



# Curriculum Map

Subject: Music

Year group: 12

Time period	E.g. Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Content</b></p> <p><i>Declarative Knowledge – ‘Know What’</i></p>	<p><b>Component 2</b> <b>Harmony:</b> Key signature recognition, degrees of scale, primary and secondary chords, rules of doubling, cadences, principles of four part construction. Cadential 6/4 progressions</p> <p><b>Composition:</b> Introduction to composition at A Level. Tools for composing including exploring musical elements, keys and modulation, theme and variations and composing an instrumental study.</p> <p><b>Component 3</b> <b>Set works</b> Introduction to the Set Works and anthology. Know how to read a score. Know what the discrete musical elements are and associated language and how to use this to analyse the <b>Beatles</b> and <b>Bach</b> set works. Rhythmic dictation.</p>	<p><b>Component 2</b> <b>Harmony:</b> Integration of secondary triads into shorter phrases, iib7 and V7.</p> <p><b>Composition:</b> Know common and more advanced chord progressions, understand modes and how they can be used effectively in composition, know what the whole tone scale is and how this could be applied in composition.</p> <p><b>Component 3</b> <b>Set works</b> Increased confidence with analysing in depth the work of <b>Clara Schumann</b>. Listening to and identifying extended harmonic devices within the set work. Know the structure of Sonata Form in the context of this work. Understand how an A Level essay is marked. Pitch and rhythm dictation, cadence recognition.</p>	<p><b>Component 2</b> <b>Harmony:</b> Extension of chord vocabulary into longer phrases. Suspensions. Passing 6/3 progressions. Modulation.</p> <p><b>Composition:</b> Extended composition techniques - explore film music in composition using techniques that cross-over with set works study pieces. Understand the composition marking criteria.</p> <p><b>Component 3</b> <b>Set works</b> Analysis of <b>Elfman</b> and <b>Hermann</b> works. Know technical vocabulary specific to the film music genre. Know how to structure an essay on Elfman and Hermann’s works. More extended pitch dictation in treble and bass clef, cadence and chord recognition.</p>	<p><b>Component 2</b> <b>Harmony:</b> Continue work on modulation. Tools for working in a minor key - tierce de picardie, melodic minor, diminished 7th.</p> <p><b>Composition:</b> Planning for first free composition. Explore what makes an effective brief. Know about influential composers and relevant wider listening as starting points for free composition.</p> <p><b>Component 3</b> <b>Set works</b> In depth analysis of the <b>Shankar</b> and <b>Kate Bush</b> set works. Know how to apply key language to write confidently about the structure and range of musical elements in these works. Know what strengths and weaknesses are in Essay writing and be able to respond to feedback confidently. Extended chord recognition.</p>	<p><b>Component 2</b> <b>Harmony:</b> Know how to approach a full chorale. Key and cadence identification, passing progressions, melodic decoration.</p> <p><b>Composition:</b> Know what the structure, resources, style, genre, and focus of their free composition is and develop ideas accordingly.</p> <p><b>Component 3</b> <b>Set works</b> In depth analysis of the <b>Debussy</b> set works. Know how to identify key features of these works and apply this knowledge confidently in essay writing. Consolidation of all aural skills.</p>	<p><b>Component 2</b> <b>Harmony:</b> Preparation for summer threshold exams. Know the rules for checking Bach chorales in exam questions. Be confident in appropriate troubleshooting to solve demanding harmonic phrases.</p> <p><b>Composition:</b> Know what is going well, reflect, refine and improve composition ideas. Know how compositions are assessed and how to apply the mark scheme to individual work.</p> <p><b>Component 3</b> <b>Set works</b> Know how to prepare for summer threshold exams. Revision of all set works covered so far and practise for Q 6 essay questions. Aural awareness question practise.</p> <p>Study of <b>Kaija Saario</b> set work.</p>



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	<p><b>Wider listening</b>          Brief introduction to popular music.          Introduction to Western Classical timeline .          Baroque and Classical forms, instrumental genres and vocal music.          Case studies: Vivaldi, J.S.Bach, Handel, Mozart, Gluck.</p>	<p><b>Wider listening</b>          Chamber Music: know how to identify key features of piano writing in chamber ensembles, the formation of chamber ensembles and the roles within the ensemble.</p>	<p><b>Wider listening</b>          Film music timeline. Key aspects of programme music within film scores and extended instrumental techniques to support the composer’s intentions.          Case studies: film scores of John Williams, Planet of the Apes, On the Waterfront.</p>	<p><b>Wider listening:</b>          Consider works that integrate two or more musical styles. Study works that integrate musical features from India, Far East and Spain.          Consider works by Manuel de Falla, Ravel, Godowsky, Debussy</p>	<p><b>Wider listening</b>          Influences of 60s pop music to the present day. Make links to other cultural, social and political factors.          Develop understanding of developments in music technology to support recordings</p>	<p><b>Wider listening</b>          Preparation for summer threshold exams. Revision of key themes covered in Year 12 and application to Qu.5 style questions.</p>
<p><b>Skills</b>   <i>Procedural Knowledge – ‘Know How’</i></p>	<p><b>Component 1</b>          Initial preparation for a solo performance in class workshop. Know how to practise independently and have clear goals as a soloist.</p> <p><b>Component 2</b>  <b>Harmony:</b> Know how to construct chords in four parts following the rules of J.S.Bach chorale writing. Be able to write cadences for S.A.T.B</p> <p><b>Composition:</b>          Know how to compose a study for a solo instrument, know how to construct a strong theme and variations, know how to use notation software and/or Logic to capture composition ideas.</p>	<p><b>Component 1</b>          Ongoing tutoring on solo instrument and participation in school events.</p> <p><b>Component 2</b>  <b>Harmony:</b> be able to make appropriate chord choices at cadence points and for the preceding chord. Know how to check for common errors in four part writing.</p> <p><b>Composition:</b>          Know how to compose a short piece based on the whole tone scale, structure a short piece based around a chosen mode, know how to write an effective free</p>	<p><b>Component 1</b>          Ongoing practise on first and /or second instrument.</p> <p><b>Component 2</b>  <b>Harmony:</b> be able to integrate suspensions at cadence points and mid-phrase. Identify modulations and prepare a phrase accordingly.</p> <p><b>Composition:</b>          Know how to compose an effective leitmotif and explore ways to develop this motivically. Know the idioms of film composition and apply this to their own short composition.</p>	<p><b>Component 1</b>          Ongoing practise on first and /or second instrument.</p> <p><b>Component 2</b>  <b>Harmony:</b> be able to modulate in the style of J.S.Bach through secure use of pivot chords or abrupt progressions. Be able to analyse chorales to gain improved stylistic awareness for use in students’ own work.</p> <p><b>Composition:</b>          Know how to write an effective free composition brief. Choose a style/genre and know what the idioms of that are from a compositional perspective. Know what</p>	<p><b>Component 1</b>          Ongoing practise on first and /or second instrument.</p> <p><b>Component 2</b>  <b>Harmony:</b> know how to apply the exam mark scheme to a full chorale style question. Build confidence in the coherence and technical aspects of the scheme.</p> <p><b>Composition:</b>          Know how to develop composing ideas effectively and within an appropriate structure to show originality, creativity, coherence and command of a range of musical elements.</p>	<p><b>Component 1</b>          Preparation for summer threshold exams.</p> <p><b>Component 2</b>  <b>Harmony:</b> Know the rules for checking Bach chorales in exam questions. Be confident in appropriate troubleshooting to solve demanding harmonic phrases.</p> <p><b>Composition:</b>          Know how to refine and improve individual composition and how to record using appropriate software (Logic or Sibelius).</p>



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	<p><b>Component 3</b>  <b>Set works:</b>          Know how to write an A Level essay introduction. Know how to use an extending musical vocabulary to analyse set works.</p> <p><b>Wider listening:</b>          Know how to confidently identify historical periods and their fingerprints. Know how to draw out from an unknown work the key musical elements that can be heard and place them into a musical context.</p>	<p>composition brief and compose accordingly.</p> <p><b>Component 3</b>  <b>Set works:</b>          Know how to structure an A Level essay and practise doing this. Know how to use an extended musical vocabulary to describe each set work using the PEEW structure in writing.</p> <p><b>Wider listening:</b> Know how to construct a Qu. 5 response. Build up from a description of elements that link with the given theme and then appropriate wider listening links. background and context to the set works. Know contextual links such as Schubert and Mendelssohn lieder and. Romantic operas by Wagner and Verdi to show developments in vocal writing from the Classical operas of Mozart</p>	<p><b>Component 3</b>  <b>Set works:</b>          Know how to structure a full essay on Elfmann and Hermann's works. Know how to analyse a film score accurately and confidently. Know how to identify a range of extended chords aurally.</p> <p><b>Wider listening:</b>          Know composers such as Ennio Morricone, John Williams and Debbie Wiseman to give an understanding of how music is composed as sound to picture. Know the background to the topic and provide enrichment for the study of music written for the moving image.</p>	<p>an appropriate starting point for composing is.</p> <p><b>Component 3</b>  <b>Set works:</b>          Know how to apply key language to write confidently about the structure and range of musical elements in the Shankar and Kate Bush set works.</p> <p><b>Wider listening:</b>          Know how the musical elements are treated in a piece of fusion. Know other types of fusion to provide variety and breadth to this area of study, from the Portuguese and African rhythms of Sara Tavares to the Indian and pop fusions of Jai Ho.</p>	<p><b>Component 3</b>  <b>Set works:</b>          Know how to identify key features of the Debussy and Beatles works and apply this knowledge confidently in essay writing. Know how to improve own aural skills in pitch and rhythm dictation, chord recognition and cadence identification.</p> <p><b>Wider listening:</b>          Know how to recall set work and wider listening information from this academic year to make links to support responses to Qu.5 exam questions. Know how to prepare and revise for the threshold exams.</p>	<p><b>Component 3</b>          Know how to revise effectively using a range of techniques. Know how to approach a full component 3 paper in 2 hours and 10 mins. Qu 1 - 3 based on set works listening Qu 4 - dictation Qu 5 - wider listening essay Qu 6 - set works analytical essay</p>
<p><b>Key Questions</b></p>	<p><b>Harmony:</b> Can you identify the key? the main cadence points? the closely related keys and modulations? How will you ensure harmonic contrast within the chorale? Are the SATB lines idiomatic?</p> <p><b>Wider listening:</b> Questions will be asked in relation to all the main elements to support a justification for a specific historical period and/or genre of composition. Questions will also be asked around the thematic requirement of a question and how the student is able to support their answer.</p> <p><b>Set works:</b>          How is instrumentation used in different combinations (identifying instruments and groups of instruments)          How is instrumentation used to good effect, including playing techniques, etc. associated with a particular instrument or group          How are musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence) used?          How are rhythmic devices and features (syncopation, swung rhythms, dotted rhythms and triplets) used and can you discriminate between major, minor, modal, pentatonic, chromatic tonalities?          How is texture applied in the music, including how the music exploits textural contrasts, with reference to monophony, homophony, polyphony, heterophony, etc.          How is harmony and chord patterns used in the music?</p>					



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<p><b>Assessment</b></p>	<p><b>Component 1</b> Solo performance in class workshop environment. Recorded and marked.</p> <p><b>Component 2</b> Weekly composition exercises Weekly harmony exercises</p> <p><b>Component 3</b> Weekly listening tests in line with Part A of the exam paper Weekly quizzing. Short essay paragraphs.</p>	<p><b>Component 1</b> Perform in the Senior Recital evening and review performance</p> <p><b>Component 2</b> Weekly marked harmony exercises December harmony paper</p> <p><b>Component 3</b> Weekly subject knowledge recall quizzing and qu. 5 style questions (out of 20). Complete essay drafts. End of Autumn Term written assessment.</p>	<p><b>Component 1</b> Solo performance in class workshop environment. Recorded and marked.</p> <p><b>Component 2</b> Weekly marked harmony exercises</p> <p><b>Component 3</b> Weekly subject knowledge recall quizzing and qu. 5 style questions (out of 20). Full essay practise.</p>	<p><b>Component 1</b> Weekly individual feedback from instrumental teacher</p> <p><b>Component 2</b> Weekly marked harmony exercises</p> <p><b>Component 3</b> Weekly subject knowledge recall quizzing and qu. 5 style questions (out of 20). Full essay practise.  End of Spring Term written assessment.</p>	<p><b>Component 1</b> Weekly individual feedback from instrumental teacher</p> <p><b>Component 2</b> Weekly marked harmony exercises and exam style questions (not full at this stage)</p> <p><b>Component 3</b> Weekly subject knowledge recall quizzing and qu. 5 style questions (out of 20). Full essay practise.</p>	<p><b>Component 1</b> Solo performance recorded as part of the threshold exams</p> <p><b>Component 2</b> Musical techniques past paper for threshold exam - J.S. Bach or arranging question</p> <p><b>Component 3</b> Threshold exam - full Appraising paper in timed conditions. Detailed feedback and reflection tasks.</p>
<p><b>Literacy/Numeracy/ SMSC/Character</b></p>	<p>Students need to have a grasp of key stylistic features and be able to use appropriate music language and terminology</p> <p>Harmonic literacy - treble and bass clef, four part notation skills, harmonic vocabulary.</p> <p>Composition techniques and devices: notation literacy (traditional, graphic, written response)</p> <p>Technical vocabulary for each set work, genre and historical period.</p> <p>Application of knowledge in extended written responses in Qu 5 and 6 essays. Justification of opinion.</p> <p>Need to sequence aural observations into a coherent argument against a given theme.</p> <p>Ability to collaborate in discussion, performance reflections and analytical studies. To have an open mind in the contextual understanding of musical works across a range of historical periods.</p>					



# Curriculum Map

Subject: Music

Year group: 13

Time period	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1
<p><b>Content</b></p> <p><i>Declarative Knowledge – ‘Know What’</i></p>	<p><b>Component 1</b> Select recital programme. Develop confidence in chosen repertoire. Know a range of recordings of your chosen works.</p> <p><b>Component 2</b> <b>Harmony:</b> Fingerprints of four part harmony. Recall of set sequences and their function within a chorale. Complete all ‘fingerprint tasks’.</p> <p><b>Composition</b> Release of compositional briefs paper. Workshops around the four main briefs. Planning and compositional sketches.</p> <p><b>Component 3</b> <b>Set works</b> Deep analysis of Vaughan Williams &amp; Courtney Pine set works.</p> <p>Focus on rhythmic and melodic dictation skills. Application of set works knowledge to Qu-1 - 3 exam style questions. 20th century developments. Second Viennese Schools, Expressionism. Contextual understanding and analysis of Stravinsky’s Rite of Spring.</p>	<p><b>Component 1</b> Develop confidence in performance of recital performance. Masterclasses, trial performances.</p> <p><b>Component 2</b> <b>Harmony</b> Developing confidence in completing a full chorale. Know the process and order for completion. Recap advanced harmonic techniques and appropriate melodic decoration.</p> <p><b>Composition</b> Completion of NEA coursework independently. Individual targets and feedback based on chosen brief.</p> <p><b>Component 3</b> <b>Set works</b> Deep analysis of Stravinsky &amp; Berlioz set works.</p> <p>Know what the key features of ALL set works from Year 12 and 13 are and be able to begin to make links between them and apply this in extended writing tasks.</p>	<p><b>Component 1</b> Mock performance in Senior Recital evening</p> <p><b>Component 2</b> <b>Harmony</b> Trial exam full past paper (2 x Chorales) Application of full mark scheme Work on specific features to enhance outcomes of exam submissions. Redrafting.</p> <p><b>Composition</b> Completion of NEA coursework independently.</p> <p><b>Component 3</b> <b>Preparation for Year 13 trial exams.</b></p> <p>Know what the key features of ALL set works from Year 12 and 13 are and be able to begin to make links between them and apply this in extended writing tasks.</p>	<p><b>Component 1</b> Final recital recordings take place</p> <p><b>Component 2</b> <b>Harmony</b> Past papers for J.S.Bach four part chorales and arrangement tasks. 1 paper per week.</p> <p><b>Composition</b> Where possible, live recording of completed compositions.</p> <p><b>Component 3</b> <b>Consolidation of all set works.</b></p>	<p>Components 1 and 2 complete</p>



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	Wider listening work around Bartok,				
<p><b>Skills</b></p> <p><i>Procedural Knowledge – 'Know How'</i></p>	<p><b>Component 1</b>            Good knowledge of chosen repertoire. Individual weekly tuition and feedback. Performance at St.Peters recital.</p> <p><b>Component 2</b>  <b>Harmony</b>            Know the principal cadential progressions for the most common melodic shapes 8-7-8, 3-2-1 etc. Be able to give more than one progression to a melodic line.            Know how to write an idiomatic bassline</p> <p><b>Composition</b>            Know the context to the chosen compositional genre. Know key composers and works who have contributed to the chosen compositional style. Know the specific fingerprints of the style.</p> <p><b>Component 3</b>            Know how to recognise Harmonic change, cadences, for example interrupted, and melodic and harmonic devices. Recognise complex chord</p>	<p><b>Component 1</b>            Some students to receive coaching for university and music conservatoire auditions</p> <p><b>Component 2</b>  <b>Harmony</b>            Know how to access the top mark bands in each criteria of assessment.            Know how to modulate correctly and integrate within a full chorale            Know how to create an idiomatic response to a given soprano line</p> <p><b>Composition</b>            Know the key requirements of the assessment criteria to meet the demands of the chosen brief.            Know the context to the chosen compositional genre. Know key composers and works who have contributed to the chosen compositional style. Know the specific fingerprints of the style.</p> <p><b>Component 3</b>            Know how keys are related to each other, for example circle of fifths.</p>	<p><b>Component 1</b>            Good knowledge of chosen repertoire. Individual weekly tuition and feedback. Performance at Senior Recital Evening</p> <p><b>Component 2</b>            Know how to complete a full techniques question and begin to build up confidence in completing chorales within the time frames.            Know how to check carefully for the full set of rules that are required within a full chorale.</p> <p><b>Composition</b>            Submission of composition by February half term</p> <p><b>Component 3</b>            Preparation for Year 13 trial exams.            Reflection activities based on detailed feedback of trial exams.</p>	<p><b>Component 1</b>            Know mark scheme and final requirements for recital submission</p> <p><b>Component 2</b>            Know how to access the top mark bands through the integration of sophisticated harmonic techniques and thorough checking processes. Know how to utilise the exam time effectively and how to be confident in the application of the mark scheme.</p> <p><b>Component 3</b>            Students should now be confident in how to draw connections and links between the set works within each area</p>	<p><b>Component 1</b>            Complete</p> <p><b>Component 2</b>            Exam completion only</p> <p><b>Component 3</b>            Students should now be confident in knowledge recall of all twelve set works to enable the successful completion of</p>



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	<p>progressions, for example the use of secondary dominant, and melodic devices, for example augmentation.</p> <p>Students should know the principle areas of composition in the 20th century. Including Impressionism, Expressionism, Minimalism.</p>	<p>Recognise complex and remote key relationships, for example enharmonic</p>		<p>of study and also to explore the connections with the other areas of study and wider listening. This knowledge should be able to be applied confidently to listening responses and essay questions.</p>	<p>past exam papers and practice listening tests and essay questions.</p>
<b>Key Questions</b>	<p>How is instrumentation used in different combinations (identifying instruments and groups of instruments)</p> <p>How is instrumentation used to good effect, including playing techniques, etc. associated with a particular instrument or group</p> <p>How are musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence) used?</p> <p>How are rhythmic devices and features (syncopation, swung rhythms, dotted rhythms and triplets) used and can you discriminate between major, minor, modal, pentatonic, chromatic tonalities?</p> <p>How is texture applied in the music, including how the music exploits textural contrasts, with reference to monophony, homophony, polyphony, heterophony, etc.</p> <p>How is harmony and chord patterns used in the music?</p>				
<b>Assessment</b>	<p><b>Component 1</b> Weekly feedback from instrumental teacher Perform at St.Peters Lunchtime Concert as a mock recital assessment</p> <p><b>Component 2</b> Weekly marked feedback for techniques NEA composition coursework</p> <p><b>Component 3</b> Weekly assessed dictation and listening questions Qu 5 and 6 prepared and timed essay plans and questions marked against exam assessment criteria Analytical tasks on 20th works and Stravinsky</p>	<p><b>Component 1</b> Weekly feedback from instrumental teacher Mock recital recording and assessment</p> <p><b>Component 2</b> Weekly marked feedback for techniques NEA composition coursework</p> <p><b>Component 3</b> Weekly assessed dictation and listening questions Qu 5 and 6 prepared and timed essay plans and questions marked against exam assessment criteria</p>	<p><b>Trial Exam mid-January</b> Component 1 - recital performance Component 2 Techniques paper Component 3 paper - complete</p> <p><b>Component 2 Composition</b> Submission of coursework February half term</p> <p><b>Component 3</b> Weekly assessed dictation and listening questions Qu 5 and 6 prepared and timed essay plans and questions marked against exam assessment criteria</p>	<p><b>Component 1</b> Final recordings of recitals to be submitted</p> <p><b>Components 2 and 3</b> Past papers in timed conditions and in walk/talk sessions. Access to mark schemes and examiners feedback</p>	<p><b>Component 2</b> Musical Techniques paper - 6 hours. Issued from April 1st in examination year.</p> <p><b>Component 3</b> Past papers and exam style questions.</p>
<b>Literacy/Numeracy/ SMSC/Character</b>	<p>Students need to have a grasp of key stylistic features and be able to use appropriate music language and terminology</p> <p>Harmonic literacy - treble and bass clef, four part notation skills, harmonic vocabulary.</p> <p>Composition techniques and devices: notation literacy (traditional, graphic, written response)</p> <p>Technical vocabulary for each set work, genre and historical period.</p> <p>Application of knowledge in extended written responses in Qu 5 and 6 essays. Justification of opinion.</p> <p>Need to sequence aural observations into a coherent argument against a given theme.</p>				



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	<p>Ability to collaborate in discussion, performance reflections and analytical studies. To have an open mind in the contextual understanding of musical works across a range of historical periods.</p> <p>Be able to formulate critical judgements, on both familiar and unfamiliar music, and in doing this to show an understanding of the complexity of the interdependencies of musical elements.</p>
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