



Year 12 Music Curriculum Map

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| Overview | <p>Students will study Eduqas A'Level. This course has been chosen because:</p> <ul style="list-style-type: none"> ▪ It offers the flexibility of students being able to choose whether to offer 35% Performing 25% Composing or 35% Composing and 25% Performing, thus allowing students to play to their individual strengths ▪ Has the flexibility of allowing a range of different musical performances to be assessed ▪ Students can work on both free compositions alongside working to a compositional brief ▪ It offers both un-seen works to be studied alongside more analytical study for set works ▪ It offers a range of musical Areas of Study ▪ It prepares students for both degree and vocational/higher level courses. <p><i>“Music is one of our most powerful gateways to connect to our spiritual nature -- our divine source -- the unseen, as well as to the universe around us and those other divine beings that inhabit it with us.” – Frank Fitzpatrick</i></p> | | | | | |
| Year 12 | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| Topic | <p>Developing Performance Skills.</p> <p>Developing Music Theory and Composing skills.</p> <p>Listening and appraising AOSA: The Western Classical Tradition.</p> <p>Introduction to AOSB: Pop and Rock from 1960 onwards.</p> <p>1950s Rock and Roll revolution.</p> | <p>Performance.</p> <p>Music Theory and Composing.</p> <p>Listening and Appraising AOSA: The Western Classical Tradition (set work).</p> <p>Wider Listening Skills.</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards focus on Rock into pop.</p> | <p>In class performance task Ensemble / solo.</p> <p>Music composition log - book.</p> <p>Classic to Romantic wider listening including set work.</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards.</p> <p>Increase in Divisions in Rock Music.</p> | <p>Performance.</p> <p>Music Theory and Composing.</p> <p>Listening and Appraising AOS A: The Western Classical Tradition</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards.</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards including movement in technology.</p> | <p>Performing.</p> <p>Composing.</p> <p>Listening and Appraising AOS A: The Western Classical Tradition.</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards.</p> | <p>Performing.</p> <p>Composing.</p> <p>Option 2: AOSB: Pop and Rock from 1960 onwards.</p> <p>Listening and Appraising AOS A and AOS B.</p> |
| Knowledge | <p>Music theory clinic: Focus on Time signatures, clefs, key systems, chords and cadences, score reading exercises.</p> <p>Short composition techniques assignment</p> | <p>Performance task for after Christmas.</p> <p>Set working to a brief choice of questions. Planning composition, research into genre / type/ composer assignment.</p> | <p>In class performance task Ensemble / solo</p> <p>Music composition log - book</p> <p>Classic to Romantic wider listening</p> | <p>Individual preparation for Summer performance</p> <p>Progressive rock, heavy rock, Glam Rock, punk and new wave into Disco (use of sequencers and drum machines)</p> | <p>Completion of Mendelssohn set work then Late Romantic symphonic works:</p> <p>1830- Berlioz Symphonic Fantastique</p> <p>1854 - Liszt Les Preludes</p> | <p>Electronic and Dance music and revision of AOS in preparation for Mock exam</p> <p>Solo (with optional ensemble) performing exam</p> |

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| | <p>Musical elements recap MAD T-SHIRT Classical Structures Development of the orchestra and symphony</p> <p>1: Early influences (Corelli) 2: 1750 Mannheim and Stamitz (Symphony in D nop3 No2) 3: 1770 JC Bach (Symphony Op18.No4)</p> <p>12 bar blues, stop chorus blues scales and shuffle rhythms.</p> <p>Influence of Country New Styles in Britian and The British Invasion: featuring Chuck Berry, Tammy Wynette, The Beatles.</p> | <p>Relation to musical elements.</p> <p>1778 Mozart Symphony No41 Jupiter.</p> <p>1795 Set Work: Haydn Symphony No 104 in D Major (London) Detailed analysis. Listening around other Haydn Symphonies.</p> <p>Aural tests recognising musical devices, keys, cadences, rhythm etc – including musical dictation.</p> <p>Rock: Rolling Stones, The Who, Music for Protest – Politics and Civil Unrest: Bob Dylan, Marthat and The Vandellas, Increase in Divisions in Rock Music: Elton John, ABBA and The Doors.</p> | <p>1808 Beethoven Symphony No6 (Pastorale) 1816 Schubert Symphony No5</p> <p>1833 Set Work: Mendelssohn Symphony No 4 Italian</p> <p>Pop and Rock Increase in Divisions in Rock Music: Elton John, ABBA and The Doors</p> | <p>Continuing with composing to a brief</p> <p>Optional 2nd Composition idea (for those who are opting for 35% composition)</p> <p>Completion of Mendelssohn set work then Late Romantic symphonic works:</p> <p>1830- Berlioz Symphonic Fantastique 1854 - Liszt Les Preludes 1875 – Smetana-Ma Vlast (Vltava) No3 1893 – Dvorak Symphony No 9 ‘New World’</p> | <p>1875 – Smetana-Ma Vlast (Vltava) No3 1893 – Dvorak Symphony No 9 ‘New World’</p> <p>Completion of the development of the symphony with exam-based questions and listening</p> <p>AOS 2 Funk: (James Brown, Ska and Rock Steady, New Romantics) changes in musical culture (Samples and Hip Hop, Modern R&B, into Brit Pop)</p> | <p>Option A: minimum of 3 pieces duration 10-12 minutes</p> <p>Option B: minimum of 2 pieces duration 6-8 minutes</p> <p>Finalising composition 1 and 2 (production of composition logs)</p> <p>Note: composition 2 may need future refining during this term into Autumn 1 term (Year 13)</p> <p>Completion of the development of the symphony with exam-based questions and listening</p> |
| <p>Skills</p> | <p>Skills audit Rehearsing and performance diary (based on skills analysis)</p> <p>Aural tests recognising musical devices, keys, cadences, rhythm etc – including musical dictation</p> | <p>Developing an excellent practice and rehearsal regime</p> <p>Working in Ensemble and as a solo artist.</p> <p>Continue to develop skills in recognising musical devices, keys, cadences, rhythm etc – including musical dictation</p> | <p>Developing performance skills</p> <p>How the mark scheme works in practice</p> <p>Using a composition log book correctly</p> <p>Developing Point, evidence and assess impact skills for set work questions (question 11)</p> | | <p>Assessed short research project based on AOS B</p> | <p>Skills formally assessed according to exam criteria (with possible invited examiner) performance will be recorded</p> <p>Formally assessed according to assessment criteria. Scores and MP3s produced</p> <p>Formal Year 12 Listening exam on AOS 1: plus either options B or C.</p> |

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| <p>Assessment</p> | <p>Baseline listening assignments.</p> | <p>Performance assignment – Performers Platform.</p> | <p>Short questions on AOS. Self -Assessment and teacher assessment. In class presentations.</p> | <p>Short questions on set works. Teacher assessment of free composition (work in progress).</p> | <p>Year 12 Listening Exam based on Areas of Study and set works. Teacher assessment of Free composition. (marked externally).</p> | <p>Formal Assessment of Recital in July using Eduqas A’Level Performance criteria.</p> |
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