

Scheme of work: Sequence

This resource is a scheme of work to help you teach our GCSE Music specification (8271). The subject content of the four areas of study focuses strongly on the musical elements. We recommend that the three components (understanding music, performing and composing) are taught holistically. This scheme of work is designed to strengthen the connection between listening, performing and composing. It highlights how many of the musical elements are universal and can be applied across different genres and styles of music. You can adapt this scheme of work to suit a variety of circumstances. It covers:

- all four areas of study
- how to integrate listening, performing and composing to support progression through the activities
- the relationship between the area of study and the musical elements to demonstrate universality
- musical elements taken from the area of study musical elements tables in the specification.

Focus: Sequence

Area of study 1 (AoS1)

Melody: scalar, arpeggio, passing notes, diatonic, sequence, wide leaps

Harmony: diatonic, perfect, imperfect

Tonality: major, minor, modulation

Structure: A/A/B/A/B/A

Sonority: piano

Texture: accompanied melody

Tempo, Metre, Rhythm: allegretto, simple (2/4), dotted rhythms

Dynamics/Articulation: p, crescendo, diminuendo

Phrasing: legato, rit

Area of study 2 (AoS2)

Melody: guitar riff, hook, sequence

Harmony: pedal. I, VI, IV, V progression

Tonality: major Structure: Verse/chorus

Sonority: distortion, bass guitar, drums, Hammond organ

Texture: homophonic, accompanied melody, male vocal

Tempo, Metre, Rhythm: BPM, compound time, 4/4, pause

Dynamics/Articulation: fortissimo, crescendo, pianissimo

Area of study 3 (AoS3)

Melody: Chromatic, motifs, ornamentation, sequence

Harmony: consonance, dissonance

Tonality: minor

Sonority: piano, clarinet

Texture: accompanied melody, contrapuntal

Tempo, Metre, Rhythm: syncopation, allegro, 4/4, 6/8, changing metre

Area of study 4 (AoS4)

Melody: Chromatic, motifs, ornamentation, sequence

Harmony: consonance, dissonance

Tonality: minor

Sonority: piano, clarinet

Texture: accompanied melody, contrapuntal

Tempo, Metre, Rhythm: syncopation, allegro, 4/4, 6/8, changing metre

Duration of scheme of work: 5 weeks

Week 1: Vocal sequence in Pop 1 (AoS 2)

- Listen to and evaluate the use of descending vocal sequence in XTCs '*Stupidly Happy*' (Pop – from the album '*Wasp Star – Apple venus vol 2*'. 2000).
- Perform by ear (one chord song) then computer sequence.
- Discuss the use of pedal playing related examples.
- Composing – simple melodic sequence with movement by step, over one chord and/or pedal, instrumental or vocal.

Week 2: Sequence in Musicals (AoS 2)

- Listen to and evaluate '*Grow for Me*' – *Little Shop of Horrors*, 1982.
- Explore 'Doo-Wop' style and the I, VI, IV, V chord progression. Class performance '*We go Together*' from *Grease*.
- Composing task. Vocal and/or melodic sequence to I, VI, IV, V chord progression in compound time.

Week 3: Sequence in Sonata (AoS4)

- Listen to and evaluate the '*Allegro Con Brio*' from Malcolm Arnold's *Sonatina for Clarinet and Piano*.
- Performance – students to improvise using the sequential figure used in bars 3 and 8.
- Composing tasks – Compose using four note sequential figures over a syncopated backing adding ornamentation. Possible changing metre for more able.

Week 4: Sequence in Cuban music (AoS3)

- Listen to and evaluate '*Hasta Siempre*' (Buena Vista Social Club version), particularly the opening and instrumental.
- Whole class/small group melodic performance improvisation around Am/G/F/E chord progression in varied Latin rhythms.
- Composing – Technology/live (improvised) composing – sequence Am/G/F/E chord progression with sequential melodic figures above.

Week 5: Sequence in piano music (AoS1)

- Listen to and evaluate '*Of Foreign lands and People*' from Schumann's '*Kinderszenen*'.
- Performance – class melodic sequential improvisation over broken chords.
- Composing – Technology/live (improvised) – sequential figures over student broken chord accompaniment patterns.