

YEAR 12 MUSIC CURRICULUM PROGRESSION

Subject Curriculum Intent: A level music is a diverse and challenging undertaking. Not only must students be able to perform on their instrument/voice to a very high level, but they must compose two substantial pieces of music and undertake an exam that ranges from high level aural perception and listening skills, to score analysis, through to the history of symphony and 20th century music. Within that context all students will have strengths and weaknesses. Our approach is to work as individually with students as possible, whether this is through substantial 1:1 performance and composition support, or, as is often the case for students arriving new into Eggescliffe 6th form, ensuring they develop listening skills or theoretical knowledge that had not been addressed fully in prior learning. Furthermore, we encourage all A level students to fully access the wide range of extra-curricular music provision we offer, in particular singing to a high level which has a significant impact on listening skill development.

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term2
Topic	Fundamental theory, Developing aural perception Listening skills- exploring the 3 optional areas of study Basic score reading Composition Performance	More advanced theory, Further development of aural perception Haydn set work – introduction to Sonata Form, History of Symphony basics, Popular Music Listening Skills Composition Performance	More advanced theory, Further development of aural perception, Haydn set work, History of Symphony, Popular music Listening Skills Composition Performance	Haydn set work, Poulenc Set work, History of Symphony, 20 th Century Genres, Popular music Listening Skills Composition Performance	Haydn set work, Poulenc Set work, History of Symphony, 20 th Century Genres, Popular music Listening Skills Composition Performance	Haydn set work, Poulenc Set work, History of Symphony, 20 th Century Genres, Listening Skills Composition Performance
Core Knowledge	Exam prep: Basic musical knowledge Intervals, Flat and Sharp notes, The chromatic scale, Sharp side scales, Flat side scales, relative minor scales, circle of 5ths Exam prep: Score reading (Haydn set work)	Exam prep: More advanced musical knowledge Chords within a major key, Minor scales (natural, melodic, harmonic) chords within a minor key, complex chords (diminished, augmented, Dim 7ths, Dominant 7ths), chord inversions, modal scales	Exam prep: More advanced musical knowledge N6 chord, Aug. 6 th chords, modulation, secondary dominant modulation, transposing instruments Aural perception – Intervals, chord recognition, more advanced melodic	Exam prep: More advanced musical knowledge Chromatic mediant, modal harmony Aural perception – Exam style melody dictation & rhythm dictation Exam prep. Haydn set work –	Aural perception – Exam style melody dictation & rhythm dictation Exam prep. Haydn set work – Mov I recapitulation analysis – comparing and contrasting with the exposition, identifying motivic development and harmonic and tonal analysis	Aural perception – Exam style melody dictation & rhythm dictation Exam prep. Haydn set work – Mov I – exam style questions relating to mov I. Contextualising mov I. Finding musical features within a section, describing in

	<p>How to recognise chords within ensemble scores. How to identify chords from a combination of broken chords and melody, how to identify appoggiatura and suspension.</p> <p>Aural perception – Intervals, chord recognition, basic melodic dictation, basic rhythm dictation</p> <p>Composition</p> <p>3 inspiration pieces and initial ideas</p> <p>Performance</p> <p>Initial skills assessment and weekly 1:1 performance instruction</p>	<p>Aural perception – Intervals, chord recognition, basic melodic dictation, basic rhythm dictation</p> <p>Exam prep: Sonata Form (Haydn set work) Introduction to basics of sonata form. Use of Mozart keyboard Sonata to outline main features of Exposition section. Use of Mozart keyboard Sonata</p> <p>Knowledge/Listening skills Popular Music (for 2024 & 2025) Origins of popular music (jazz, blues and rock and roll) Features of early rock and roll The Beatles & Strawberry Fields Forever</p> <p>Composition</p> <p>How to develop an initial idea</p> <p>Performance</p>	<p>dictation, more advanced rhythm dictation</p> <p>Exam prep. Haydn set work Mov I exposition analysis; use of monothematic technique, themes and motifs, modulation to dominant key, use of orchestra, cadential and sequential passages</p> <p>Knowledge/Listening skills Popular Music (for 2024 & 2025) Rock genres through the decades – identifying main features, exam style listening</p> <p>Exam prep. 20th century Music Introduction to the genres, particular focus on neo-classicism and a broad introduction to Poulenc Mov II</p> <p>Composition</p> <p>How to structure an 'A section'</p> <p>Performance</p>	<p>Mov I development analysis – use of related keys, V7-I progressions, use of sequence, use of orchestra, thematic development</p> <p>Knowledge/Listening skills Popular Music (for 2024 & 2025)</p> <p>Soul Music (gospel) /funk/disco – continuing the African American musical tradition. Exam style listening questions</p> <p>Exam prep. 20th Century Music In-depth study of Poulenc Mov II section A. Use of Chromatic mediant, non-functional harmony, melodic and harmonic analysis, broad structural analysis. Continued mini set work study of 20th century genres – neo classicism</p> <p>Composition</p> <p>How to construct a contrasting B section</p> <p>Performance</p>	<p>Knowledge/Listening skills Popular Music (for 2024 & 2025) Advent of electronic music in the 1980s- synths and studio technology. Exam style listening questions.</p> <p>Exam prep. 20th Century Music In-depth study of Poulenc Mov II section B. Melodic and harmonic analysis. Idea of false recapitulation. Continued mini set work study of 20th century genres – impressionism</p> <p>Composition</p> <p>Ensuring you have developed your musical ideas</p> <p>Performance</p> <p>Weekly 1:1 performance instruction – focus on performance practice for single piece</p>	<p>depth a section for 5 marks.</p> <p>Knowledge/Listening skills Popular Music (for 2024 & 2025)</p> <p>Exam prep. 20th Century Music In-depth study of Poulenc Mov II section C. Recap of opening ideas. Why the final section is in the 'wrong' key. Continued mini set work study of 20th century genres – expressionism</p> <p>Composition</p> <p>Overall structure and stylistic consistency</p> <p>Performance</p> <p>Weekly 1:1 performance instruction – mock performance of one piece</p>
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		Weekly 1:1 performance instruction – focus on 1 piece only	Weekly 1:1 performance instruction – focus on 1 piece only	Weekly 1:1 performance instruction – focus on 1 piece only		
Why this learning now	<p>It is essential that all students have the 'tools' to be able to even begin A level tasks such as score study. In particular for students joining 6th form from other schools, where often core knowledge and skills have not been well taught, we ensure that we cover all necessary knowledge and skills required so that all students can build a picture of their existing strengths and weaknesses. This allows for individual programmes of study to be actioned alongside curriculum teaching.</p>	<p>We choose to run all topics concurrently as opposed to tackling one after the other. Therefore we start by building listening skills, theory skills, and score reading in preparation to tackle the introduction section of the Haydn Set work. We leave the more challenging Poulenc and Debussy set works until Y13. History of Symphony is taught in a chronological fashion throughout the course as is the chosen listening topic. Listening skills and aural perception development complement each other and begin with melodic challenges and some 'fun' listening tasks such as 'spot the mistake'.</p>	<p>Students can now tackle sonata form, and this feeds into the Haydn set work analysis and into the history of symphony study. Popular music study begins chronologically however, with some genres such as Rock spanning decades it is wise to 'chase' those through up to the present day as they are encountered. Symphony study covers the features of early symphony but then focuses on Haydn given his 104 symphonies and his contribution to the development of the genre as a whole. Aural perception skills move from melody to harmony in order to build up the basic skills required for more in depth challenges later in the year.</p>	<p>The development section of the Haydn set work brings with it considerable harmonic analysis – this builds on the prior learning undertaken through aural perception work last half term. The study of the history of Symphony covers sonata form and how Haydn is instrumental to its development, and this feeds into the study of the 1st movement of the set work. The study of neo-classicism complements the start of analysis of the set work by Poulenc which is a neo classical piece.</p>	<p>The study of history of symphony and popular music continues in a chronological way.</p> <p>The study of the recapitulation of Mov I complements the ongoing study of the development of symphony and sonata form.</p> <p>The study of impressionism foreshadows the study of the 2nd set work by Debussy in Year 13, which is an impressionistic work.</p>	<p>In the Haydn set work students now put into practice the skills they have developed over the course of the year in exam style contexts, building up the speed and fluency required. History of Symphony and Popular Music continue chronologically. Poulenc study is contextualized within the basic structure, thus making it more accessible to students. In aural perception work students have looked at melodies that modulate, and this leads to harmony and tonal change which is the most tricky aspect of the aural skills required for the exam.</p>

Assessment Opportunities:	In class recall tests In class listening tests (aural perception) In class exam style questions Verbal feedback Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of half term composition summative feedback	In class recall tests In class listening tests (aural perception) In class exam style questions Verbal feedback Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of term composition summative feedback	Formal internal exam Formal mock performance In class recall tests In class exam style questions Verbal Feedback In class listening tests Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of half term composition summative feedback	In class recall tests In class listening tests (aural perception) In class exam style questions Verbal feedback Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of half term composition summative feedback	Formal mock exam Formal mock performance In class recall tests In class exam style questions In class listening tests Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of half term composition summative feedback	In class recall tests In class listening tests (aural perception) In class exam style questions Verbal feedback Marked written work Marked listening tests 1:1 performance feedback 1:1 composition feedback End of half term composition summative feedback
Learning at Home	As with our approach to GCSE music, we believe that good musical learning is habitual and therefore needs to happen in a routine every week. Most important for a musician is the weekly routine of instrument/vocal practice. To that end we offer 1:1 performance support, and liaise every week with instrument/singing teachers. Similarly, it is important that every week students make progress with their composition coursework. Again students in Y12 invariably have a 1:1 regarding composition every week, although this is likely to be in class time as opposed to in Y13 where it will be after school. It is important that we remember that musicians have to practice, and attend lessons and rehearsals, and this is part of their weekly 'homework'. Students will be set listening and written homework relating to exam preparation. There will be a range of tasks; from aural perception practice, to score analysis, to writing essays about the history of symphony. It is also necessary to set guided reading as the History of Symphony unit is very broad and therefore requires independent reading, which is then tested in class for comprehension and retention.					
Key Vocabulary	Intervals, chords, scales, circle of 5ths, diminished, augmented, raised 7 th , flat 4, tonic, dominant, relative minor	Sonata form, Alberti bass, broken chords, appoggiatura, suspension, implied chord	Stamitz, CPE Bach, Mannheim, Gallant, stile antico, Sturm und drang, monothematic,	Chromatic mediant, development, 5ths progression, Haydn, neo classicism	Recapitulation, motivic, synthesizer, false recapitulation	

YEAR 13 MUSIC CURRICULUM PROGRESSION

Subject Curriculum Intent: A level music is a diverse and challenging undertaking. Not only must students be able to perform on their instrument/voice to a very high level, but they must compose two substantial pieces of music and undertake an exam that ranges from high level aural perception and listening skills, to score analysis, through to the history of symphony and 20th century music. Within that context all students will have strengths and weaknesses. Our approach is to work as individually with students as possible, whether this is through substantial 1:1 performance and composition support, or, as is often the case for students arriving new into Eggescliffe 6th form, ensuring they develop listening skills or theoretical knowledge that had not been addressed fully in prior learning. Furthermore, we encourage all A level students to fully access the wide range of extra-curricular music provision we offer, in particular singing to a high level which has a significant impact on listening skill development.

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term2
Topic	Haydn set work Mov III, Poulenc Set work revision, Debussy Set work, History of Symphony Beethoven, Popular music Listening Skills Composition Performance	Haydn set work Mov III, Poulenc Set work revision, Debussy Set work, History of Symphony, Popular music Listening Skills Composition Performance	Haydn set work Mov IV Haydn set work Mov I & III revision, Poulenc Set work revision, Debussy Set work, 20 th Century genres History of Symphony, , Popular music Listening Skills Composition Performance	Haydn set work Mov II Haydn set work Mov I & III revision, Poulenc Set work revision, Debussy Set work revision, 20 th Century genres History of Symphony, , Popular music Listening Skills Composition Window for live performance examination	Revision of all topics Submission of composition coursework Window for live performance examination Listening examination	
Core Knowledge	Haydn Set work Revise Mov I Mov III – Minuet, structure, melodic features, motifs, harmony and tonality, and use of orchestra. History of Symphony	Haydn Set work Mov III – Trio, structure, melodic features, motifs, harmony and tonality, and use of orchestra. Focus on differences between	Haydn Set work Mov IV Review of Sonata form. Review of concept of monothematic movement. Use of ‘folk’ music devices, pedal, folk melody etc.	Haydn Set work Mov II The concept of Sturm und Drang. Full melodic, harmonic, structural and orchestrational analysis.		

	<p>Revision of origins and classical symphony (mainly Haydn). Beethoven's 9 symphonies</p> <p>20th century Music Revision of Poulenc Mov II. Exam style question on Poulenc. Introduction to Debussy Nuages</p> <p>Popular Music (For 2024&2025) Revision and exam style questioning of genres already covered (rock and roll, soul, funk, disco, and 1980s electronica)</p> <p>Composition Completion of 'free' composition 1:1 composition support</p> <p>Performance Constructing a full programme. Continued 1:1 and ensemble rehearsals</p>	<p>History of Symphony The Symphony Fantastique - the back story, the programme, and movement by movement musical features.</p> <p>20th century Music In depth analysis of Debussy Nuages rotations 1 and 2. Complex transposing instruments and score study. Use of modal scales (octatonic, whole tone, acoustic). Prevalence of the tritone. X and Y material, rotational structure, and the concept of interpolations.</p> <p>Popular Music (For 2024&2025) Focus on the comparison question (2nd half of question 2).</p> <p>Composition Completion of 'free' composition 1:1 composition support</p> <p>Performance Constructing a full programme.</p>	<p>Full melodic, harmonic, structural and orchestrational analysis.</p> <p>20th century Music Continued in-depth analysis of Debussy Nuages Rotations 4 and 5. Revision of 20th century genres: impressionism, expressionism, neo-classicism and appropriate 'mini' set works</p> <p>Popular Music (For 2024&2025) Punk, Indie & Britpop – the punk movement and revival trends in popular music. 'Pop' music of the 1980s onwards</p> <p>Composition 'Set' brief composition – tuition on all 4 options</p> <p>Performance Running and performing a full programme. Video and live feedback on full performance practice.</p>	<p>20th century Music Weekly exam style questions/revision of Poulenc Mov II and Debussy Nuages. Revision of 20th century genres: impressionism, expressionism, neo-classicism and appropriate 'mini' set works</p> <p>Popular Music (For 2024&2025) EDM and Rap – the 'new' pop. How rock, soul and disco have survived to the present day.</p> <p>Composition 1:1 tuition on set brief composition progress</p> <p>Performance Running and performing a full programme. Video and live feedback on full performance practice.</p>		
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		Continued 1:1 and ensemble rehearsals				
Why this learning now	<p>Year 13 have internal exams quite early in Autumn Term. Therefore the start of Y13 is dominated with revision and recap, and a lot of exam style question practice. We opt to set multiple exams, with each focused on a particular area of study. That way we get a very detailed understanding of where each student is in terms of progress within each area of study.</p> <p>From there we progress with the 2nd and more complex 20th century work – Debussy Nuages, and Mov III of the Haydn set work Symphony 104. Mov III is the easiest movement to analyse and after having tackled Mov I it is rewarding for the students to be able to tackle Mov III with relative ease.</p> <p>History of Symphony and Popular music study progress, in the main, chronologically</p>	<p>Haydn Mov III is the easiest movement to analyse and after having tackled Mov I it is rewarding for the students to be able to tackle Mov III with relative ease. The four movements do not need to be studied in order.</p> <p>The Debussy set work is the hardest piece of work studied. The idea is to complete it as soon as possible to allow a lot of time to negotiate the exam style questions on this complex piece.</p> <p>History of Symphony and Popular music study progress, in the main, chronologically as this is what makes most sense</p>	<p>Haydn Mov IV is very approachable especially after study of Mov I and III – there are clear transferable skills between studying. A lot of key concepts and skills have been covered in the study of Mov I that will apply directly to Mov III.</p> <p>Completion of the Debussy set work allows for considerable revision time on both this and the Poulenc set work. Both are complex pieces of music and the exam questions tend to be challenging, so a lot of revision is preferable.</p> <p>Popular Music and the History of Symphony continue to run, in the main, chronologically.</p>	<p>Haydn Mov II is the hardest movement to analyse. Therefore leaving it to last allows students to get the most experience of score analysis as possible before tackling the movement – there are clear transferable skills between studying different movements.</p> <p>The two 20th century set works are hard, and the questioning styles are hard which is why we finish studying them as early as possible and do as much exam practice as possible.</p> <p>The History of Symphony and Popular Music are both studied, in the main, chronologically.</p> <p>Performance – the window for the live performance falls just before and just after Easter, so we pre-empt that by running a series of full performances, which we video to allow us to debrief.</p>		

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Key Vocabulary	Minuet, Trio, modal, rotation, interpolation, programmatic	Octatonic, whole tone, Acoustic mode, tritone, programmatic	impressionism, expressionism, neo-classicism, punk, indie, revival	Sturm und Drang, deportment, perceptive, communication		