
EDEXCEL GCSE Music – 2 year course planner

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Overview

Year One

Autumn 1	<ul style="list-style-type: none"> • Introduction to GCSE • Vocal Music set works • Free composition exercises and task setting • Performing
Autumn 2	<ul style="list-style-type: none"> • Vocal Music wider listening • Free composition • Performing
Spring 1	<ul style="list-style-type: none"> • Instrumental Music 1700–1820 set works • Free composition • Performing
Spring 2	<ul style="list-style-type: none"> • Instrumental Music 1700–1820 wider listening • Free composition • Performing
Summer 1	<ul style="list-style-type: none"> • Music for Stage and Screen set works • Work on free composition • Performing
Summer 2	<ul style="list-style-type: none"> • Music for Stage and Screen wider listening • Composition briefs • Performing

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Year Two

Autumn 1	<ul style="list-style-type: none">• Revision of Year One areas of study• Selection of composition brief• Performing
Autumn 2	<ul style="list-style-type: none">• Fusions set works• Composing to a brief• Performing
Spring 1	<ul style="list-style-type: none">• Fusions wider listening• Composing to a brief• Performing
Spring 2	<ul style="list-style-type: none">• Revision of all set works• Complete free composition• 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 (by 15th May)
Summer 2	<ul style="list-style-type: none">• Written examination

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Year One

Autumn 1	Autumn 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>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 • Give examples and guidance towards inspirations. <p>Vocal Music set works (4 weeks): H Purcell: 'Music for a While' Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</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. 	<p>Vocal Music wider listening (5 weeks):</p> <ul style="list-style-type: none"> • Explore other settings of words to music for soloist and accompaniment, which may include: <ul style="list-style-type: none"> - arias by G.F. Handel and J S Bach - songs by The Beach Boys and Alicia Keys - if time, 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. • 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>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>

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<ul style="list-style-type: none"> 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>Preparation for the performance component is ongoing.</p>	

Spring 1	Spring 2
<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'</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 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>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Instrumental Music 1700–1820 wider listening (4 weeks):</p> <ul style="list-style-type: none"> Explore pieces in genres related to the two set works, which may include: <ul style="list-style-type: none"> – concerti by Vivaldi – concerto Grosso by Handel – 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 should 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>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>

Summer 1	Summer 2
<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>)</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 study of the set works should examine popular contemporary musical theatre styles and also composing sound to match pictures. <p>Work on free composition.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Music for Stage and Screen wider listening (4 weeks):</p> <ul style="list-style-type: none"> • Explore pieces in genres related to the two set works, which may include: <ul style="list-style-type: none"> – 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 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>Discussion of composition briefs using the guidelines in the specification as a basis for discussion as to how briefs might be tackled.</p> <p>End of year examination (2 weeks).</p>

Year Two

Autumn 1	Autumn 2
<p>Revision of Year 1 areas of study (5 weeks).</p> <p>Selection of composition brief.</p> <p>Preparation for the performance component is ongoing.</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>Composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>

<p>Spring 1</p> <p>Mock exam (1 week).</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>Composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Spring 2</p> <p>Revision of all set works and consolidation of wider listening (3 weeks).</p> <p>Complete composition to a brief.</p> <p>Record performances (3 weeks).</p>
<p>Summer 1</p> <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>Summer 2</p> <p>Written examination.</p>

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