



YEAR 12 SPR2 TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Studying 'Trio for Piano, Oboe and Bassoon' by Poulenc / Continuing compositional techniques

<p>Curriculum Intent</p>	<p>Pupils will be taught the following this term:</p> <p>Learners will study the set work 'Trio for Piano, Oboe and Bassoon' by Poulenc.</p> <p>Composition skills will continue to be developed using their developing theoretical knowledge.</p> <p>Assessment of Component 2</p> <p>Learners are advised to consider the requirements of the marking criteria (Appendix B) when planning and composing their music. The following will be assessed:</p> <ul style="list-style-type: none"> • creating musical ideas including: <ul style="list-style-type: none"> ○ construction of initial ideas ○ presentation of ideas ○ ideas which respond to the given/chosen brief. • developing musical ideas including: <ul style="list-style-type: none"> ○ thematic material ○ use of compositional techniques ○ combination of musical elements to provide coherent result. • technical and expressive control of the musical elements including: <ul style="list-style-type: none"> ○ instruments and music technology ○ communication. <p>Learners must demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • how musical elements are used in composition: <ul style="list-style-type: none"> ○ structure (e.g. how earlier forms have been adapted/developed in the 20th century, arch form and how the absence of clear-cut cadences and tonality has affected structure) ○ tonality (e.g. extended tonality, atonality and remote key relationships) ○ texture (e.g. monophonic, homophonic, polyphonic and heterophonic) ○ sonority (e.g. use of instrumental/vocal forces, new or unusual performance techniques and articulation) ○ melody (e.g. klangfarbenmelodie, lyricism, and melodic devices) ○ harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal harmony, octatonicism and treatment of dissonance) ○ tempo, metre and rhythm (e.g. irregular metre and additive rhythms) ○ dynamics • the effect of audience time and place on the way music is created • the purpose and intention of the composer/performer • musical vocabulary and terminology related to the area of study.
<p>Skills/Assessment Objective Links</p>	<p>SMSC: Students will need to listen attentively to a range of music from diverse cultures. They will need to show respect for unfamiliar pieces. Students will share ideas and plans when creating their own pieces. Students will explore different moods in composing pieces.</p> <p>PSHE/British Values: Tolerance of different styles / genres of music and different people's preferences</p> <div style="display: flex; justify-content: center; gap: 10px;">         </div> <p>Skills Builder:</p>
<p>Spiritual, moral, social, and cultural development</p>	<p>Numeracy</p> <p>Many aspects of music theory rely on a secure understanding of number</p>
<p>Literacy</p>	<p>Vocabulary Tier 2: Create, Develop, Refine</p> <p>Vocabulary Tier 3:</p> <p>Diminished 7th chords, Octatonic scale, Half diminished chords, Pivot modulation, tonisization</p> <p><i>Melodic shape – passing notes, auxiliary notes, essential notes, unessential notes</i></p> <p><i>Melodic development – fragmentation, motif, range, diatonic and chromatic intervals – major, minor, augmented, diminished, compound, tritone,</i></p> <p><i>Ornamentation – mordent, turn, portamento,</i></p> <p><i>Phrasing, contrast, transposition, enharmonic, contrapuntal / counterpoint, heterophonic, melody dominated homophony, stretto, antiphonal,</i></p>

