

Music A Level Curriculum map

		Focus	Key Knowledge <i>What will students know by the end of this component?</i>	Key Skills <i>What skills will students have developed by the end of this component?</i>	Assessment and retrieval opportunities <i>How will student progress be measured? What are the key assessment pieces?</i>
Component 1: Performing	Y12	Performance Development	How to interpret sheet music into an engaging performance.	Solo performance. Working on developing overall instrumental skills on chosen instrument to required level.	Regular formative feedback from Teachers.
	Y13	Performance assessment	<p>How to develop their own performance skills including;</p> <ul style="list-style-type: none"> • accuracy of rhythm and pitch • fluency of performance • the use of appropriate tempo • technical control including good technique, intonation, projection and tone quality • understanding of style and context • expression and appropriate interpretation 	<p>Applying key knowledge learned to performances to improve specific instrumental and overall performance skills.</p> <p>Developing personal instrumental skills to be able to perform at the an appropriate level of difficulty</p> <p>Developing tuning, tone and intonation on chosen instrument.</p> <p>Developing a presence when performing through both confidence in front of an</p>	<p>Regular performance opportunities.</p> <p>Several formative and summative performance assessments marked and/or feedback given in accordance with the Eduqas A level performance marking criteria</p>

			<ul style="list-style-type: none"> • effective use of dynamics • sensitive balance of phrasing • empathy (with accompanist in ensemble playing). <p>How to prepare for live performance assessment undertaken in Term 2 of Y13.</p> <p>What makes a performance engaging to an audience including; expression, interpretation, stage presence, projection, animation, emotion.</p>	<p>audience and quality of sound produced when performing.</p> <p>Preparation for solo performance</p>	
<u>Component 2: Composing</u>	<u>Y12</u>	<p>Advanced composition essentials</p> <p>Advanced Music Theory</p> <p>Free Composition</p>	<p>Introduction to/recap of Sibelius or soundtrap composing software</p> <p>Recap of music theory including chords, keys, textures, tonality, melodic/harmonic/rhythmic features, instrumentation and application in composition</p>	<p>How to build a piece of music from scratch in a chosen style</p> <p>How to apply advanced music theory to a composition</p> <p>How to include idiomatic stylistic techniques into a free composition</p> <p>How to create a new score including: selecting key and</p>	<p>'Mini' composition tasks focusing on using specific skills and knowledge. E.g. specific instruments/harmonies/musical devices/structures</p> <p>Formative feedback on free composition</p> <p>Summative internal assessment of free composition.</p>

			<p>Musical genres/Influential Composers and how they use musical elements</p> <p>Commencement of free composition</p>	<p>time signatures, adding instruments, adding extra bars and rehearsal marks.</p> <p>Creating a chord progression/harmonic basis for compositions.</p>	
	<u>Y13</u>		<p>How to respond appropriately to a composition brief set by the exam board</p> <p>Commencement of Set-Brief composition</p>	<p>Note input; creating melodies, call and response, basslines, chord progressions.</p> <p>How to correctly structure a composition with a clear introduction, development and conclusion.</p> <p>Correctly encrypting the score with appropriate layout of notation and directions. Scores that are clear and easy to read.</p> <p>Applying suitable stylistic features to compositions from different genres, styles, themes.</p> <p>How to input dynamics, articulation, bowing, performance directions onto score.</p>	<p>Formative feedback on set brief composition</p> <p>Summative internal assessment of set brief composition.</p>

Component 3: Appraising	Y12				
	Term 1a	Musical elements	Musical elements: Texture, Structure, Dynamics, Pitch, Rhythm, Tempo, Timbre	How to identify features from each of the essential musical elements both aurally and in musical scores	Formative assessment through questioning and class discussion
	Term 1b	Basic analytical skills, AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Set Piece 1 – Haydn <i>Symphony No. 104 'London'</i>) AoS E: Into the Twentieth Century: (Set Piece 2 either Debussy <i>Nuages</i> or Poulenc Trio for Oboe, Bassoon and Piano Movement II).	Fundamentals of harmony, introduction to the western classical tradition Musical analysis of set piece 1 and wider context Musical analysis of set piece 2 and wider context	Aurally and visually identifying and contextualising fundamental harmonic features in Western classical music. In depth analysis – aural identification skills, score analysis skills, writing skills, listening skills	Formative written feedback through practice questions Summative assessment through practice papers and mock exams
	Term 2a	AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Set Piece 1 –			

	<p>Term 2b</p> <p>Term 3a</p> <p>Term 3b</p>	<p>Haydn <i>Symphony No. 104</i> ('London')</p> <p>AoSE: Into the Twentieth Century: (Set Piece 2 either Debussy <i>Nuages</i> or Poulenc Trio for Oboe, Bassoon and Piano Movement II).</p> <p>AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Set Piece 1 – Haydn <i>Symphony No. 104</i> 'London')</p> <p>AoS C: Musical Theatre</p> <p>AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Set Piece 1 – Haydn <i>Symphony No. 104</i> 'London')</p> <p>AoS C: Musical Theatre</p>	<p>Musical analysis of set piece 1 and wider context</p> <p>Musical analysis of set piece 2 and wider context</p> <p>Musical analysis of set piece 1 and wider context</p> <p>Analysis and contextualisation of musical theatre composers (Richard Rogers, Stephen Schwartz, Stephen Sondheim, Claude Michel Schonberg, Leonard Bernstein) including aural skills</p>	<p>Exam Technique and Revision</p>	
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		Exam Technique and Revision	Exam Technique and Revision		
	Y13				
	Term 1a	Revision of Year 1 set pieces. Consolidation of exam technique.	Musical analysis retrieval	In depth analysis – aural identification skills, score analysis skills, writing skills, listening skills	Formative assessment through questioning and class discussion Formative written feedback through practice questions Summative assessment through practice papers and mock exams
	Term 1b	AoS A: Western Classical Tradition <i>The Development of the Symphony</i> AoSE: Into the Twentieth Century: (Set piece 3 either Debussy <i>Nuages</i> or Poulenc Trio for Oboe, Bassoon and Piano Movement II).	Musical analysis of western classical tradition Musical analysis of set piece 3 and wider context		
	Term 2a	AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Set Piece 3 – Mendelssohn Symphony No. 4 in A Major ‘Italian’)* AoS C: Musical Theatre	Musical analysis of set piece 3 and wider context Analysis and contextualisation of musical theatre composers (Richard Rogers, Stephen Schwartz, Stephen Sondheim,		

	<p><u>Term 2b</u></p>	<p>AoS A: Western Classical Tradition <i>The Development of the Symphony</i> (Revision Set Piece 1 – Haydn <i>Symphony No. 104 'London'</i>)</p> <p>AoSE: Into the Twentieth Century: (Set Piece 2 either Debussy <i>Nuages</i> or Poulenc Trio for Oboe, Bassoon and Piano Movement II).</p>	<p>Claude Michel Schonberg, Leonard Bernstein) including aural skills</p> <p>Musical analysis of set piece 1 and wider context</p> <p>Musical analysis of set piece 2 and wider context</p>		
	<p><u>Term 3a</u></p>	<p>Exam Technique and Revision</p>	<p>Exam Technique and Revision</p>		