJEC Eduqas criteria. Discussion should follow with learners re. targets, refinement etc.</p> <p>Y10 listening exam based on all areas of study</p>

Year 2		
Content	Activities	Assessment
<p>Revisit area of study 1: Forms and Devices (with more advanced topics and practical content)</p> <ul style="list-style-type: none"> ▪ Variation form and strophic form in classical music ▪ Recognition of features of baroque, classical and romantic periods ▪ Revisit: imitation, pedal, canon, alberti bass and all harmonic features <p>Revisit and revision: <i>Eine Kleine Nachtmusik</i></p> <ul style="list-style-type: none"> ▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list ▪ Clarifying theoretical points 	<ul style="list-style-type: none"> ▪ Select final choice of pieces for the practical examination ▪ Work and rehearse all performances ▪ Begin work on the piece for the WJEC Eduqas Composition set brief ▪ Continued regular practice on appraising questions in the style of the examination, including comparisons of extracts 	<ul style="list-style-type: none"> ▪ Assess performances to WJEC Eduqas criteria when ready ▪ Monitor composition, processes, progress and composition log <p>Regular listening tests and homework exercises. Build department resources bank for learners to access according to ability and musical understanding.</p> <p><u>MOCK GCSE EXAM</u></p>
<p>Revisit area of study 4: Popular Music (with more advanced topic/class/practical content)</p> <ul style="list-style-type: none"> ▪ Bhangra and fusion ▪ Loops, samples, panning, phasing, melismatic/syllabic ▪ Revisit <i>Since You've Been Gone</i> ▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list ▪ Clarifying all relevant theoretical points 	<ul style="list-style-type: none"> • Class project - Bhangra • Continued work on performance (ensemble and/or solo), recording final performances as appropriate • Show back in front of class; feedback and target setting <p>Complete WJEC Eduqas set composition: final refinements, production of score/leadsheet and composition log.</p>	<ul style="list-style-type: none"> • Assess composition to brief using WJEC Eduqas criteria. Ensure that all authentication procedures have been included • Continue to assess performances when ready to WJEC Eduqas criteria <p>Regular listening tests and homework exercises</p>
<p>Revisit Music for Ensemble (with more advanced topic/class/practical content):</p> <ul style="list-style-type: none"> ▪ Polyphonic, layered, round, canon and counter melody ▪ Cover all styles not completed in year 10 	<ul style="list-style-type: none"> • Revisit free composition (possibly include earlier workings from sketch book) • Continued work on performances, recording when appropriate 	<ul style="list-style-type: none"> • Mock exam • Continue to assess performances to WJEC Eduqas criteria • Monitor composition
<p>Revisit Film Music (with any further topics/content:</p>	<ul style="list-style-type: none"> • Complete free composition 	<ul style="list-style-type: none"> • Complete all course work and assess using WJEC

<ul style="list-style-type: none"> ▪ Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of pattern-work, sustained notes and polyphonic textures to vary the textures • Complete all coursework 	<ul style="list-style-type: none"> • Complete all performances 	<ul style="list-style-type: none"> • Eduqas criteria • Complete all necessary documentation ready for submission
<ul style="list-style-type: none"> • Listening practice and final examination. • Ensure the specification content is fully covered 	<ul style="list-style-type: none"> • Exam practice questions, both at home and in class • Discussion of revision techniques and learner answers – (and how to improve answers and achieve higher marks!) • Consolidation of examination techniques and expectations • Top tips and revision booklets etc. 	<ul style="list-style-type: none"> • Appraising examination