



Topic Name	Term	Skills Developed	Link to AQA Subject Content	Prior learning	Next link in curriculum
<u>Y12.1</u> <u>Baroque Solo Concerto</u> Study the development of the Baroque concerto through Purcell, Vivaldi and Bach. Explore how the music elements combine to create distinctive musical styles while developing analytical listening and score-reading skills.	AUTUMN/SPRING	• Develop advanced listening, aural and full score-reading skills; recognise Baroque stylistic conventions and identify the musical elements accurately using specialist musical vocabulary. • Analyse and explain the set works and unfamiliar extract interpreting how composers organise and develop musical ideas. • Evaluate how Purcell, Vivaldi and Bach communicate character, affect and musical purpose within their historical and cultural contexts; construct sophisticated analytical and extended written responses supported by musical evidence.	Area of Study 1 – Western Classical Tradition 1650–1910, Strand A: Baroque Solo Concerto. Develops listening, score analysis, contextual understanding and extended responses to unfamiliar and familiar Baroque repertoire. Students study: • Henry Purcell – <i>Sonata in D for Trumpet and Strings</i> • Antonio Vivaldi – <i>Flute Concerto in D major, Op.10 No.3 "Il Gardellino"</i> • J.S. Bach – <i>Violin Concerto in A minor, BWV1041</i>	GCSE Brandenburg Concerto, Musical Elements (DR T SMITH), Listening & Appraising, score reading and Baroque musical features.	Romantic Piano Music, wider unseen listening and 10 mark responses..



Y12.2 The Operas of Mozart Studying <i>The Marriage of Figaro</i> to understand Classical opera, Operas written by Mozart and the drama and characterisation.	AUTUMN to SUMMER	• Develop advanced listening and score-reading skills by analysing vocal and orchestral scores and recognising Classical operatic conventions and musical elements. • Explain how the musical elements create a dramatic structure; analyse how Mozart combines music and drama to develop characters and narrative. • Evaluate how musical language communicates emotion, characterisation and dramatic purpose while constructing sophisticated analytical responses supported by contextual understanding.	Area of Study 1 – Western Classical Tradition 1650–1910, Strand A: Mozart's <i>Le nozze di Figaro</i> (<i>The Marriage of Figaro</i>). 1. Overture 2. Scene 1 – No. 1: Duetto <i>Cinque... dieci... venti</i> – Figaro and Susanna 3. Recitative – Figaro and Susanna (<i>following the Duetto</i>) 4. Scene 2 – No. 3: Cavatina <i>Se vuol ballare, signor Contino</i> – Figaro 5. Scene 3 – No. 4: Aria <i>La vendetta</i> – Dr Bartolo 6. Scene 4 – No. 5: Duetto <i>Via resti servita</i> – Marcellina and Susanna 7. Scene 5 – No. 6: Aria <i>Non so più cosa son, cosa faccio</i> – Cherubino 8. Scene 7 – No. 7: Terzetto <i>Cosa sento!</i> – The Count, Basilio and Susanna 9. Scene 8 – No. 9: Aria <i>Non più andrai</i> – Figaro	GCSE Vocal Music	Romantic Piano Music, Musical Theatre, 20th Century Art Music
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<u>Y12.3</u> <u>Performance</u> Developing confident, stylistically informed solo and ensemble performance. In year 12 students will choose their entire chosen programme but will only be required to perform 75% of it in the End of Year 12 Exam	AUTUMN-SUMMER	• Refine instrumental or vocal technique, accuracy, fluency, intonation, rhythm, ensemble awareness and stylistic control through regular solo and ensemble performance. • Apply rehearsal strategies, interpret notation confidently, solve technical and musical challenges independently and make informed decisions about tempo, articulation, phrasing and balance. • Develop confident, stylistically informed performances that communicate musical intention, character and emotion while evaluating and refining interpretations through critical reflection.	Component 2: Performance. Students prepare a recital programme demonstrating stylistic understanding, technical control and expressive communication.	GCSE Performance	Year 13 Recital – Recorded from March 1st of examination year.
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<u>Y12.4 Composition</u> Creating original music through imagination, craftsmanship and musical understanding.	AUTUMN to SUMMER	• Develop fluency using notation software and sequencing technology whilst applying secure knowledge of the musical elements and musical devices. • Develop secure four-part harmony writing using SATB textures, accurate voice leading, functional harmony and stylistically appropriate chorale writing. • Generate, develop and refine musical ideas into coherent compositions using effective structures, compositional techniques and idiomatic writing for instruments and voices. • Apply harmonic principles through chorale harmonisation, including chord progressions, cadences, modulation, suspensions, passing notes and careful treatment of dissonance. • Compose imaginative and individual music that communicates a clear musical intention while evaluating, refining and justifying creative decisions throughout the compositional process. • Apply harmonic understanding gained through chorale writing to create expressive, stylistically convincing and musically coherent original compositions.	Component 3: Composition. Students compose in response to a brief and develop an original free composition using appropriate musical techniques and technology.	GCSE Composition	Year 13 Composition – Brief and Free compositions
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<u>Y12.5 Romantic Piano Music</u> Exploring Romantic expression through the piano music of Chopin, Brahms and Grieg.	SPRING /SUMMER	• Develop advanced listening and score-reading skills; identify Romantic harmonic language, pianistic techniques and musical elements using specialist vocabulary. • Analyse harmony, modulation, texture, form, thematic development and pianistic writing; compare composers' approaches and explain how musical ideas evolve across the set works. • Evaluate how Chopin, Brahms and Grieg communicate emotion, character and Romantic ideals through expressive performance directions, harmony and melodic writing within historical context.	Area of Study 1: Western Classical Tradition (1650–1910). Students study: • Chopin – <i>Nocturne in E minor Op.72 No.1</i> • Chopin – <i>Ballade No.2 in F major Op.38</i> • Brahms – <i>Intermezzo in A major Op.118 No.2</i> • Brahms – <i>Ballade in G minor Op.118 No.3</i> • Grieg – <i>Lyric Pieces Op.54: Norwegian March No.2</i> • Grieg – <i>Lyric Pieces Op.54: Nocturne No.4.</i>	GCSE: Pathetique Sonata; A LEVEL: Baroque Solo Concerto	YEAR 13: Music for Theatre and 20 th Century Art Music
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<u>Y12.6 End of Year Examination</u> Drawing together the knowledge and skills developed across Year 12.	SUMMER	• Consolidate advanced listening, score-reading and aural skills across all Areas of Study studied so far while accurately identifying musical elements in unfamiliar works. • Synthesise analytical, contextual and theoretical knowledge of both familiar and unfamiliar music to produce well-structured analytical 10 mark responses. • Evaluate composers' intentions, stylistic developments and contextual influences confidently, constructing perceptive, evidence-based responses.	Area of Study 1: Western Classical Tradition (1650–1910). Students will answer both familiar and unfamiliar listening questions and 10 mark responses on: • Henry Purcell – <i>Sonata in D for Trumpet and Strings</i> • Antonio Vivaldi – <i>Flute Concerto in D major, Op.10 No.3 "Il Gardellino"</i> • J.S. Bach – <i>Violin Concerto in A minor, BWV1041</i> • Mozart's <i>Le nozze di Figaro</i> (The Marriage of Figaro). • Chopin – <i>Nocturne in E minor Op.72 No.1</i> • Chopin – <i>Ballade No.2 in F major Op.3</i> • Brahms – <i>Intermezzo in A major Op.118 No.2</i> Component 2: Performance. – Students will submit 75% of their recital for their End of Year Examination. Component 3: Composition – Students will submit their free composition for their End of Year Examination	GCSE Examination	Final A Level Examination
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