

Key Stage 3 Scheme of Work

Unit No. K3 Title : Theme and Variations

Year : 8

Aim	To create variations on given themes
Required resources	Keyboards, Excerpts, Unit booklets, Unit worksheet
Optional resources	
Differentiation	Differentiation will be mainly by outcome. More able students should be encouraged to use more advanced variation techniques such as ornamentation, change of mode etc.
Cross curricular elements/Key Skills	AON : Relationship of pitch to intervals in themes. Sequence (harmonic) Comm : Evaluation of own and others' compositions by appraising work. IT : WVO : Throughout unit IOLP : Self evaluation of work and of 1 st performances so that editing and refining can take place effectively. PS : Composition tasks given in the form of problems to be solved.
Assessment arrangements	Assessment will be based on card 3 (Pachelbel, Canon). Details are given in the assessment file.
Expectations	Most pupils will : create and perform music by varying a given theme using a variety of rhythmic and melodic devices. They will use the electronic features of the keyboard with fluency and confidence. Some pupils will not have made so much progress and will : create and perform music by varying a given theme using limited rhythmic and melodic devices. They will use some electronic features of the keyboard. Some pupils will have progressed further and will : Take the lead in creating and performing and provide suggestions for others. They will develop themes using many rhythmic, melodic and harmonic devices. They will use the features of the keyboard with fluency and flair.
Summary of learning points	Variation form Historical context of music studied Changing octaves in melodic composition Ornaments Using rhythm imaginatively Musical form

Week 1	Introductory lesson to theme and variations. Give Unit sheet out and explain the music on card 1. Some may need help with the rhythm given in the exercises. Give some examples of how to vary the given tunes.
Week 2	On Card 2, explain chords, since they may have forgotten how to play them. Get them to work through the examples given on the card. Finally ask them to make up some variations on the given chords.
Week 3	<p>Explain once again the concept of a theme (a familiar tune) and a variation (changes made to the tune). Play the theme as printed on card 1 (Frere Jaques). Some pupils will be able to say what the tune is even before it is played. Give them 5 minutes to learn the tune at the keyboard. After 5 minutes, hear some and give appropriate applause. Elicit some ideas about how the tune could be changed and try them on a keyboard as an example. Now play the excerpt on the Unit tape and ask appropriate questions : What were the instruments? What other tunes did they play? . What happened to the speed? etc. Let them work on their own variation now. More able pupils will come up with 2 or more variations. Perform at the end of the session allowing plenty of time for discussions.</p> <p>At the end of each session, the pupils should write down in detail what they have worked out in that lesson. There is a space to do this on the worksheet.</p>
Week 4	<p>Variations on the Dies Irae theme. This has been used in many horror films (The Omen and others). Choose a suitable organ sound for this to make it sound spooky.</p> <p>Play the version by Berlioz from Symphonie Fantastique.</p> <p>Get pupils to think about ways they could change the theme, split it up into sections, speed it up etc. to make variations on this tune.</p>
Weeks 5 & 6	<p>Recap on the meaning of Theme and Variations. Let the pupils learn the 8 bass notes printed on card 2. After 2 or 3 minutes, ask if they have heard it before. (This is a harmonic sequence which has been used in many pop songs e.g. Coolio's I'll see you when you get there and Oasis's Don't look back in Anger , Altogether now by The Farm). Play the excerpt on the tape. Now ask the pupils to vary the 8 notes in some way. This could be a change in the rhythm, repeating the notes etc. Give some examples of how they could vary the music. After a while, explain the broken chord example and how each note can convert to the root of a triad. Play some examples of how they can vary the sequence. Perform at the end of session 4 with discussions.</p>
Weeks 7	Variations on Ode to Joy. Explain how the chords go together with the melody. Use of SFC is a possibility here. At the end of session 6, pupils should start to be assessed. (see assessment criteria)
Extension	Variations on La Folia