



Curriculum Map

Year 12

Music

Learning Aims and Curriculum Intent:

Year 12 and 13 Music students are expected to be advanced solo musicians, often on more than one instrument, with a sincere commitment to the Forest Music Department. We aim to guide these young musicians towards achieving the very top grades at A Level, and the opportunity to study Music at the top universities and conservatoires. Students will become independent composers able to take on a wide variety of influences, combing a high level of technical competency with increasing ambition and expressive depth. Their instrumental skills will continue to grow, performing regularly to the class and in other school settings. They will study Western Classical Music in great depth, expending their range of technical vocabulary and the complexity of the music tackled. They will develop their essay-writing skills, drawing on a large range of cultural contexts surrounding the surrounding the set works. They will benefit from a degree of choice in the optional Areas of Study, learning about two further genres in real depth and scope. We aim both to foster a lifelong love of Music, and to prepare students for further study.

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas	<ul style="list-style-type: none"> Overview of A Level course. Theory tasks to ensure all students are up to speed, up to around Grade 5 Music Theory level. Harmony, degrees of scale, key signatures, labelling chords, moving on to starting four-part harmony. Revision of musical eras and their characteristics. Bach Chorales: progressing from theory work, students begin to work in four parts, starting with perfect cadences. Basic rules of part-writing. 20th-Century composers such as Stravinsky and Shostakovich used as a way into more advanced listening activities, covering structurally and texturally complex 20th-Century music. Mozart Operas (set work): introduction to context. History of opera, Mozart's musical characteristics and his contribution to the genre Romantic Piano Music (set works): revision of Romantic Music background. More advanced harmony discussed – inversions, extended chords, diminished 7ths Composition: analysis of model submissions, what sets them apart from composition at GCSE. Students begin working on their first composition. Begin one-to-one sessions with Composer-in-Residence. 	<ul style="list-style-type: none"> Broadened theory and harmony knowledge; part-writing Developing more advanced listening skills with unfamiliar extracts; deepening analysis skills and contextual knowledge Composition: extending melodic ideas, idiomatic and ambitious writing for chosen instruments 	<ul style="list-style-type: none"> CDA 1: half-termly performance to class + assessed written task. CDA 2: half-termly performance to class + assessed written task. Regular homeworks and listening tasks in class.
Lent	<ul style="list-style-type: none"> Baroque solo concertos: cover the three-set works. Use of the Elements of Music; Baroque conventions and cultural context, historically informed performance, close analysis of score Mozart Operas (set work): Continuation and completion; close analysis of score. Practise exam-style listening questions. Romantic Piano Music (set works): Continuation and completion; close analysis of score. Practise exam-style listening questions. Students begin work on the first of their two elective Schemes of Work (chosen as a cohort; all study the same) Composition: continuation/extrapolation of work from last term. Students will learn to use a wider compositional palette, taking inspiration from 20th Century works studied last term. Bach Chorales: further work on cadences, moving onto harmonising longer phrases. Handling modulations. 	<ul style="list-style-type: none"> Broadened theory and harmony knowledge; chorale-writing Developing more advanced listening skills with unfamiliar extracts; deepening analysis skills and contextual knowledge Composition: extending melodic ideas, idiomatic and ambitious writing for chosen instruments; use of ambitious and modernistic techniques where appropriate 	<ul style="list-style-type: none"> CDA 3: half-termly performance to class + assessed written task. CDA 4: half-termly performance to class + assessed written task. Regular homeworks and listening tasks in class.
Trinity	<p>Revision for end-of-year exams.</p> <ul style="list-style-type: none"> Bach chorales: Students work on harmonising whole phrases. Composition: Students will finish a 'free' composition by the end of this term. Mozart Opera and Romantic Piano – completion if not managed already. Students continue work on the first of their two elective Schemes of Work 	<ul style="list-style-type: none"> Exam technique – tips, tactics, timings Composition: final touches, ensuring instruments have been exploited; presentation and commentaries Use of familiar musical vocabulary in the less familiar setting of the new Area of Study. 	<p>End of year exam: same weightings as 'real' A Level: Appraising (40%), Performing (35%), Composing (25%)</p>

What consolidation looks like in this subject	<ul style="list-style-type: none"> • Wider listening: Spotify playlists, recommended composers and artists • Full engagement in Forest's co-curricular Music • Attending music events outside school • The highest standards of solo performance, with daily practice and ideally working towards at least Grade 8. 	
Examples of Homework	<ul style="list-style-type: none"> • Wider listening tasks; researching cultural context around set works; consolidating class notes by annotating Anthology • Essays and other extended writing tasks 	
Key terminology	Core vocabulary listed in students' textbooks.	
Super-curricular enrichment and scholarly extension	<ul style="list-style-type: none"> • Read: The Rest is Noise: Listening to the Twentieth Century: Amazon.co.uk: Ross, Alex: 9781841154763: Books, Music: A Very Short Introduction (Very Short Introductions): Amazon.co.uk: Cook, Nicholas: 9780198726043: Books, The Classical Style: Amazon.co.uk: Rosen, Charles: 9780571228126: Books • Watch: BBC Proms, pop and rock performances online • Listen: Anything and everything – particularly recommended wider listening related to set works • Visit: Music performances in central London 	
Useful websites	Music streaming, IMSLP	
Who can I contact?	Head of Department	Head of Academic Music: Mr Jackson Director of Music: Mr Pares
	Teachers	Mr Pares, Mr Jackson, Mr Marie, Miss Taylor-Denton