



Topic Name	Term	Skills Developed	Link to AQA Subject Content	Prior learning	Next link in curriculum
<u>Y13.1 Cont'd 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>Lyrical Pieces Op.54: Norwegian March No.2</i> • Grieg – <i>Lyrical 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



<u>Y13.2 Musical Theatre</u> Music for Theatre Students explore how composers use music to portray character, drama, emotion and narrative. They develop detailed analytical skills through the study of five contrasting twentieth and twenty-first century musical theatre composers whilst preparing for unfamiliar listening and the 30-mark essay.	AUTUMN to SUMMER	• Develop advanced listening, score-reading and stylistic recognition across the music of Kurt Weill, Richard Rodgers, Stephen Sondheim, Claude-Michel Schönberg and Jason Robert Brown. • Analyse melody, harmony, texture, orchestration, vocal writing, musical structure and dramatic function using precise musical terminology; compare composers and justify interpretations with detailed musical evidence. • Evaluate how composers communicate character, emotion, dramatic narrative and theatrical purpose through sophisticated extended analytical writing and comparative essays.	Area of Study 4 – Music for Theatre Study of unfamiliar listening and essay writing based on the music of Kurt Weill, Richard Rodgers, Stephen Sondheim, Claude-Michel Schönberg and Jason Robert Brown.	Year 12 Mozart Opera, Romantic Piano Music, Baroque Solo Concerto, wider listening, Elements of Music and GCSE Defying Gravity.	Final examination preparation across all Areas of Study.
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<u>13.3 20th Century Art Music</u> Students investigate how twentieth-century composers transformed musical language through new harmonic systems, rhythm, texture, timbre and structure whilst exploring historical, political and philosophical contexts and preparing for unfamiliar listening and the 30-mark essay.	AUTUMN to SUMMER	• Develop advanced score-reading and listening skills; identify serialism, modality, octatonic, modes of limited transposition including whole-tone writing, additive rhythm, complex metre, ostinato, timbral innovation and orchestration. • Analyse the musical elements and compositional processes using specialist terminology; compare contrasting twentieth-century compositional styles through detailed musical evidence. • Evaluate how composers communicate political ideas, spirituality, abstraction and personal expression through sophisticated analytical and evaluative writing.	Area of Study 7 – Art Music since 1910 • Shostakovich – Symphony No.5 (Movement 1), String Quartet No.8 (Movement 1), Piano Concerto No.1 (Movement 2); • Messiaen – Quartet for the End of Time (Movement 2), Turangalila Symphony (Movement 1); • Reich – Music for 18 Musicians, Different Trains (Movement 1), Electric Counterpoint	Year 12 Baroque Solo Concerto, Romantic Piano Music, Mozart Opera and wider understanding of historical stylistic development.	Final examination preparation across all Areas of Study.
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<u>Y13.4 Performance</u> Performance (Final Recital) Students prepare a recital programme (10-12 minutes) demonstrating technical security, stylistic understanding and musical communication through solo and/or ensemble performance at an advanced standard.	AUTUMN-SUMMER	• Refine advanced instrumental or vocal technique, accuracy, fluency, intonation, solo/ensemble awareness, stylistic interpretation and performance confidence. • Develop informed interpretations through score study, historical research and critical listening; evaluate performances and respond constructively to feedback through deliberate practice. • Communicate musical character, emotion and artistic intent through convincing performances demonstrating stylistic awareness, stagecraft and mature musicianship.	Component 2: Performance. Performance recital demonstrating technical and expressive control through an assessed programme of music.	GCSE Performance	Final Recital – Recorded from March 1st of examination year.
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<u>Y13.5 Composition</u> Students refine their compositional voice by producing original music demonstrating technical control, stylistic awareness and expressive communication. They complete both free and brief compositions while developing advanced compositional techniques.	AUTUMN to SUMMER	• Compose fluently for voices and instruments using idiomatic writing, sophisticated harmony, modulation, texture, rhythm and structure; develop secure four-part harmony, chorale harmonisation, voice leading, cadential writing and contrapuntal techniques. • Manipulate motifs through augmentation, diminution, inversion, sequence and fragmentation; excellent harmonic awareness; demonstrate secure structural planning, thematic development, orchestration and stylistic awareness whilst working to a brief. • Communicate convincing musical ideas with originality, coherence and artistic purpose, refining work through critical evaluation and redrafting.	Component 3: Composition. One free composition and one composition to an externally set brief demonstrating technical control, creativity and stylistic understanding.	GCSE Composition, Year 12 composition techniques, harmony, counterpoint, Baroque chorale writing, Romantic harmony and wider score study.	A Level Final Composition 5 minute + University composition, music technology, film composition, arranging, orchestration and professional creative practice.
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<u>Y13.6 Revision and Retrieval</u> Students revisit and consolidate all Areas of Study from Years 12 and 13, developing secure synoptic understanding across listening, analysis, essay writing, composition and performance. The focus is on retrieval practice, exam technique and applying knowledge confidently to unfamiliar musical extracts.	SUMMER	• Strengthen aural perception, score-reading, harmonic recognition, stylistic identification and the accurate use of musical terminology across all Areas of Study. • Refine analytical, comparative and evaluative writing through timed 10-mark and 30-mark responses, applying knowledge confidently to unfamiliar listening extracts and integrating historical, stylistic and contextual understanding. • Demonstrate mature musical judgement by evaluating performances, compositions and set works with fluency, precision and well-supported critical arguments whilst making connections between composers, genres and historical periods.	Revision of AQA Music 7272: All Areas of Study including Baroque Solo Concerto, Romantic Piano Music, Mozart Opera, Music for Theatre and Twentieth-Century Art Music, alongside unfamiliar listening and essay preparation.	All Year 12 and Year 13 learning, including the complete study of set works, wider listening, composition techniques, performance preparation and musical analysis.	Final A Level Music examinations, Higher Education, Conservatoire study, Music Colleges, professional musical pathways and lifelong engagement with informed listening, performing and composing.
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