

	Year 12 - Autumn	Year 12 - Spring	Year 12 - Summer
Unit	Integrated Portfolio – Practical Component – Listening and Appraising	Integrated Portfolio – Practical Component – Listening and Appraising	Integrated Portfolio – Practical Component – Listening and Appraising
Objectives	<p>Performance: Learners prepare a range of pieces of music along with their tutor, building a portfolio of potential pieces for recital.</p> <p>Composition: Students are introduced to the requirements for composition at A Level, engaging with assessment criteria and completing base line composition skills audit.</p> <p>AoS 1: Set works of the music of Hayden, Beethoven and Mozart. In depth study of the development of Classical instrumental music as found in the instrumental works of Haydn, Mozart and Beethoven:</p> <p>AoS 5: Programme Music: Including: concert overture, symphonic poem, programme symphony, solo works, works communicating an awareness of national identity.</p>	<p>Performance: Performance Preparatory work - Based on last term's work, learners rewrite and plan for a recital held in school - Optional task: Practice recital in front of class of planned pieces for Year 2; receive feedback from tutor and peers for finalisation of programme.</p> <p>Composition: Composition Preparatory work - Learners compose a mock piece for chosen brief. - Optional task: Composition workshop - external composer to explore and review learners' compositions.</p> <p>Area of study one: Continuation of Haydn. We will use a range of resources from documentaries via YouTube and BBC Radio 3 Programmes; very large library of analysis of performances, reviews and specific context of the composer.</p> <p>Area of Study 2 - Introduction to Popular Song – Blues, Jazz, Swing and Big Band. We will use documentaries via YouTube and BBC Radio 3 Programmes; very large library of analysis of performances, reviews and specific context of pieces from each of the musical styles within popular song.</p>	<p>Performance preparatory work - Following on from last term's recital, learners use their Summer term mock recital to identify strengths and weaknesses in their performance, and areas in which they could progress as a musician. Set targets and research potential new pieces for A Level, practising this with tutor.</p> <p>Composition Preparatory work: Learners swap compositions and then choose a particular section of the composition to adapt and create a variation on. This allows learners to experiment with a different area of study, extending their composition skills further. Aural Development: Continued rhythmic, intervallic and pitch dictation</p> <p>Area of Study 1 - Continuation of Beethoven Students will be given a focused study piece: choose either a chamber work, symphony, sonata or concerto. Each learner must prepare a presentation, handout, and an activity to test the knowledge of the rest of the class, to then be presented to the class</p> <p>Area of Study 2: Introduction to A Level set works e.g. 2018 Ella Fitzgerald and the Cole Porter Songbook Recommended tasks and activities - each student will be assigned an area of research around the context of the performances and the composition of the music e.g. singing style, vocal techniques, developments in recording and distribution of music - LPs (Long Play), Jazz standards.</p>
Key Words	Tier 3 concert overture, symphonic poem, programme symphony, solo works, works communicating an awareness of national identity, Counterpoint. inversions, cadences and harmonic progressions	Tier 3 - early jazz, swing, bebop, cool jazz, hard bop, avant-garde and free jazz, jazz-rock fusion, contemporary approaches to jazz	Tier 3 - Movement by: Step. Melody going up or down by one note Leap. Movement by intervals of more than one note Scalic. A melodic passage moving by step Chromatic. Use of all semitones in scale and opposite of Diatonic Glissando. Slide up or down a series of notes Consonance/Dissonance. Sound good/bad together Major. A scale running: tone tone semitone tone tone semitone Minor. A scale with a flattened third and alternative 6th and 7th notes Modal. White note scale not starting at C. i.e. the order of tones and semitones is different from major Atonal Music. without a key centre Cadences: Perfect – V to I Full close Plagal – IV to I Amen cadence Interrupted – V to VI Interrupted to a minor chord Imperfect? - V Half close Modulation. A change of key during a passage of music Transpose. Change the pitch of the music Pedal. Single sustained note Drone. Single sustained note or Multiple notes Arpeggio/Broken Chord. Spread out notes of a chord
Homework	Weekly homework including practise time on chosen instrument and research into different areas of study using a variety of mediums, (music, podcasts, videos etc.)	Weekly homework including practise time on chosen instrument and research into different areas of study using a variety of mediums, (music, podcasts, videos etc.)	Weekly homework including practise time on chosen instrument and research into different areas of study using a variety of mediums, (music, podcasts, videos etc.)
Career link (Unifrog)	Music teacher Music Historian Composer	Pop singer/performer Song writer Music journalist	Music Therapist Song writer/composer Music journalist

	Performer		
Employability skills (Highlight applicable)	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive	Aiming high Creativity Leadership Listening Presenting Problem solving Literacy Numeracy Independence Communication Teamwork Staying positive
Enrichment	<ul style="list-style-type: none"> Students watch or attend a live performance of a concert. Students to perform their composition to their peers. Students to research one of the key composers of AoS 1-5. 	<ul style="list-style-type: none"> Students to perform their solo and ensemble pieces to their peers. Workshop visits to a local composer. Students to attend virtual workshops in order to expand their knowledge of the components. 	<ul style="list-style-type: none"> Students to attend revision workshops explaining and analysing the appraising components.
Assessment	<p>1. To achieve grade A* candidates will be able to:</p> <ul style="list-style-type: none"> perform challenging music with a high degree of fluency and sensitivity compose using a wide range of musical elements with sophistication, creating effective musical ideas and sustaining interest through their development demonstrate, through aural identification, accurate knowledge of a wide range of musical elements, contexts and language evaluate music to make convincing judgements using musical terminology accurately and effectively <p>Form of Assessment (two to be conducted each half term)</p> <ul style="list-style-type: none"> Solo performance Ensemble performance Composition to a brief Culminative listening assessment 	<p>1. To achieve grade A* candidates will be able to:</p> <ul style="list-style-type: none"> perform challenging music with a high degree of fluency and sensitivity compose using a wide range of musical elements with sophistication, creating effective musical ideas and sustaining interest through their development demonstrate, through aural identification, accurate knowledge of a wide range of musical elements, contexts and language evaluate music to make convincing judgements using musical terminology accurately and effectively <p>Form of Assessment (two to be conducted each half term)</p> <ul style="list-style-type: none"> Solo performance Ensemble performance Composition to a brief Culminative listening assessment 	<p>1. To achieve grade A* candidates will be able to:</p> <ul style="list-style-type: none"> perform challenging music with a high degree of fluency and sensitivity compose using a wide range of musical elements with sophistication, creating effective musical ideas and sustaining interest through their development demonstrate, through aural identification, accurate knowledge of a wide range of musical elements, contexts and language evaluate music to make convincing judgements using musical terminology accurately and effectively <p>Form of Assessment (two to be conducted each half term)</p> <ul style="list-style-type: none"> Solo performance Ensemble performance Composition to a brief Culminative listening assessment
	Year 13 - Autumn	Year 13 - Spring	Year 13 - Summer
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Objectives	<p>Performance: Performance preparatory work - Learners review their programmes from year 1 in light of their progress diaries and make final decisions on repertoire for the recital in the second half of the Spring term.</p> <p>Composition: Learner Set Brief. - Learners review own composition in light of developed skills from year 1 of the course. Learners complete a new skills audit. - Learners make notes on developments to be made to own draft composition against assessment criteria</p> <p>Board Set Brief. - Learners read and evaluate each of the optional board set briefs and complete research around the specific content of the briefs related to the area of study.</p> <p>Area of Study 1 - Development of understanding of Haydn, Mozart and Beethoven within context of each other.</p> <p>Area of Study 3 - Introduction to Jazz. Visits to external jazz concerts from a range of jazz styles (e.g. Cheltenham Jazz Festival). - Guest speakers, composers and performers of jazz specialism to offer guidance and explanation of the style of jazz to the learners.</p>	<p>Performance - Non-Examined Assessment (TO BE COMPLETED BETWEEN 1st March and 31st May): All learners perform in school recital concert. Final assessment to be submitted to OCR.</p> <p>Composition: Workshop with an external composer to explore and review students' compositions. This can be done internally with students presenting and reviewing each other's compositions against the marking criteria.</p> <p>Area of Study 3 - Development of understanding of Bebop and Cool Jazz.</p> <p>Area of Study 5 - Learners focus on extended writing across a range of areas related to the style. Work in class focuses on reviewing and reflecting on essay topics, allowing learners to create exemplar material on a variety of aspects related to programme music.</p>	<p>Area of Study 1, 2, 3 and 5 - Revision of all studies set so far. Key focus on prescribed works</p> <p>Modelled and practice essay and listening questions.</p>
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			<p>Glissando. Slide up or down a series of notes</p> <p>Consonance/Dissonance. Sound good/bad together</p> <p>Major. A scale running: tone tone semitone tone tone semitone</p> <p>Minor. A scale with a flattened third and alternative 6th and 7th notes</p> <p>Modal. White note scale not starting at C. i.e. the order of tones and semitones is different from major</p> <p>Atonal Music. without a key centre</p> <p>Cadences:</p> <p>Perfect – V to I Full close</p> <p>Plagal – IV to I Amen cadence</p> <p>Interrupted – V to VI Interrupted to a minor chord</p> <p>Imperfect ? - V Half close</p> <p>Modulation. A change of key during a passage of music</p> <p>Transpose. Change the pitch of the music</p> <p>Pedal. Single sustained note</p> <p>Drone. Single sustained note or Multiple notes</p> <p>Arpeggio/Broken Chord. Spread out notes of a chord</p>
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Employability skills (Highlight applicable)	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>	<p>Aiming high Literacy</p> <p>Creativity Numeracy</p> <p>Leadership Independence</p> <p>Listening Communication</p> <p>Presenting Teamwork</p> <p>Problem solving Staying positive</p>
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			<p>Composing A (03) Compositions accompanied by a score, lead sheet or written description 105 Marks Non-exam assessment – externally assessed via audio recordings 35% of total A level</p> <p>Listening and appraising • Analysing and evaluating music • Familiar and unfamiliar pieces • Prescribed works • Questions based on aural extracts</p> <p>Listening and appraising (05) Written exam including aural extracts 120 Marks 2 hour and 30 minutes written exam 40% of total A level</p>
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