

GCSE MUSIC: Afro-Celt Sound System



West Kirby
Grammar School

Learning about this topic is important because: This unit will help you understand how different musical traditions can be combined to create new styles of music. You will explore the fusion of African, Celtic and Western dance music in *Release* by Afro Celt Sound System, learning how composers blend instruments, rhythms, structures and musical elements from different cultures. These skills will help you analyse unfamiliar fusion music and write informed comparisons between pieces.

This builds on: African Music, Folk and Fusion Music studied at KS3. Samba em Preludio GCSE set work. Previous learning about musical elements, structure and context. Analysis skills developed through previous units at KS3 and GCSE.

This leads to: Further study of fusion music and world music traditions. More advanced listening and appraisal skills. GCSE comparison and evaluation essays. Identification of musical features in unfamiliar listening extracts.

We will learn:

- The characteristics of African, Celtic and Western musical traditions.
- How fusion music combines features from different cultures.
- The instruments used in *Release* and their roles.
- The structure of the piece and how it differs from other set works.
- The use of modes, pentatonic melodies and harmony.
- How musical elements create mood and character.
- How to identify and analyse features of fusion music.
- How to compare *Release* with other pieces of music.
- How to annotate scores and use musical terminology accurately.

We will develop/practise skills including:

- Listening and appraising music critically.
- Identifying musical elements by ear.
- Recognising instruments and their timbres.
- Analysing rhythm, melody, harmony, texture and structure.
- Annotating scores effectively
- Using subject-specific musical vocabulary accurately.
- Comparing and evaluating musical works.
- Extended writing and essay construction.
- Aural dictation and interval recognition.
- Independent learning, self-regulation and retrieval practice.

Your Teacher will assess your knowledge by:

- Retrieval practice and knowledge checks.
- Listening and analysis tasks.
- Score annotation activities.
- Class discussion and questioning.
- Extended writing practice.
- GCSE-style listening and appraisal questions.
- Analysis of Afro Celt Sound System: *Release*.
- Comparison essay between *Release* and another piece of fusion music.
- End-of-unit listening and appraisal assessment.

You could learn more about this topic by:

- Listening to other Afro Celt Sound System tracks.
- Exploring traditional African and Celtic folk music.
- Researching the origins of instruments used in the piece.
- Using the Pearson GCSE Music resources and listening guides.
- Investigating how fusion music combines different cultural influences.
- Exploring the geography and history of the cultures represented in the music.
- Comparing *Release* with other fusion works studied in class.



Pearson Guide



Audio



YouTube Revision

Some of the vocabulary that we will use includes: African instruments: kora, talking drum Celtic instruments: hurdy-gurdy, uilleann pipes, bodhrán, fiddle, whistle, accordion Western/Dance music features: synthesiser, drum machine, electric piano, samples, looping, bass line Musical concepts: drone, layering, modal, Aeolian mode, Dorian mode, pentatonic, syncopation, improvisation, ostinato Texture: homophonic, heterophonic, polyphonic Performance techniques: glissando, ornamentation, double stopping Structure: Strophic Form: intro, verse break, solo, outro

GCSE MUSIC: Samba em Prelúdio – E Spalding



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Learning about this topic is important because: This unit explores how jazz, Latin American and Brazilian musical traditions combine to create a contemporary fusion style. You will study *Samba em Prelúdio*, learning how Esperanza Spalding uses melody, harmony, rhythm, texture, tonality and vocal techniques to communicate mood and emotion. You will investigate the cultural influences behind the piece, analyse how musical elements combine to create its distinctive sound and develop the listening and appraisal skills required for the GCSE Listening and Appraising examination.

This builds on: Knowledge of the Musical Elements, African Music, Jazz and Blues, Music History and previous listening and analytical skills. Students build on their understanding of harmony, rhythm, texture, fusion styles and score analysis whilst developing more advanced listening and evaluative techniques.

This leads to: Further GCSE set works including *Defying Gravity* and *Afro Celt Sound System*, unfamiliar listening, comparison essays and synoptic revision across all eight set works. The analytical, listening and evaluative skills developed also prepare students for A Level Music.

We will learn:

- How jazz and Brazilian musical styles combine within *Samba em Prelúdio*.
- How Esperanza Spalding uses melody, harmony, rhythm and texture to create a melancholic atmosphere.
- How vocal techniques, tessitura and improvisation contribute to the expressive character of the piece.
- How extended harmony, altered chords and chromaticism create colour and interest.
- How rhythm and syncopation reflect the influence of samba and jazz.
- How the accompaniment supports the vocal line through harmony and texture.
- How to identify key musical features through listening and score analysis.
- How to compare *Samba em Prelúdio* with unfamiliar fusion and jazz works.
- How to answer GCSE Listening and Appraising questions using accurate musical terminology.

We will develop/practise skills including:

- Listening critically to identify jazz and Brazilian musical features.
- Annotating scores using accurate musical vocabulary.
- Recognising instrumental and vocal techniques by ear.
- Analysing melody, rhythm, harmony, tonality, texture and structure.
- Identifying harmonic features including extended chords, chromaticism and cadences.
- Applying subject-specific musical vocabulary accurately in discussion and written work.
- Constructing GCSE-style comparison and evaluation essays.
- Developing aural listening, retrieval and analytical skills.
- Working independently to analyse unfamiliar fusion listening extracts.
- Evaluating how effectively music communicates mood, culture and emotion.

Your Teacher will assess your knowledge by:

- Retrieval practice and regular knowledge checks.
- Listening and score analysis activities.
- Score annotation exercises.
- GCSE-style Listening and Appraising questions.
- Extended comparison and evaluation essay practice.
- Analysis of *Samba em Prelúdio* using the musical elements.
- Comparison of the set work with unfamiliar jazz and fusion music.
- End-of-unit Listening and Appraising assessment.

You could learn more about this topic by:

- Listening to other recordings by Esperanza Spalding.
- Exploring the music of Antônio Carlos Jobim, João Gilberto and other Brazilian jazz musicians.
- Using the Pearson Edexcel GCSE Music Anthology and listening guide.
- Watching live performances of *Samba em Prelúdio* whilst following the score.
- Using BBC Bitesize GCSE Music revision resources on World Music and Fusion.
- Researching the origins of samba, bossa nova and Brazilian jazz.
- Comparing *Samba em Prelúdio* with unfamiliar Latin American and jazz works.



Pearson Guide



Audio



YouTube Revision



BBC Bitesize *Samba em Prelúdio*

Some of the vocabulary that we will use includes: Esperanza Spalding, Samba, Bossa Nova, Jazz Fusion, Melody, Harmony, Tonality, Texture, Timbre, Syncopation, Rubato, Free Tempo, Improvisation, Extended Chords, Altered Chords, Blue Notes, Chromaticism, Sequence, Arpeggio, Cadence, Conjunct, Disjunct, Angular Melody, Homophonic, Polyphonic, Monophonic, Melismatic, Syllabic, Tessitura, Alto, Vocal Improvisation, Acoustic Bass, Double Stopping, Mordent, Glissando, Virtuoso, Brazilian Music, Latin American Music.

GCSE MUSIC: Pathetique Sonata, Movement 1: L. V Beethoven



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Learning about this topic is important because: This unit introduces one of the most significant piano sonatas in Western Classical Music and develops your understanding of how Beethoven bridged the Classical and Romantic periods. You will explore the musical features of the *Pathetique Sonata*, analysing how melody, rhythm, harmony, tonality, texture, dynamics and structure create drama and emotion. Through listening, score study and analysis, you will develop the knowledge and skills required to identify Classical and early Romantic characteristics and confidently answer GCSE Listening and Appraising questions.

This builds on: Knowledge of the Musical Elements, Music History, the Brandenburg Concerto set work and previous listening and analysis skills. Students build on their understanding of tonality, harmony, texture, form and instrumentation whilst developing more advanced score-reading, analytical and evaluative skills.

This leads to: Further GCSE Listening and Appraising preparation, unfamiliar listening, comparison essays and synoptic revision across all eight set works. The analytical and essay-writing skills developed also provide an excellent foundation for A Level Music.

We will learn:

- The musical characteristics of the Classical and early Romantic periods.
- How Beethoven develops musical ideas through melody, harmony, rhythm and texture.
- The structure of Sonata Form, including the Exposition, Development, Recapitulation and Coda.
- How tonality, modulation and harmony create tension and resolution.
- How Beethoven uses dynamics, articulation and texture to create dramatic contrasts.
- How motifs are developed and transformed throughout the movement.
- How cadences, sequences and chromatic harmony contribute to the musical structure.
- How to identify key musical features through listening and score analysis.
- How to compare the *Pathetique Sonata* with unfamiliar piano music.
- How to answer GCSE Listening and Appraising questions using accurate musical terminology.

We will develop/practise skills including:

- Listening critically to identify Classical and Romantic musical features.
- Annotating scores using appropriate musical vocabulary.
- Analysing melody, rhythm, harmony, tonality, texture and structure.
- Recognising harmonic progressions, cadences and modulations.
- Identifying intervals, chords and key changes by ear.
- Applying subject-specific musical vocabulary accurately in discussion and written work.
- Constructing GCSE-style extended comparison essays.
- Developing aural dictation and retrieval skills.
- Working independently to analyse unfamiliar listening extracts.
- Evaluating musical performances using evidence from the score.

Your Teacher will assess your knowledge by:

- Retrieval practice and regular knowledge checks.
- Listening and score analysis activities.
- Score annotation exercises.
- GCSE-style Listening and Appraising questions.
- Extended comparison essay practice.
- Analysis of the *Pathetique Sonata* using the musical elements.
- Comparison of the set work with unfamiliar piano music.
- End-of-unit Listening and Appraising assessment.

You could learn more about this topic by:

- Listening to other Beethoven piano sonatas
- Comparing the *Pathetique Sonata* with piano sonatas by Mozart and Haydn.
- Using the Pearson Edexcel GCSE Music Anthology and listening guide.
- Watching professional performances whilst following the score.
- Using BBC Bitesize GCSE Music revision resources on Classical and Romantic music.
- Researching Beethoven's life and how his music influenced later composers.
- Comparing the *Pathetique Sonata* with unfamiliar piano works from the Classical and Romantic periods.



Pearson Guide



Audio



YouTube Revision



BBC Bitesize Baroque

Some of the vocabulary that we will use includes: Beethoven, Classical Period, Romantic Period, Sonata Form, Exposition, Development, Recapitulation, Coda, Introduction, Theme, Motif, Sequence, Modulation, Tonic, Dominant, Relative Key, Circle of Fifths, Cadence, Perfect Cadence, Interrupted Cadence, Diminished Seventh, Dominant Seventh, Augmented Sixth, Chromatic Harmony, Fortepiano, Pianoforte, Homophonic Texture, Scalic Passage, Acciaccatura, Mordent, Trill, Octave, Dynamics, Tonality, Harmony, Texture, Syncopation, Grave, Allegro di molto e con brio.

A LEVEL MUSIC: The Baroque Concerto



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Learning about this topic is important because: This unit develops your understanding of the Baroque solo concerto through three contrasting set works by Purcell, Vivaldi and Bach. You will explore how composers used melody, harmony, rhythm, texture, tonality, form and instrumentation to create distinctive musical styles during the Baroque period. Alongside detailed score study, you will develop the ability to analyse unfamiliar Baroque concertos, place music within its historical and social context, and communicate perceptive musical judgements using accurate specialist vocabulary. These skills are essential for success in the AQA A Level Listening and Appraising examination.

This builds on: GCSE study of the Brandenburg Concerto, the musical elements, score reading, listening and appraising, Baroque musical features and essay writing. Students build on their analytical skills and contextual understanding whilst extending their ability to identify sophisticated compositional techniques and stylistic conventions.

This leads to: The study of Romantic Piano Music (Chopin, Brahms and Grieg), further unseen listening, extended analytical essays and synoptic preparation for the A Level examination. It also provides the historical and stylistic foundation for understanding the development of the concerto throughout the Classical and Romantic periods.

We will learn:

- How the Baroque solo concerto developed as a musical genre.
- How Purcell, Vivaldi and Bach each use the musical elements to create distinctive musical styles.
- How ritornello form, episodes and solo passages structure Baroque concertos.
- How melody, harmony, tonality, texture and rhythm interact to create musical interest.
- How contrapuntal writing, imitation and sequence are used throughout the set works.
- How the relationship between the soloist and accompanying ensemble develops across the three concertos.
- How historical, cultural and performance contexts influence the music.
- How to analyse unfamiliar Baroque concertos using stylistic knowledge.
- How to write perceptive extended responses using accurate musical vocabulary.
- How to make connections between the set works and the wider Baroque repertoire.

We will develop/practise skills including:

- Listening critically to identify stylistic features of Baroque concertos.
- Annotating full scores using sophisticated analytical vocabulary.
- Identifying compositional devices
- Analysing the musical elements in depth.
- Applying historical and cultural context to support analytical observations.
- Answering AQA 10-mark analysis questions using evidence from the score.
- Developing aural skills through regular unseen Baroque listening.
- Writing extended analytical essays using precise musical terminology.
- Applying knowledge confidently to unfamiliar extracts from the Baroque period

Your Teacher will assess your knowledge by:

- Regular retrieval practice and knowledge checks.
- Annotated score analysis.
- Listening and Appraising activities.
- AQA-style 10-mark analytical responses.
- Unseen Baroque listening exercises.
- Mock examination questions based on unfamiliar extracts.
- End-of-unit assessments covering both the set works and unseen Baroque concertos.

You could learn more about this topic by:

- Listening to additional concertos by Corelli, Torelli, Handel, Telemann and Albinoni.
- Comparing different performances using both period and modern instruments.
- Using the AQA A Level Music Study Guide and annotated scores.
- Studying the original scores whilst listening to professional recordings.
- Researching historically informed performance practice and Baroque ornamentation.
- Exploring the development of the concerto from the Baroque into the Classical period.
- Completing additional unseen listening and analysis of Baroque concertos.



AQA Study
Guide



Audio-
Purcell



Audio –
Vivaldi Mvmt 1



Audio –
Vivaldi Mvmt
2



Audio –
Vivaldi Mvmt
3



Audio Bach

Some of the vocabulary that we will use includes: Solo Concerto, Ritornello, Episode, Concertino, Ripieno, Tutti, Basso Continuo, Figured Bass, Sequence, Imitation, Counterpoint, Polyphony, Homophony, Functional Harmony, Circle of Fifths, Modulation, Cadence, Perfect Cadence, Imperfect Cadence, Suspension, Pedal, Ostinato, Ground Bass, Inversion, Canon, Fugue, Fugal Entry, Subject, Countersubject, Stretto, Binary Form, Ternary Form, Da Capo, Fortspinnung, Siciliana, Ornamentation, Trill, Mordent, Appoggiatura, Acciaccatura, Bariolage, Terraced Dynamics, Concerto Grosso, Tonality, Texture, Diatonic, Chromaticism, Harmonic Rhythm, Motor Rhythm, Sequential Modulation.

GCSE MUSIC: Year 10/11 Composition



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Learning about this topic is important because: Composition is a core component of GCSE Music and allows you to develop your creativity whilst applying your understanding of the musical elements. Throughout this unit, you will learn how to create, develop and refine original musical ideas, responding both freely and to a given brief. You will explore how composers structure music, develop melodies, use harmony effectively and write idiomatically for instruments. These skills will enable you to produce original compositions that demonstrate imagination, technical control and musical coherence.

This builds on: Composition and improvisation activities completed throughout Key Stage 3, including work on melody writing, chord progressions, rhythm, texture, structure, GarageBand and music theory. Students also build on their instrumental and vocal performance experience and knowledge gained from the GCSE set works.

This leads to: The final GCSE composition portfolio, further compositional study at A Level Music and Music Technology, and a deeper understanding of how composers create music across a wide range of genres and styles.

We will learn:

- How to generate and develop original musical ideas from a starting point or GCSE brief.
- How to create effective melodies using a range of compositional techniques.
- How harmony, chord progressions and cadences can support and develop musical ideas.
- How to structure compositions using forms such as binary, ternary, rondo and verse–chorus.
- How to develop motifs through sequence, inversion, retrograde, augmentation and diminution.
- How to write idiomatically for different instruments and voices.
- How to use texture, rhythm, tonality, dynamics and articulation to create contrast and interest.
- How to compose effectively using notation software and Digital Audio Workstations (DAWs).
- How to refine, edit and evaluate compositions using the GCSE assessment criteria.
- How to respond successfully to both a free composition and a composition set to a brief.

We will develop/practise skills including:

- Generating and developing original musical ideas.
- Writing memorable melodies and effective accompaniments.
- Using harmony, chord progressions and cadences appropriately.
- Developing motifs through sequencing, inversion, augmentation and diminution.
- Structuring compositions using contrasting and recurring sections.
- Writing idiomatically for different instruments and voices.
- Using music technology and notation software to compose, edit and refine work.
- Responding creatively to GCSE composition briefs.
- Evaluating, refining and improving compositions through regular feedback.
- Producing polished scores and recordings suitable for GCSE submission.

Your Teacher will assess your knowledge by:

- Short composition tasks throughout the course.
- Teacher, peer and self-evaluation of developing compositions.
- Monitoring the effective use of melody, harmony, rhythm, texture and structure.
- Assessing creativity, originality and the successful response to the composition brief.
- Reviewing draft recordings and scores to provide developmental feedback.
- Assessing the refinement and presentation of compositions.
- Final assessment of the free composition and the composition to a brief for GCSE submission.

You could learn more about this topic by:

- Listening to music from a wide range of genres to explore different compositional techniques.
- Studying the compositions of Bach, Beethoven, Queen, John Williams, Stephen Schwartz and other composers from the GCSE course.
- Exploring composition tutorials using MuseScore, GarageBand or other notation and sequencing software.
- Using the Pearson Edexcel GCSE Music Composition Guide.
- Experimenting with your own compositions outside lessons.
- Watching composer masterclasses and interviews to explore the creative process.
- Entering composition competitions or writing music for school concerts and performances.



Pearson Guide to Composition

Some of the vocabulary that we will use includes: Composition, Motif, Melody, Harmony, Chord Progression, Cadence, Tonality, Texture, Structure, Theme, Sequence, Inversion, Retrograde, Augmentation, Diminution, Development, Variation, Ostinato, Pedal, Modulation, Primary Chords, Key Signature, Time Signature, Tempo, Dynamics, Articulation, Phrase, Conjunct, Disjunct, Major, Minor, Ternary Form, Rondo Form, Verse–Chorus Form, Binary Form, Coda, Introduction, Score, Sequencing, MIDI, DAW (Digital Audio Workstation), GarageBand, MuseScore, Coherence, Contrast, Unity, Idiomatic Writing.

GCSE MUSIC: Year 10/11 Performance



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Learning about this topic is important because: Performance is a core component of GCSE Music and provides you with the opportunity to demonstrate your technical, musical and expressive skills as a performer. Throughout this unit, you will refine your solo and ensemble performances, developing accuracy, fluency, confidence and communication. You will learn how to interpret music stylistically, respond to feedback and perform with increasing musicality. These skills are essential not only for success in GCSE Music but also for becoming a confident and accomplished musician.

This builds on: Performance experiences from Key Stage 3, instrumental and vocal lessons, ensemble rehearsals, concerts and examinations. Students build on their technical ability, sight-reading, rehearsal techniques and musical interpretation developed throughout Years 7–9.

This leads to: Final GCSE Performance submissions, live performance opportunities, instrumental and vocal examinations, ensemble music-making and, for some students, A Level Music and further study in music performance.

We will learn:

- Attending live concerts, recitals and musical theatre performances.
- Listening to professional recordings of your performance pieces.
- Taking instrumental or vocal lessons and working towards graded examinations.
- Joining school ensembles, orchestras, choirs or local music groups.
- Watching masterclasses by professional performers.
- Recording your own practice sessions and evaluating your progress.
- Exploring performances by leading musicians to develop interpretation and stylistic awareness.

We will develop/practise skills including:

- Selecting appropriate solo and ensemble repertoire.
- Refining technical accuracy, fluency and stylistic interpretation.
- Performing confidently with secure rhythm, pitch and intonation.
- Developing expressive performance through dynamics, phrasing and articulation.
- Rehearsing effectively both independently and as part of an ensemble.
- Responding positively to feedback to improve performances.
- Developing ensemble awareness, communication and balance.
- Recording, evaluating and refining performances using the GCSE assessment criteria.
- Managing performance nerves and developing confidence when performing to an audience.
- Preparing polished performances suitable for GCSE submission.

Your Teacher will assess your knowledge by:

- Regular performance observations and individual feedback.
- Recorded practice performances throughout the course.
- Self, peer and teacher evaluation using GCSE assessment criteria.
- Monitoring technical accuracy, fluency and musical interpretation.
- Assessing rehearsal preparation and independent practice.
- Formal mock performance recordings.
- Final GCSE solo and ensemble performance recordings for assessment.

You could learn more about this topic by:

- Attending live concerts, recitals and musical theatre performances.
- Listening to professional recordings of your performance pieces.
- Taking instrumental or vocal lessons and working towards graded examinations.
- Joining school ensembles, orchestras, choirs or local music groups.
- Watching masterclasses by professional performers.
- Recording your own practice sessions and evaluating your progress.
- Exploring performances by leading musicians to develop interpretation and stylistic awareness.



Pearson Guide to Performance

Some of the vocabulary that we will use includes: Solo Performance, Ensemble Performance, Technique, Fluency, Accuracy, Intonation, Rhythm, Tempo, Pulse, Dynamics, Articulation, Phrasing, Interpretation, Musicality, Expression, Balance, Blend, Coordination, Communication, Ensemble Awareness, Timing, Tone Quality, Sonority, Breath Control, Diction, Pedalling, Fingering, Rehearsal, Feedback, Evaluation, Refinement, Stage Presence, Confidence, Performance Practice, Stylistic Interpretation.