

**Music Curriculum Outline 2021-22**  
**Year 12-13 (AQA GCE A level Music)**

	<b>Y12</b>	<b>Y13</b>
Autumn 1	<p><b>Harmony &amp; Theory</b> Intro / recap basic theory/tonal clock/primary &amp; secondary chords/extended chords / Ic V I and other cadences / 4 part arranging <i>Non-harmonic notes/ interval recognition – regular tests</i></p> <p><b>Composition</b> Cycle of 5ths &amp; other common sequences; past composition analyses; melody writing; harmonising a melody; arranging in different styles; composition plan (varied structures); original ideas recorded/written; Sibelius - reminders/explore</p> <p><b>Performing</b> Performing – prepare a solo/music technology options Rehearsal skills / muscle memory / techniques / annotating practice scores</p> <p><b>Baroque Concerto</b></p> <ul style="list-style-type: none"> <li>• preparation/research period/context</li> <li>• unfamiliar concertos – specific features, vocab, recognising aurally</li> </ul> <p><b>Mozart Opera</b></p> <ul style="list-style-type: none"> <li>• context &amp; research</li> <li>• Key Words/types of voices</li> </ul> <p><b>Pop Artists</b></p> <ul style="list-style-type: none"> <li>• 60s + influence/song comparisons</li> <li>• Stevie Wonder/Muse</li> </ul>	<p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• explore A level exemplar brief compositions / past stimuli</li> <li>• developing melodic themes, extended chords; re-work circle of 5ths</li> </ul> <p><b>Theory</b> Modes; Neapolitan 6<sup>th</sup> regular, regular listening and written tests;</p> <p><b>Performing</b></p> <ul style="list-style-type: none"> <li>• Recap practice skills / muscle memory / techniques</li> <li>• Pitfalls</li> <li>• Watching performers</li> </ul> <p><b>Romantic Piano</b></p> <ul style="list-style-type: none"> <li>• <b>Unfamiliar</b> – key features of each composer, recognising these aurally</li> <li>• <b>Grieg – March &amp; Notturmo</b> (listen, play extracts, essay practice)</li> <li>• <b>Chopin – Ballade</b> (listen, play extracts, essay practice)</li> </ul> <p><b>Jazz</b></p> <p>Miles Davis, Pat Metheny, Gwilym Simcock</p>
Autumn 2	<p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• Develop varied ideas from 1<sup>st</sup> half term;</li> <li>• Explore Composition Briefs</li> </ul>	<p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• finalise free composition</li> <li>• continue with brief</li> </ul>

	<p><b>Baroque Concerto</b></p> <ul style="list-style-type: none"> <li>• <b>Purcell</b> – Trumpet Sonata 1<sup>st</sup> (Complete work): play arranged sections/analyse/homework essays</li> <li>• <b>Vivaldi</b> Flute Concerto 1<sup>st</sup> Movt (play/analyse/essays)</li> </ul> <p><b>Theory</b> <i>Transposing / cadential 6/4 – regular tests</i></p> <p><b>Pop artists</b></p> <ul style="list-style-type: none"> <li>• Labyrinth, Beyoncé, Joni Mitchell</li> </ul>	<p><b>Performing</b></p> <ul style="list-style-type: none"> <li>• Draft recordings (solo or ensemble/multitrack)</li> </ul> <p><b>Romantic Piano</b></p> <ul style="list-style-type: none"> <li>• <b>Chopin - Nocturne</b> (listen, play extracts, essay practice)</li> <li>• <b>Brahms – Intermezzo &amp; Ballade</b> (listen, play extracts, essay practice)</li> </ul> <p><b>Theory</b> Secondary Dominants, Tritone substitutions - regular tests</p> <p><b>Pop</b> Practice essay questions on Stevie Wonder and Muse</p> <p><b>Jazz</b> Section A practice questions.</p>
Spring 1	<p><b>Composition –</b></p> <ul style="list-style-type: none"> <li>• Composition techniques continued</li> <li>• Self-help (S drive): start and end, cadences, textures, piano accompaniments, melodic devices, development techniques, layout formatting etc.)</li> </ul> <p><b>Baroque Concerto</b></p> <ul style="list-style-type: none"> <li>• <b>Bach</b> Violin Concerto 1<sup>st</sup> Movt (play/analyse/essays)</li> </ul> <p><b>Theory</b> Chord recognition (regular tests)</p> <p><b>Pop artists</b> Daft Punk Music technology in Stevie Wonder and Muse</p>	<p><b>Composition</b> Briefs continued</p> <p><b>Romantic Piano – recap and practice exam questions</b> <b>Baroque Concerto - recap and practice exam questions</b></p> <p><b>Theory</b> Augmented 6<sup>th</sup> chord - regular tests</p> <p><b>Pop</b> Practice essay questions on Stevie Wonder and Muse Practice Section A questions including 10 mark paragraph questions.</p> <p><b>Jazz</b> Section A practice questions.</p> <p><b>MOCK EXAM (A LEVEL)</b></p>
Spring 2	<b>MOCK EXAM (AS)</b>	<b>Final Performances Recorded (10 minutes minimum)</b>

	<p><b>Composition</b> – drafting free composition ideas; personalised research in chosen medium finding examples to model and influence</p> <p><b>Revision – practice questions (Baroque Concerto &amp; Pop)</b></p> <p><b>Performing</b> – practice performances: solos or ensembles/multitrack)</p>	<p><b>Compositions finalised and recorded (4 ½ minutes minimum)</b></p> <p><b>Analysis and Listening test practice</b></p>
Summer 1	<p><b>Y12 Listening /Written Exam Mock (AS paper)</b></p> <p><b>Composition</b> – drafting free composition ideas</p> <p><b>Baroque Concerto</b></p> <ul style="list-style-type: none"> <li>• <b>Vivaldi</b> – 2<sup>nd</sup> and 3<sup>rd</sup> movts (listen, play extracts, analyse)</li> <li>• <b>Bach</b> - 2<sup>nd</sup> movt (listen, play extracts, analyse)</li> </ul> <p><b>Mozart</b> Practice 10 mark paragraph questions.</p> <p><b>Pop</b> Practice essay questions on Stevie Wonder and Muse Practice Section A questions on all 6 pop artists.</p>	<p><b>Revision</b></p> <p><b>Exam Practice</b></p>
Summer 2	<p><b>Composition:</b> developing free drafts</p> <p><b>Baroque Concerto</b></p> <ul style="list-style-type: none"> <li>• <b>Bach</b> – 3<sup>rd</sup> movt (listen, play extracts, analyse)</li> <li>• recap all 3 concertos</li> </ul> <p><b>Romantic Solo Piano</b> research period, instrument, context, set composers</p> <p><b>Jazz</b> Louis Armstrong, Duke Ellington, Charlie Parker</p> <p>Recap Y12 skills – explore A level questions</p>	<p><b>A level EXAM</b></p>

There will be overlap and reinforcement of techniques and features through listening, analysis and development of compositions where relevant to style.

## **A level Year 12**

Formal harmony:

- Perfect, plagal, imperfect and interrupted cadences
- Root position, 1st and 2nd inversion chords
- Passing notes
- Modulation to the dominant, subdominant and relative minor/major
- Conventional progressions such as cadential 6/4
- Use of the dominant 7th.
  - Extended chords
  - Secondary dominants
- Melodic writing
- Use of counterpoint
- Imitation.
- Structure and development
- Harmony and rhythm
- Texture, timbre and expression.

## **Resources:**

ZigZag Baroque Concerto – Unfamiliar Guide

ZigZag Baroque Concerto – Set Works Guide

Scores of blank and annotated in S Drive/Frog

Additional Power Points and Files in S Drive/Frog

ZigZag Romantic Piano – Unfamiliar Guide

ZigZag Romantic Piano – Set Works Guide

AQA guide material

ZigZag Theory Terms (Western Classical) – various puzzles & revision resources

Rhinegold – Study Guide, Revision Guide and Listening Tests

## **A level Year 13**

- Accented passing notes and suspensions
  - Notes of anticipation
  - Chromatic harmony
  - Diminished 7th
  - Major and minor 7th
  - 3rd inversion chords
  - Characteristic treatment of cadences.
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- The development thematic ideas with sequence, imitation, inversion, augmentation and diminution
  - Modulation
  - Variety in texture

## Skills

Though much of the course is practical, those skills go hand-in-hand with developing theoretical and contextual knowledge. The skills developed throughout the course include:

- instrumental and vocal skills – communicating effectively through instrumental tutor or class teacher guidance and regular (chunked) practising
- music theory – understanding the foundation layers of melody, harmony and rhythm; recognising textural and timbral effects
- compositional skills – aligning those theoretical skills with their performing skills to improvise and develop ideas
- music technology – using music software to record and develop ideas
- recalling key vocabulary information accurately
- understanding the place and contextual history of each period/style/genre of music
- analysing and evaluating set works (using DR T SMITH) as a guide to describing the musical elements
- applying contextual and theoretical knowledge accurately to audio extracts

## Assessment

Internal assessment takes place in each unit of work throughout the course, and in line with the school's assessment policy.

Regular feedback on performances and composition (verbal and written) will be given so students understand how to improve.

Listening tests will be conducted in class to prepare students for the listening exam.

Final performances and compositions will be recorded then marked by an examiner.

Homework – it will be expected that students will continuously practise their instruments (at least 4 times a week for a minimum of 20 minutes, though this should increase over time and students performing more challenging /higher grade exams will need to increase this substantially).

- Unit 1: Understanding Music – externally assessed listening and written exam (40%)
- Unit 2: Performing – students record a solo and an ensemble; as an alternative they can multitrack and mix (35%)
- Unit 3: Composing – students create one free composition and one to a brief set by the exam board (25%)

Further details about the course can be found at <https://www.aga.org.uk/subjects/music/as-and-a-level/music-727>