

Topic: Year 10 - Bach's Brandenburg Concerto No. 5 in D major, 3rd movement:

6-7 Weeks

Composite: Unit assessment -

Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics
<p>Perfect cadence Primary chords Concertos Brandenburg Continuo Virtuoso Concertino Violin Harpsichord Terraced dynamics Major Dominant Relative minor Diatonic and functional inversion chords Polyphonic/contrapuntal Fugal 4-part Counterpoint Pedal point Stretto Fugue subject Ternary Concerto Grosso Basso continuo Ripieno Concertino Conjunct Rising sequence Baroque gigue Triplets Compound Duple</p>	<ol style="list-style-type: none"> 1. I know when the piece was composed. 2. What period of music was the piece composed in. 3. Name the time signature of the movement. 4. Name the key signature and tonality of the movement. 5. Describe the overall texture of the movement. 6. Describe some general rhythmic devices used in the piece. 7. Describe what, if any, dynamics are used. 8. Name the structure of the movement. 9. Define the term 'basso continuo'. 10. Describe some features of the Baroque period of music. 11. Explain the difference between a concerto and a concerto grosso. 12. Define the terms concertino and ripieno. 13. Can you give example instruments from each of these groups. 14. Describe the role of the harpsichord. 15. Describe the differences between various sections of the movement. 16. What cadences are used, and can give examples. 17. Describe what a fugue is. 18. Give examples of different textures used in the piece. 19. Give examples of melodic devices such as sequence, conjunct, disjunct, and ornaments such as trills. 20. Give the name of any keys the music modulates to, and state the relevant bar number. 21. Describe rhythm of the movement's subject. 22. Explain and give examples of ways in which this piece is typical of Baroque music. 23. Describe the role of the harpsichord, and how it breaks with tradition. 24. Explain what a suspension is, and how it is used in the movement. 25. Compare this piece with at least one other concerto from the Baroque period. 26. Evaluate how important various instruments are in contributing to the overall performance. 27. Can you include a range of musical vocabulary in my writing about this piece, including concerto, ripieno, concertino, fugue, contrapuntal, ternary form, subject, basso continuo, trill etc. 28. Can you confidently explain how Bach uses a variety of different melodic devices in the movement. 29. Explain how Bach uses a variety of different rhythmic devices in the movement. 30. Explain how Bach uses a variety of different textures in the movement. 31. Explain different features of the movement's harmony. 	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p>Performance forces</p> <ul style="list-style-type: none"> • Dedicated to Christian Ludwig (Margrave of Brandenburg) • 6 concertos, each with different instrumentation • Continuo = harpsichord, cello and double bass • Break with tradition –extended virtuoso solo for harpsichord; ripieno only 1 violin; concertino is flute, violin and harpsichord • Terraced dynamics <p>Harmony and tonality</p> <ul style="list-style-type: none"> • D major (most of both A sections) • B section –A major (dominant) and B minor (relative minor) • Diatonic and functional • Mostly primary chords (I, IV & V) with occasional chord II and V7 • Mainly root position or 1st inversion chords • Perfect cadences at ends of sections <p>Texture</p> <ul style="list-style-type: none"> • Polyphonic/contrapuntal • Fugal in style • Soloists create 4-part counterpoint • Pedal point (b. 79-85; 90-95; 100-106) • Stretto (b. 64-68) –fugue subject overlapped to build <p>Structure</p> <ul style="list-style-type: none"> • Ternary form (ABA) • A (b. 1-78) = fugal • B (b. 79-232) = new theme in flute • A (b. 233-end) = repeat with extra D major chord to re-establish tonic • Concerto Grosso (concertino = soloists; ripieno = rest of orchestra; basso continuo = bass line) 	<ul style="list-style-type: none"> • This topic helps students develop their knowledge and understanding of how music is created. • Ideas about how composers manipulate the elements to create a specific piece of music. • This introduces learners to key concepts needed for understanding Baroque Music. • This unit develops learners' knowledge, skills and understand of significant pieces of music from previous era's from music history.

		<p><u>Performance forces (instruments)</u></p> <ul style="list-style-type: none"> • Concertino = flute, violin and harpsichord (UNUSUAL) • Ripieno= string orchestra (1 violin only) • Basso continuo = harpsichord, cello and double bass <p><u>Tempo, Metre, Rhythm</u></p> <ul style="list-style-type: none"> • 2/4 (feels like 6/8 because of triplets –Baroque gigue use 6/8) • Triplets (flute, b. 4) and dotted quavers (solo violin, b. 1) used throughout • Many semiquaver runs in harpsichord (b. 15) <p><u>Melody</u></p> <ul style="list-style-type: none"> • Often conjunct (b. 2) • Scalicrunches in harpsichord (b. 58) • Rising sequence (b. 137 in flute & ripienoviola) • Ornaments (trills b. 19; appoggiaturas b. 80) • Fugal (subject/counter-subject –b. 3&4, solo violin and flute) 	
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We will develop these skills:

Impressive reading	Impressive speaking	Impressive writing	Resilience	Numeracy via:	Employability & Careers via:
<p>Reading aloud using the correct musical terms when describing how elements are used within a piece of music.</p> <ul style="list-style-type: none"> • Bach Brandenburg set work support guide.pdf (pearson.com) • Section-3-Area-of-Study-1-Bach-Sample.pdf (pearsonschoolsandcolleges.co.uk) • Johann Sebastian Bach - Bach: Brandenburg concerto No.5, third movement - OCR - GCSE Music Revision - OCR - BBC Bitesize 	<p>Describe using the correct musical terms how Bach uses the musical elements within the piece.</p>	<p>Writing an extended piece using the correct musical vocabulary to describe how elements of music are used within the piece in preparation for the section B question.</p> <p>Use effectively the PEEL (Point, Evidence, Explanation, Link) paragraph structure.</p>	<p>Develop student's ability to analyse in detail the score of the set work and fully understand how Bach manipulates the musical elements within the piece.</p>	<p>Calculation of notes values within time signatures.</p> <p>Interval recognition, time signatures including simple and compound variants.</p>	<p>Employability: Team work when discussing the elements.</p> <p>Careers: Musician, Composer, Technician, Arranger, Songwriter, Producer & Teacher.</p>

SEND – strategies in place to ensure memory, processing, language and links to prior knowledge are as follows;

Opening activities are designed to ensure ALL learners are encouraged to buy into the lessons content with an ice-breaker/starter activity specifically designed to provide students with opportunities for retrieval practise, buying into prior knowledge and above all the use of a multi-sensory approach insists on ALL SEND students being able to access the learning activities.

This topic focuses on the following SEND specific strategies;

1. Speaking and listening tasks.
2. Scaffolding, differentiated activities to allow for over-learning of previous content leading to learner independence.

3. Tasks and topic specific skills ordered logically and sequenced with an increase in complexity allowing for progress.
4. Repetition of key words and terms with the inclusion of 'spellings' and various other activities which promote good use of literacy within the subject.
5. Additional time allowed for learners with SEND to encourage persistent and positive attitude towards learning.

L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'

6-7 Weeks

Composite: Unit assessment -

Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics
<p>Pathétique</p> <p>Classical era</p> <p>Romantic</p> <p>Prince Karl Von Lichnowsky</p> <p>Modulate</p> <p>Chromatic</p> <p>Ebmajor</p> <p>F minor</p> <p>Diminished 7ths</p> <p>Perfect cadences</p> <p>Interrupted cadence</p> <p>Augmented 6th</p> <p>Chords</p> <p>Homophonic monophonic passage</p> <p>Exposition</p> <p>Development</p> <p>Recapitulation</p> <p>Coda</p> <p>Harpsichord</p> <p>Piano</p> <p>Fortepiano</p> <p>Dynamics</p> <p>Sustain pedal</p> <p>Grave</p> <p>4/4 simple quadruple</p>	<ol style="list-style-type: none"> When was the piece was composed? What period of music was the piece was composed in? What does the title 'Pathétique' means? Can you describe how the piano differs from the harpsichord? Can you briefly describe some differences between modern pianos and pianos from Beethoven's time? Can you name the structure of the movement? Can you name the time signatures used in the movement? Can you name the key signature and tonality of the movement? Can you describe the overall texture of the movement? Can you describe some general rhythmic features used in the movement? Can you describe how the tempo changes in the movement? Can you describe the use of dynamics in the movement? Can you describe some features of the Classical period of music? Can you describe some features of the Romantic period of music? Can you define the term subject? Can you name the different sections found in sonata form and give the bar numbers of each section? Can you describe how Beethoven exploited new features of the piano in this piece? Can you describe how the first and second subject are different? Do you know what cadences are used, and can give examples? Can you give examples of different textures used in the piece? Can you give examples of melodic devices such as sequence, conjunct, disjunct, and ornaments such as trills? Can you give the name of any keys the music modulates to, and state the Relevant bar number? Can you describe the rhythm of the movement's subjects? Can you explain how this movement is characteristic of piano music from the Classical and Romantic periods? 	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p>Performance forces</p> <ul style="list-style-type: none"> Beethoven was beginning to go deaf 8th published sonata, dedicated to Prince Karl Von Lichnowsky (Viennese aristocrat) 'Pathétique' = moving/emotional Classical era Piece shows early signs of Romantic style <p>Harmony and Tonality</p> <ul style="list-style-type: none"> C minor; modulates to a number of related keys (e.g. Eb major and F minor) Many chromatic chords (especially diminished 7ths – b. 306) Perfect cadences at end Interrupted cadence (b. 9) Aug. 6th chords (e.g. b. 30 & 34) <p>Texture</p> <ul style="list-style-type: none"> Intro = homophonic and RH octaves Long descending monophonic passage in RH leading to recapitulation (b. 187-194) 2nd subject = melody-dominated homophony 2-part with broken chords (b. 93) 3rds with trills (b. 181-187) <p>Structure</p> <ul style="list-style-type: none"> Sonata Form: Intro – b. 1-10 Exposition - b. 11-132 (theme A = b. 11-50 in tonic, C minor; theme B = b. 51-88 in Eb minor (unrelated); theme C = b. 89-132 in relative major, Eb major) Development - b. 133-194 (themes altered) Recapitulation - b. 195-294 (repeat of exposition; themes A & C in tonic) Coda – b. 295-end <p>Performance forces (instruments)</p> <ul style="list-style-type: none"> Solo piano (by end of C18th the piano had almost completely replaced harpsichord) Extensive use of dynamics because of instrument capability In original edition, no sustain pedal markings (not fully developed at the time) 	<ul style="list-style-type: none"> This topic helps students develop their knowledge and understanding of how music was created during the classical/romantic era's. It builds on the previous set work. Ideas about how composers manipulate the elements to create a specific piece of music. This introduces learners to key concepts needed for understanding classical and romantic concepts in Music. This unit develops learners' knowledge, skills and understand of significant pieces of music from previous era's from music history.

<p><i>allegro di moltoe</i> <i>con brio</i> <i>Allabreve</i> Accompaniment 1st subject (theme) Staccato Arpeggios Broken Chords Ornaments Acciaccaturas Mordents Trills</p>	<p>25. Can you describe how the composer uses various musical elements to create contrast?</p> <p>26. Can you explain how the composer reflects the sonata's title, 'Pathétique', in the music?</p> <p>27. Can you compare this piece with at least one other sonata from the Classical or Romantic period?</p> <p>28. Can you include a range of musical vocabulary in my writing about this piece, including sonata, exposition, development, recapitulation, subject, trill etc?</p> <p>29. Can you confidently explain how Beethoven uses a variety of different melodic devices in the movement?</p> <p>30. Can you confidently explain how Beethoven uses a variety of different rhythmic devices in the movement?</p> <p>31. Can you confidently explain how Beethoven uses a variety of different textures in the movement?</p> <p>32. Can you confidently explain different features of the movement's harmony?</p> <p>33. Can you explain how the movement breaks with the traditions of sonata form?</p>	<p>Tempo, Metre, Rhythm</p> <ul style="list-style-type: none"> • Intro = <i>grave</i>(very slow) • 4/4 (simple, quadruple) • Dotted rhythms in intro • Rapid notes (e.g. b. 10) • Main = <i>allegro di moltoe con brio</i> (very fast with vigour) • <i>Allabreve</i> (cut common time = 2/2) • Continuous quavers –distinctive feature of accompaniment of 1stsubject (theme) • Staccato crotchets important in RH of 1stsubject <p>Melody</p> <ul style="list-style-type: none"> • Slow intro based on short 6-note motif • Scalic passages • Arpeggios & broken chords (e.g. b. 29-30) • Ornaments (acciaccaturas, b. 53; mordents, b. 65; trills, b. 186) 	
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