

**Copleston High School Curriculum Map: Music A Level Year 12 2022-23**

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Content-</b> WHAT will be learned? What previous learning can be linked? Why this order/sequence?</p>	<p><b>Introduction and AoS3: Popular Music and Jazz</b> We start the A Level course by teasing out all prior learning at GCSE, looking at Unfamiliar musical examples which relate to the A Level Areas of Study, and identifying the Elements of Music. Set works for AoS3 start the exam content.</p> <ul style="list-style-type: none"> <li>• Unfamiliar Music</li> <li>• The Six Areas of Study</li> <li>• Wider Listening</li> <li>• Beatles</li> <li>• Courtney Pine</li> <li>• Kate Bush</li> </ul>	<p><b>AoS3: Popular Music and Jazz continued; AoS1 Vocal Music.</b> The Popular Music set works are finished and, to coincide with Advent the Bach cantata for that season "Ein Feste Burg" is covered.</p> <ul style="list-style-type: none"> <li>• Music for the Church year</li> <li>• JS Bach</li> </ul>	<p><b>AoS1: Vocal Music continued.</b> We move on to the Vaughan Williams songs, using many examples of Schubert's lieder as wider listening examples.</p> <ul style="list-style-type: none"> <li>• Lieder, Folksong and Song Cycles</li> <li>• Ralph Vaughan Williams</li> </ul>	<p><b>AoS2: Instrumental Music.</b> Recap of the use of instruments in AoS 1 and 3, followed by the approach to the Sonata Plan from the 18<sup>th</sup> century; and the growth and development of the symphony orchestra.</p> <ul style="list-style-type: none"> <li>• Sonata Form</li> <li>• Clara Schumann and chamber music</li> <li>• Berlioz and Programme Music</li> </ul>	<p><b>AoS6: New Directions.</b> Following the late Romantic writing the New Directions AoS serves as a natural progression. The book The Rest is Noise is closely followed as it bridges the gap between Berlioz and Stravinsky very effectively.</p> <ul style="list-style-type: none"> <li>• Developments in 20<sup>th</sup> century music</li> <li>• The Rite of Spring</li> </ul>	<p><b>AoS6: New Directions continued; AoS4: Film Music. Revision for Mock Exam.</b></p> <ul style="list-style-type: none"> <li>• Musique Concrete and other 20<sup>th</sup> century composition techniques</li> <li>• Petals</li> </ul> <p><b>Film Music</b></p> <ul style="list-style-type: none"> <li>• Batman Returns</li> </ul>
<p><b>Skills-</b> What will be developed?</p>	<p><b>Technical Study:</b> Revision of theory at Grade 5 level Start the A Level Harmony workbook, revising intervals, chords, triads. Keys and cadences – written and as aural recognition</p> <p><b>Composing</b> – initial ideas for the Free Composition. Introduction to Dorico software and creation of some free composition ideas to be developed later in the year.</p> <p><b>Performing</b> – solo performance work, in discussion with instrumental tutor.</p> <p><b>Listening</b> – Set Works as above</p>	<p><b>Technical Study:</b> Continue with the A Level Harmony workbook: Introduction to Chorale writing; the four cadences; passing-notes, accented passing-notes, echapee and auxiliary notes; suspensions; modulations; chromatic chords eg Secondary Dominants and Diminished 7ths.</p> <p><b>Composing</b> – initial ideas for the Free Composition. Melody and chord Question and Answer composition work</p> <p><b>Performing</b> – continuation of solo performance preparation.</p> <p><b>Listening</b> – Set Works as above</p>	<p><b>Technical Study:</b> Continue with the A Level Harmony workbook: rules of voicing; doubling; consecutive 5ths and 8ves; approaches to perfect and imperfect cadences. Development of Chorale Writing and use of melodic and harmonic devices.</p> <p><b>Composing</b> – Start Free composition in line with the Edexcel specification.</p> <p><b>Performing</b> – performance preparation and keyboard skills.</p> <p><b>Listening</b> – Set Works as above</p>	<p><b>Technical Study:</b> Continue with the A Level Harmony workbook: practice questions with approaches to cadences.</p> <p><b>Composing</b> – Continue Free composition in line with the Edexcel specification.</p> <p><b>Performing</b> – performance preparation and keyboard skills.</p> <p><b>Listening</b> – Set Works as above</p>	<p><b>Technical Study:</b> Continue with the A Level Harmony workbook: practice questions with approaches to cadences. Apply this knowledge to Free Composition.</p> <p><b>Composing</b> – Continue and develop Free composition in line with the Edexcel specification.</p> <p><b>Performing</b> – performance preparation and keyboard skills.</p> <p><b>Listening</b> – Set Works as above</p>	<p><b>Technical Study:</b> Exam question with approaches to cadences.</p> <p><b>Composing</b> – Assessment of Free composition in line with the Edexcel specification.</p> <p><b>Performing</b> – Solo Performance Assessment</p> <p><b>Listening</b> – Revision for Mock paper.</p>

Key 'How'/'Why' Questions- What <b>powerful knowledge</b> will be gained? What areas/themes/concepts will be explored?	Revision of the Elements of Music help to give us powerful knowledge about how any piece of music is constructed. Discussion of the key periods in the history of music and the development of the orchestra, the keyboard instruments, and the various genres studied at KS4 are vital to understanding the context of the A Level set works.	The key concepts in rules of Harmony are established. The set works, looking at music written for the Church year, are discussed in depth.	Further learning of the rules of Harmony, and knowledge of the set works. At this point German lieder is explored.	Sonata Form in its various stages of development, from Haydn to the late romantic composers including Dvorak, Brahms and Rachmaninov are explored as Wider Listening examples for the Clara Schumann piece. Programme Music from Vivaldi to Richard Strauss are examined closely with reference to the Berlioz work.	Music changed very significantly in the early 20 <sup>th</sup> century and the many different strands of development are explored, with reference to the Rite of Spring and to Petals. Retrieval practice of the Beatles songs revisit the concept of musique concrete.	Further development of chorale writing and set works following the Mock Exam increase knowledge and skills further.
<b>SEND</b> - how will support be seen? Seating plans? Simplified questions?	A supportive environment is maintained so that everyone can feel confident about their understanding. Seating plans, support with writing when required, and differentiated questioning. Bespoke teaching as the group is so small.	A Level students are supported with additional notes published by ZigZag. Modelling of essays is key to success, and redrafting as necessary with teacher support.	The Mock paper is marked as per the old AS mark scheme, bridging the large gap between KS4 and 5.	Teaching continues to be bespoke, giving much support for technical study and composition.	Revision of the set works for the 2 <sup>nd</sup> Mock paper is set up using a template for the Elements of Music to be written up by the students. Teacher modelling is key to this.	The Mock paper here is also marked to AS specifications, but subsequent work is marked as A level (A2).
<b>Assessment</b> - What? Why?	<b>Informal Teacher assessment:</b> Short listening questions on the set works.	<b>Informal Teacher assessment:</b> Unfamiliar listening.	<b>Formal Teacher assessment:</b> Solo performance	<b>Formal assessment:</b> Mock paper. <b>Informal Teacher assessment:</b> Chorale exercises	<b>Informal Teacher assessment:</b> Listening questions on set works and chorale exercises.	<b>Formal assessment:</b> Mock Paper, Technical Study and Performance.
What <b>memory for learning</b> skills will be required- modelling? Concrete answers? Retrieval?	Retrieval of material learnt at KS3. Dual coding, retrieval practice.	Retrieval of previously learnt theory, for composition. Dual coding, retrieval practice.	Retrieval of concepts learnt in set works last term to check understanding and also use as wider listening examples.	Retrieval of concepts learnt in set works last term to check understanding and also use as wider listening examples.	Retrieval of concepts learnt in set works last term to check understanding and also use as wider listening examples.	Retrieval of concepts learnt in set works last term to check understanding and also use as wider listening examples.
<b>Literacy</b> - reading, extended accurate writing and oracy opportunities	Read Howard Goodall: The Story of Music	Read Howard Goodall: The Story of Music	Read William Lovelock: A Concise History of Music	Read William Lovelock: A Concise History of Music	Read Alex Ross: The Rest is Noise	Read Alex Ross: The Rest is Noise
<b>Numeracy</b> /computing skills	Use of Dorico / Cubase software.	Harmony – Bach chorale formulae.	Harmony – Bach chorale formulae.	Harmony – Bach chorale formulae.	Harmony – Bach chorale formulae.	Harmony – Bach chorale formulae.
<b>Character</b> development	As group sizes are smaller than at KS4, and we are learning even more exam content, there is greater accountability; we achieve this through a supportive and positive environment of regular feedback and re-drafting of essays as required.				Discussion of UCAS personal statement.	Discussion of UCAS reference by the HOD.
<b>Equality</b> /Diversity opportunities	Various musical genres, as with KS4. The wide spectrum of set works acknowledge this.	Various musical genres	Various musical genres	Various musical genres	Various musical genres	Various musical genres

<b>Homework/Independent learning</b>	Every four lessons a task is set: performance preparation; theory; making notes for set works. Every four lessons a task is set: Watch relevant documentaries and make notes. Exam practice questions. Performance preparation. Theory tasks.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.
<b>CIAG coverage/links</b>	Careers with music as a performer, singer/songwriter. We also discuss the film music scores studied at A Level.	Careers with music as a composer / arranger.	Links with Music and IT for future career.	Links between music and future careers where music helps with character development eg law and barrister work.	Transferrable skills in listening work – the importance of analysing music in other careers.	Careers with music: all job roles in the music industry, from teaching to performing. Further and higher education discussed.

Model Essays:

[Tiffin School Music Department - A-level Model Essays \(google.com\)](#)

[Essays at A-Level - Manwaring Music Education Blog](#)

**Copleston High School Curriculum Map: Music A Level Year 13 2022-23**

	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>Content-</b> WHAT will be learned? What previous learning can be linked? Why this order/sequence?	<p><b>AoS4: Film Music continued; AoS5 Fusions. The Film Music set works are finished and, Fusions are introduced.</b></p> <p><b>Film Music</b></p> <ul style="list-style-type: none"> <li>• Psycho</li> </ul> <p><b>Fusions</b></p> <ul style="list-style-type: none"> <li>• Romantic and post-Romantic piano music</li> <li>• Impressionism</li> <li>• Debussy</li> </ul>	<p><b>AoS5 Fusions continued. The conclusion of the Fusions set works brings the syllabus to an end, leaving time for revision / retrieval of all Areas of Study.</b></p> <ul style="list-style-type: none"> <li>• Non-Western Music: Indian Raga</li> <li>• Anoushka Shankar</li> </ul>	<p><b>Revision of all set works for Mock Exam. Timed essay practice.</b></p> <ul style="list-style-type: none"> <li>• Mock Exam</li> </ul> <p>Performance preparation</p> <p>Chorale practice assignments</p>	<p><b>Rehearsal for solo performance. Practice harmony questions for the technical study controlled assessment.</b></p> <ul style="list-style-type: none"> <li>• Mock Exam</li> <li>• Solo Recital</li> </ul>	<p><b>Practice chorales for the technical study controlled assessment which takes place at end of April. Revision of all set works for Final Exam. Timed essay practice.</b></p> <ul style="list-style-type: none"> <li>• Timed Essay Practice</li> <li>• Technical Study Controlled Assessment (Bach Chorale)</li> </ul>	<p><b>Revision of all set works for Final Exam. Timed essay practice.</b></p>
<b>Skills-</b> What will be developed?	<p><b>Technical Study:</b> Start to harmonise longer phrases.</p> <p><b>Composing</b> – continuation of the composition.</p> <p><b>Performing</b> – preparation for the Solo Recital.</p> <p><b>Listening</b> – Revision of set works; unfamiliar listening and dictation practice.</p>	<p><b>Technical Study:</b> Start to harmonise an entire chorale.</p> <p><b>Composing</b> – continuation of the composition.</p> <p><b>Performing</b> – preparation for the Recital.</p> <p><b>Listening</b> – Revision of set works; unfamiliar listening and dictation practice.</p>	<p><b>Technical Study:</b> Revise key concepts of rules of harmony. Bach's <i>Riemenschneider</i> book to be used for harmonising melodies.</p> <p><b>Composing</b> – continuation of the composition.</p> <p><b>Performing</b> – preparation for the Recital.</p> <p><b>Listening</b> – Revision of set works; unfamiliar listening and dictation practice.</p>	<p><b>Technical Study:</b> Revise key concepts of rules of harmony. Bach's <i>Riemenschneider</i> book to be used for harmonising melodies. Chorale practice papers</p> <p><b>Composing</b> – completion of the composition.</p> <p><b>Performing</b> – preparation and recording of the Solo Performance.</p> <p><b>Listening</b> – Revision of set works; unfamiliar listening and dictation practice.</p>	<p><b>Technical Study:</b> Complete in controlled conditions. Include revision time if required.</p> <p><b>Listening</b> – Revision of set works; unfamiliar listening and dictation practice. Timed Essay practice and practice papers.</p>	<p><b>Listening Examination</b></p>
Key 'How'/'Why' Questions- What <b>powerful knowledge</b> will	The influence of fusions in today's world, linking the set	Bach's style of chorale writing – idiomatic.	More in-depth knowledge of music theory, including	Knowledge of the structure of 'Music for a While' (Ground	All topics covered to date, plus music for special occasions, will	After the listening exam, knowledge of how to play the keyboard / guitar will

be gained? What areas/themes/concepts will be explored?	works together as wider listening references.		ornamentation and looking at cadences and modulations.	Bass in Da Capo Aria / Ternary Form)	be revised for the end of year listening exam.	serve as a powerful tool for Music in Year 8.
<b>SEND</b> - how will support be seen? Seating plans? Simplified questions?	A supportive environment is maintained so that everyone can feel confident about their understanding. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Enlarged copies of music and coloured copies of students booklet for Irlens as requested.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.
<b>Assessment</b> - What? Why?	<b>Formal assessment:</b> Mock exam Informal: Practice questions	<b>Formal assessment:</b> Solo performance recordings Informal: practice questions	<b>Formal assessment:</b> Ensemble performance recordings Informal: Practice questions	<b>Formal assessment:</b> Compositions completed	<b>Formal assessment:</b> Compositions and performances submitted	<b>Formal assessment:</b> Written exam paper 1 hour 45 minutes
What <b>memory for learning</b> skills will be required- modelling? Concrete answers? Retrieval?	Retrieval of material learnt at KS3. Dual coding, retrieval practice.	Retrieval of previously learnt theory, for composition. Dual coding, retrieval practice.	Retrieval of note values and pitches. Modelling of composition using Dorico – teacher example on the screen.	Dual coding of the major / minor scale system. Retrieval practice of staff notation.	Retrieval practice of the Elements of Music. Learning the keys on the keyboard (D for dog in a kennel as a starting point).	Retrieval practice of notes on the staff and learning the keys on the keyboard.
<b>Literacy</b> - reading, extended accurate writing and oracy opportunities	Revision notes for Mock exam. Staff notation.  Use of SPaG for extended writing in listening exams.	Revision notes for essay practice. Staff notation.  Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Staff notation.  Use of SPaG for extended writing in listening exams.	Revision notes for Mock exam. Staff notation.  Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Staff notation.  Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Pre-A Level reading as appropriate.
<b>Numeracy</b> /computing skills	Use of Dorico / Cubase software.	Counting in ensemble work. Use of Dorico software.	Applying knowledge of note values to the correct number of beats per bar, and writing in 4-bar phrases.	Counting beats / bars whilst improvising – this is quite a challenge.	Counting beats when playing melodies; learning about chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale.	Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale.
<b>Character</b> development	As group sizes are smaller than at KS3, and we are learning exam content, there is greater accountability; we achieve this through a supportive and positive environment of music-making.	Developing confidence in performing. We also look at the message in the song 'Defying Gravity'.	Developing confidence as composers.	Developing confidence through improvisation, which is also very challenging, but very important at this stage.	Developing confidence in performing and in listening work, through self assessment.	Developing confidence with keyboard / guitar playing.
<b>Equality</b> /Diversity opportunities	We look at music from all parts of the world with film music examples.	We look at the context of the song 'Defying Gravity', as well as music from all parts of the world with examples from musicals.	Students learn about influences from all over Europe on Purcell's writing.	Looking at the minor scale as a non-Western sound.	Music of many different genres and from medieval times as well as modern pop songs.	Looking at diversity through the Proms – their performers and the programme of events.
<b>Homework</b> /Independent learning	Structured revision tasks using BBC Bitesize for Mock exam. Preparation for Solo performance.	Practice questions for areas of the written paper which need addressing. Preparation for Solo performance.	Structured revision tasks using notes and CGP Revision Guide for Mock exam. Preparation for Ensemble performance.	Preparation for timed essays in class, using notes and CGP Revision Guide for Mock exam. Preparation for Ensemble performance.	Structured revision tasks using all notes, CGP Revision Guide and Rhinegold Practice Listening Tests.	Structured revision tasks using all notes, CGP Revision Guide and Rhinegold Practice Listening Tests.

						Watch online concerts and films connected with A Level course as appropriate.
<b>CIAG</b> coverage/links	Careers with music as a performer, singer/songwriter. We also discuss the film music scores studied at A Level.	Careers with music as a composer / arranger.	Links with Music and IT for future career.	Links between music and future careers where music helps with character development eg law and barrister work.	Transferrable skills in listening work – the importance of analysing music in other careers.	Careers with music: all job roles in the music industry, from teaching to performing. Further and higher education discussed.

**The 3 components studied are:**

\***Component 1:** A solo recital, totalling 30% of the final grade.

\***Component 2:** A technical study and a composition, totalling 30% of the final grade.

\***Component 3:** A listening paper, totalling 40% of the final grade.