

Rossall Music

YEAR TEN

Michaelmas 1	<ul style="list-style-type: none">• Introduction to GCSE• Instrumental Music 1700–1820 set works• Performing
Michaelmas 2	<ul style="list-style-type: none">• Instrumental Music 1700–1820 wider listening• Vocal Music set works• Performing
Lent 1	<ul style="list-style-type: none">• Vocal Music set works• Vocal Music wider listening• Performing
Lent 2	<ul style="list-style-type: none">• Music for Stage and Screen set works• Free composition• Performing
Summer 1	<ul style="list-style-type: none">• Music for Stage and Screen set works• Music for Stage and Screen wider listening• Free composition• Performing
Summer 2	<ul style="list-style-type: none">• Music for Stage and Screen wider listening• Free composition• Performing

YEAR ELEVEN

Michaelmas 1	<ul style="list-style-type: none">• Revision of Year One areas of study• Fusions set works• Performing
Michaelmas 2	<ul style="list-style-type: none">• Fusions wider listening• Composing to a brief• Performing
Lent 1	<ul style="list-style-type: none">• Composing to a brief• Performing
Lent 2	<ul style="list-style-type: none">• Revision of all set works• Complete composition to a brief• Record Performances
Summer 1	<ul style="list-style-type: none">• Revision of all set works• Practise wider listening• Submission of Performing and Composing coursework for moderation
Summer 2	<ul style="list-style-type: none">• Written examination

Michaelmas 1	Michaelmas 2
<p>Introduction to the GCSE course (3 weeks):</p> <ul style="list-style-type: none"> • Build on knowledge and experience at KS3 • Consolidate basic musical vocabulary and knowledge • Study exemplar performances and compositions • Look at the assessment criteria for the coursework tasks. <p>Instrumental Music 1700–1820 set works (4 weeks):</p> <p>J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major</p> <p>L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'</p> <ul style="list-style-type: none"> • 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 set works show the link between Baroque instrumental music and dance genres. They also, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form. <p>Preparation for the performance component is ongoing.</p>	<p>Instrumental Music 1700–1820 wider listening (5 weeks):</p> <p>Explore pieces in genres related to the two set works, which may include:</p> <ul style="list-style-type: none"> – concerti by Vivaldi – concerto grosso by Handel – piano sonata movements by Haydn and Mozart. <ul style="list-style-type: none"> • 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 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 should show a progression in the writing for piano and in the development of sonata form. <p>Vocal Music set work (2 weeks):</p> <p>H. Purcell: 'Music for a While'</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • This area of study is diverse but coverage at this stage should reflect Baroque approaches to songwriting, including ground bass structures. <p>Preparation for the performance component is ongoing.</p>



Lent 1	Lent 2
<p>Vocal Music set work (2 weeks):</p> <p>Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>)</p> <ul style="list-style-type: none">Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now both pieces have been studied comparative and evaluative skills can be practised between the two.This area of study is diverse but coverage at this stage should reflect 20th-century popular approaches to songwriting, including ground bass and verse and chorus structures. <p>Vocal Music wider listening (4 weeks):</p> <p>Explore other settings of words to music for soloist and accompaniment, which may include:</p> <ul style="list-style-type: none">– arias by G.F. Handel and J.S. Bach– songs by Beach Boys and Alicia Keys– if time, songs by Schubert, Faure and/or Britten <ul style="list-style-type: none">In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language.There should 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>Preparation for the performance component is ongoing.</p>	<p>Free composition inspirations and task setting (1 week):</p> <ul style="list-style-type: none">Discuss possible routes into free composition, based on KS3 experiences, and providing examples and guidance towards inspirations. <p>Thereafter free composition is ongoing.</p> <p>Music for Stage and Screen set work (2 weeks):</p> <p>S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>)</p> <ul style="list-style-type: none">Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.The study of this set works should examine popular contemporary musical theatre styles. <p>Preparation for the performance component is ongoing</p>

Summer 1	Summer 2
<p>Music for Stage and Screen set work (2 weeks):</p> <p>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"> Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied, comparative and evaluative skills can be practised between the two. The study of this set work should examine composing sound to match pictures. <p>Music for Stage and Screen wider listening (2 weeks):</p> <ul style="list-style-type: none"> Explore pieces in genres related to the first set work, which may include: <ul style="list-style-type: none"> songs from musicals like <i>Matilda</i> and <i>Hairspray</i>. In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. The wider listening should enhance the study of contemporary musical theatre. <p>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Music for Stage and Screen wider listening (2 weeks):</p> <ul style="list-style-type: none"> Explore pieces in genres related to the second set work, which may include: <ul style="list-style-type: none"> excerpts from other film scores by Deborah Lurie and composers like Howard Shore. In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. The wider listening should enhance the study of matching music with images undertaken in the set work. <p>Work on free composition.</p> <p>Preparation for the performance component is ongoing.</p> <p>End-of-year examination (1 week).</p>



Year Two

Michaelmas 1	Michaelmas 2
<p>Revision of Year One areas of study (4 weeks).</p> <p>Fusions set works (4 weeks):</p> <p>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>)</p> <ul style="list-style-type: none">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>Preparation for the performance component is ongoing.</p>	<p>Fusions wider listening (4 weeks):</p> <ul style="list-style-type: none">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>Discussion of composition briefs (1 week):</p> <ul style="list-style-type: none">Use the guidelines in the specification as a basis for discussion as to how briefs might be tackled. <p>Thereafter composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>



Lent 1	Lent 2
<p>Mock exam (1 week).</p> <p>Composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Revision of all set works and consolidation of wider listening (4 weeks).</p> <p>Complete composition to a brief.</p> <p>Record performances (2 weeks).</p>
Summer 1	Summer 2
<p>Revision of all set works and consolidation of wider listening (5 weeks).</p> <p>Complete free composition</p> <p>Performing and Composing submitted for moderation by 15 May (1 week).</p>	<p>Written examination.</p>