# Scheme of work: Texture

Introduction

This SOW offers a route through the GCSE Music (8271) specification.

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.

Version 1.1

October 2023

**Focus: Texture**

**Area of study 1 (AoS1)**

* Melody: scalic, arpeggio, passing notes, diatonic, sustained Harmony: diatonic, perfect, imperfect, plagal
* Tonality: major, Structure: Anthem
* Sonority: Baroque orchestra, arco, continuo, timpani Texture: homophonic
* Tempo, Metre, Rhythm: andante maestoso, common time, regular rhythms Dynamics/Articulation: piano, forte, crescendo, diminuendo, subito forte Phrasing: legato

**Area of study 2 (AoS2)**

* Melody: guitar riff, piano riff, hook, imitation, Harmony: major/minor, broken chords, modulation Tonality: major
* Structure: popular song structure
* Sonority: recorder, vibraphone, ‘cello, viola, guitar, synth
* Texture: homophonic, accompanied melody, contrapuntal (vocal), unison, octaves, Tempo, Metre, Rhythm: changing metre, syncopation, 4/4 time Dynamics/Articulation: fortissimo, crescendo, piano, legato, accent

**Area of study 3 (AoS3)**

* Melody: stepwise
* Harmony: major, perfect, imperfect Tonality: major
* Structure: 16 bar melody
* Sonority: guitar, solo voice, vocal harmony, mandolin, double bass, ukulele, fiddle, xylophone Texture: accompanied melody, contrapuntal movement in instruments
* Tempo, Metre, Rhythm: andante, 3/4, Dynamics/Articulation: legato, piano, vocal ornamentation

**Area of study 4 (AoS4)**

* Melody: chromatic, motifs, ornamentation Harmony: consonance, dissonance Tonality: minor, modal
* Sonority: orchestral timbres
* Texture: imitative, fugal, contrapuntal Structure: sonata allegro
* Tempo, Metre, Rhythm: syncopation, allegro, changing metre

**Duration of scheme of work: 5 weeks**

**Week 1: Homophonic Texture in the Baroque (AoS1)**

* Listen to and evaluate the opening choral (homophonic) section in Handel’s *Zadok the Priest.*
* Performance: class performance of the same section either by ear or teacher arrangement.
* Composing: vocal/instrumental chordal/homophonic writing.

**Week 2: Accompanied Melody texture in Folk (AoS3)**

* Listen to and evaluate Kate Rusby’s *Who will sing me Lullabies*.
* Class performance of the song, teacher/student accompaniment.
* Composing: live or tech instrumental/vocal melodic composition. 16 bar melodic writing, balanced phrases, ¾ time.

**Week 3: Accompanied Melody texture in Pop (AoS2)**

* Listen to and evaluate Coldplay’s *Clocks*.
* Performing: technology performance of *Clocks*.
* Composing task: vocal and or melodic writing above a 2/3 chord pattern of broken chords.

**Week 4: Contrapuntal Texture in Rock. (AoS2)**

* Listen to and evaluate the *On Reflection* by Gentle Giant (Progressive Rock)….preferably YouTube version live 1978, reflecting on contrasting homophonic/contrapuntal textures.
* Performance: students to improvise instrumental/vocal homophonic textures to a given chord sequence.
* Composing tasks: vocal/instrumental melodic canonic writing.

**Week 5: Contrapuntal Texture in 2Oth century orchestral (AoS4)**

* Listen to and evaluate the finale from Bartok’s *Concerto for Orchestra* (fugal sections).
* Whole class/small group melodic performance of teacher prepared chromatic/non-diatonic melodies.
* Composing: vocal/instrumental imitative wring either diatonic or non-diatonic.