

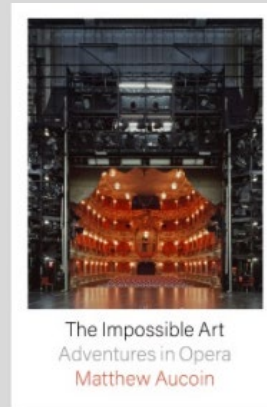
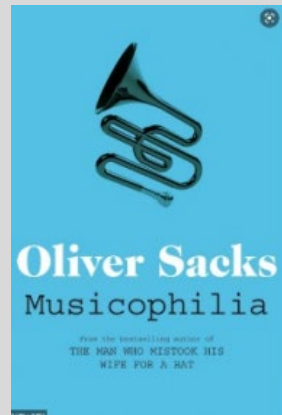
# The English Martyrs Catholic School and Sixth Form College

| Subject Year 13               | Module 1  | Module 2  | Module 3   |
|-------------------------------|---|---|--|
| <b>Topic Theme and Intent</b> | This area of study focuses on the distinct musical styles of the early twentieth century, which was a time of change and experimentation in music. Both the symphony and the orchestra had reached considerable proportions by the end of the nineteenth century and many composers such as Debussy, Ravel, Schoenberg and Stravinsky were starting to look for new ways to create music, often preferring clarity and sparseness of timbre and texture over late Romantic indulgence. This resulted in the emergence of several diverse schools of composition during the period, including Impressionism, Expressionism and Neo-classicism. <b>(This crosses into each module)</b><br>Work will also be completed linked to the Western Classical Tradition and composition) During this module, students are to submit their free composition. | This area of study focuses on the development of the symphony through the Classical and Romantic eras. The symphony, as it developed, was considered the most important instrumental genre of the eighteenth and nineteenth centuries and contains some of the most exciting orchestral repertoire of the period. The development of the symphony went hand in hand with the development of the orchestra into a grand and powerful force. Equally grand forms and structures were needed to allow the instruments to demonstrate their full potential and with this we see the emergence of sonata form.<br>As well as this students will continue to focus upon Into the Twentieth Century and focusing upon contemporary composers found with the period. Students will focus upon their completion of Solo Performances repertoire and also their composition to a brief. Time within this module will focus upon Musical theatre and the identification of stylistic features. | This area of study focuses upon consolidation of features found within the Western Classical Tradition, Into the Twentieth Century, Musical Theatre. Within this time, students will submit their completed free and composition to a brief which is sent to the exam board to be externally assessed. (May) During this module students will perform their repertoire linked to the areas of study to a visiting examiner sent by the exam board. Throughout this time students will further enhance their listening skills in preparation for the external assessment linked to component 3 of the specification. Within the examination students will select Area of Study C: Musical Theatre, Area of Study E: Into the Twentieth Century, and Area of Study A: The development of the Symphony. Throughout the examinations students will aurally identify stylistic features of the familiar and unfamiliar repertoire and critically evaluate their impact. |
| <b>Knowledge</b>              | <ul style="list-style-type: none"> <li>To analyse Debussy's Nuages from the Three Nocturnes.</li> <li>To critically appraise with a focus upon dissolution of tonality in favour of colour and atmosphere.</li> <li>To identify and recognise musical modes and the impact on the timbral quality of the piece</li> <li>To understand stylistic features with Impressionism, expressionism and Neo-classical.</li> <li>To analyse Francis Poulenc's Tri for Oboe, Bassoon and Piano – Movement 2.</li> <li>Creatively manipulate ideas linked to composition</li> </ul>   | <ul style="list-style-type: none"> <li>To critically appraise piece of music through the contexts of areas of study.</li> <li>To enhance understanding of form and structure</li> <li>Apply appropriate musical vocabulary for each work and the stylistic features of the music and the conventions used in different times and places.</li> <li>Investigate how the music relates to the context in which it was created.</li> <li>Enhance written application to express and justify with musical example</li> <li>Creatively manipulate ideas linked to composition</li> </ul>  | <ul style="list-style-type: none"> <li>To know and understand the musical conventions and language of the time associate with the development of the Symphony, throughout the Classical and early Romantic eras.</li> <li>To apply aural perception skills linked to critically appraise unfamiliar music and identify musical features linked to keys, chords cadences, and location of errors.</li> <li>To analyse musical features found within selected repertoire and comment upon their application of the elements of music giving reference to bar numbers and figures.</li> <li>Enhance written application to express and justify with musical example.</li> </ul>   |
| <b>Skills</b>                 | Students will understand how musical elements are used in composition looking further into structure (e.g. how earlier forms have been adapted/developed in the 20th century, tonality (e.g. extended tonality, atonality and remote key relationships) o texture, sonority, melody, harmonic language, tempo, metre. As well as 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. Students will continue to focus up WCT and the development of wider listening.  | Students are to have an understanding of key stylistic features and be able to use appropriate music language and terminology when appraising music. Students need to have a full understanding of the Musical elements linked to the organisation of pitch both melodically and harmonically, tonality, including major, minor and modulations with the music. Students are to identify structure, sonority, texture, tempo and dynamics in which they can identify specific features through the application of aural awareness skills and the understanding of the stylistic features of the periods/areas of study. Students are to demonstrate creativity in which they can deploy and manipulate melodic material linked to the stylistic conventions of the period.  | Students are to identify musical devices aurally to a wide variety of musical examples taken from each key area of study. (C,E,A) Through this, students are to aurally identify key stylistic features from the period and comment upon the music they hear providing opinion and explaining how the music uses the musical elements effectively. Furthermore, students are to provide a critical and detailed analysis in full prose regarding specific topics, drawing upon examples from the development of aural perception, bar numbers along with referencing wider composers from across the musical timeline. Through composition, students are to refine and reflect upon their progression of ideas applying a wide range of compositional techniques to produce a sophisticated and expressive portfolio of musical ideas.   |
| <b>Literacy Links</b>         | <b>Reading</b> - reading for meaning, reading musical notation<br><b>Writing</b> - responding to musical questions, using music specific vocabulary effectively.<br><b>Oracy</b> - forming opinions and articulating them through class discussions, speaking confidently and effectively, describing what they have heard using specific musical vocabulary. Engaging in discussion with other students.   | <b>Reading</b> - reading for meaning, reading musical notation<br><b>Writing</b> - responding to musical questions, using music specific vocabulary effectively.<br><b>Oracy</b> - forming opinions and articulating them through class discussions, speaking confidently and effectively, describing what they have heard using specific musical vocabulary. Engaging in discussion with other students.   | <b>Reading</b> - reading for meaning, reading musical notation<br><b>Writing</b> - responding to musical questions, using music specific vocabulary effectively.<br><b>Oracy</b> - forming opinions and articulating them through class discussions, speaking confidently and effectively, describing what they have heard using specific musical vocabulary. Engaging in discussion with other students.  |
| <b>Essential Vocabulary</b>   | Compositional Style, Harmony, Emancipation of dissonance, Chords 7th 9ths, Debussy Tessitura, Irregular/balanced Phrases, Melismatic/Syllabic, Dissonant/Diatonic, Maximalism, Impressionism, Romanticism, Neo-Classical, Expressionism.  | Programme Music, Romantic, Complex Chords, Polyphonic, Descending Couplet, Octatonic, Triad, Chromaticism, Dissonance, Modal, Klangfarbenmelodie.   | Sonata Form, Symphony Orchestra, Chromatic Harmony, Appraise, Compare and contrast, Harmonic structure, Texture, Melody, dynamics, Metre, Melodic dictation,   |

## Disciplinary Reading



## Reading for Pleasure



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