Music A Level Curriculum Map

Year 12

Week	Focus	Content	Key Activities/Assessment	Homework
1-2	Western Classical Tradition	Haydn's Symphony No. 104 (1st Movement) – analysis of form and structure.	- Score analysis: Structure and Sonata Form - Motivic and thematic analysis - Harmonic analysis - Orchestration and texture - Rhythmic and dynamic features	- Write an essay: How does Haydn structure the 1st movement? - Practice annotating the score with key harmonic and structural features.
3-4	Western Classical Tradition	Development of overall form and structure in the Classical and Romantic Symphony.	- Timeline mapping of Symphonic Forms - Score comparison activities - Listening analysis - Function of the symphony over time	- Essay Question - How Did the Symphony Develop in Form and Purpose from the Early Classical Period to the Late Romantic Period?
5-6	Western Classical Tradition	Development of humour, drama, narrative, and programmatic elements in Classical and Romantic Symphonies.	- Study the symphonies of key composers in both time periods **Haydn** • *Symphony No. 94, "Surprise"* – Humour through sudden dynamic contrasts. • *Symphony No. 45, "Farewell"* – Narrative with musicians leaving the stage. • *Symphony No. 101, "The Clock"* – Humour in the ticking motif **Beethoven** • *Symphony No. 3, "Eroica"* – Narrative of heroism and struggle.	- Essay question – Discuss how Humour, drama, narrative and programmatic elements developed and evolved in the Classical and Romantic Periods.

			• *Symphony No. 5* – Drama through the iconic "fate motif."
			• **Berlioz**
			  ○ *Symphonie Fantastique* – Programmatic storytelling with vivid scenes like *March to the Scaffold*.
			• **Tchaikovsky**
			  ○ *Symphony No. 6, "Pathetique"* – Emotional intensity and tragic narrative.
			• **Mendelssohn**
			  ○ *Symphony No. 4, "Italian"* – Narrative and drama inspired by travels.
			• **Mahler**
			  ○ *Symphony No. 1, "Titan"* – Expansive narrative and innovative use of folk themes.
			  ○ *Symphony No. 2, "Resurrection"* – Philosophical and spiritual narrative.	

7-8	Into the Twentieth Century	Introduction to Impressionism	- Overview of Impressionism in art and music. - Discussion of key Impressionist techniques (e.g., modes, whole-tone scales).	- Create a glossary of Impressionist techniques. Revise for knowledge test at the beginning of next lesson

9-10	Into the Twentieth Century	Debussy's *La Cathédrale Engloutie*.	- Analysis of Debussy's use of sonority and tonal ambiguity. - Performance of sections (optional, on piano/keyboard).	- Annotate score of *La Cathédrale Engloutie* with impressionist features used by Debussy.
11-12	Into the Twentieth Century	Ravel's *Rapsodie Espagnole (Prelude à la Nuit)*.	- Listening and analysis of Spanish influences in Ravel's work. - Comparison with Debussy's Impressionist techniques.	- Complete listening questions on *Rapsodie Espagnole*.
13-14	Jazz	Introduction to Jazz – Ragtime (Scott Joplin).	- Analysis of syncopation, stride piano technique, and rhythms in Joplin's works.	- Write a paragraph: How does Ragtime reflect both European and African influences?
15-16	Jazz	Continued study of Ragtime.	- Listening to *The Entertainer* and *Maple Leaf Rag*. - Essay: How Ragtime influenced early Jazz styles.	- Research the influence of Ragtime on later Jazz styles (e.g., Dixieland). - Complete unseen extract analysis for a Ragtime piano piece.
17-18	Jazz	Consolidation of Ragtime and revision of covered topics.	- Practice questions on Impressionism, Ragtime, and Haydn. - Mock essay: Development of humour and drama in the Classical symphony.	- Revise for a listening and analysis test on Impressionism and Ragtime.
19	Western Classical Tradition	Haydn's Symphony No. 104 – 2nd Movement.	- Analysis of melody, harmony, and texture in the 2nd movement. - Compare Haydn's second movement to Mendelssohn's Italian Symphony Mvt. 2	- Annotate the score of the 2nd movement with harmonic and thematic features.
20-21	Jazz	Dixieland and Early Jazz	- Study of Louis Armstrong and New Orleans Jazz. - Comparison of Dixieland with Ragtime in unseen extracts.	- Listen to *West End Blues* by Louis Armstrong and analyse its use of improvisation. - Write a short essay: How did Dixieland Jazz evolve from Ragtime?
22	Western Classical Tradition	Haydn's Symphony No. 104 – 3rd Movement (Minuet and Trio).	- Analysis of dance forms in the 3rd movement. - Understanding of Minuet and Trio and how it evolved through time	- Compare the Minuet and Trio from Haydn's Symphony No. 104 with one a later symphonic work - Annotate Haydn Score 3rd Movement

23-24	Jazz	Big Band Jazz (Swing): features and key works (Duke Ellington, Count Basie).	- Listening tasks analyzing Big Band arrangements. - Unseen extract comparisons of Big Band pieces.	- Annotate the score of a Big Band piece with key features of swing. - Write a paragraph on how Big Band Jazz changed the role of the rhythm section.
25	Western Classical Tradition	Mendelssohn's Symphony No. 4 'Italian' – overview and analysis. **Nationalism in Romantic Music**: Smetana's *Vltava*.	- Comparative analysis of Haydn, Mendelssohn, and Smetana. - Study of thematic development and orchestration.	- Write a short essay: How does Smetana evoke the landscape of Bohemia in *Vltava*? - Complete listening tasks on the *Italian Symphony*.
26	Jazz	Bebop: features and key figures (Charlie Parker, Dizzy Gillespie).	- Analysis of complex harmonies and virtuosic solos in Bebop.	- Listen to *Ornithology* by Charlie Parker and annotate its harmonic and rhythmic features. - Write a comparison of Bebop and Swing.
27	Western Classical Tradition	Haydn's Symphony No. 104 – 4th Movement (Finale). **Romantic Finales**: Tchaikovsky's *Symphony No. 6, Pathetique* (Finale).	- Study of thematic material and harmonic development in Haydn's Finale. - Compare to Tchaikovsky's emotional intensity in *Pathetique*.	- Complete analysis questions on the 4th movement. - Write a comparison of Finale structures between Haydn and Tchaikovsky.
28-39	Performance, Composition, and Revision	- Recital preparation for Performance (Option A). - Revision of all Year 12 topics: Haydn, Mendelssohn, Poulenc, Romantic works, and Jazz styles. - Composition drafts for Option B.	- Mock performance assessments. - Practice papers and essays on Western Classical Tradition and Jazz. - Composition refinement.	- Regular mock essays, unseen extracts, and revision tasks. - Composition homework to refine ideas and create drafts.

Year 13

Week	Focus	Content	Key Activities/Assessment	Homework
1-2	Into the Twentieth Century	Debussy's *Three Nocturnes* (No. 1, *Nuages*).	- Analysis of texture, timbre, and tonal ambiguity. - Explore Debussy's Impressionist techniques in *Nuages*.	- Write an essay: How does Debussy evoke atmosphere in *Nuages*? - Annotate the score, highlighting tonal ambiguity and orchestration.
3-5	Into the Twentieth Century	Expressionism: Schoenberg (*Erwartung*), Berg (*Wozzeck*), Webern (*Six Bagatelles*).	- Study of atonality and Klangfarbenmelodie. - Explore programmatic elements in Berg's *Wozzeck*.	- Compare Schoenberg's *Erwartung* with Berg's *Wozzeck*: How do they convey psychological tension? - Practice analysis questions on *Six Bagatelles*.
6-7	Into the Twentieth Century	Serialism: Schoenberg (*Variations for Orchestra*), Webern (*Quartet Op. 22*), Berg (*Violin Concerto*).	- Analysis of twelve-tone techniques. - Discuss the emotional intensity of Berg's *Violin Concerto*.	- Write a comparison essay: How does Schoenberg's Serialism differ from Webern's? - Complete unseen analysis on a Serialist piece.
8-10	Into the Twentieth Century	Neo-Classicism: Prokofiev (*Classical Symphony*), Stravinsky (*Pulcinella*, *Concerto for Piano and Winds*).	- Study of Neo-Classical techniques (e.g., use of past forms). - Compare Prokofiev's work to Haydn's symphonies.	- Annotate key features of *Classical Symphony* and *Pulcinella*. - Write an essay: How do Prokofiev and Stravinsky reinterpret Classical ideals?
11-13	Jazz	Revisiting all styles: Ragtime, Dixieland, Swing, Bebop, Cool Jazz. **Focus on Late Jazz**: Miles Davis (*So What*), John Coltrane (*Giant Steps*).	- Unseen extract analysis and comparison essay on Jazz. - Explore modal Jazz and harmonic innovations.	- Write an essay: How does modal Jazz differ from Bebop? - Annotate scores of *So What* and *Giant Steps* with modal and harmonic features.
14-15	Western Clasical Tradition	Revision of Haydn and Mendelssohn. **Romantic Symphonies**: Tchaikovsky (*Symphony No. 6,*	- Explore thematic development and orchestration in Tchaikovsky and Brahms. - Compare Romantic orchestration to Haydn and Mendelssohn.	- Write an essay: How does Brahms maintain Classical traditions in a Romantic symphony? - Complete analysis questions on Haydn and Mendelssohn's set works.

		Pathetique), Brahms (*Symphony No. 3*).		
16-17	Western Classical Tradition	**Late Romantic Symphonies**: Mahler (*Symphony No. 2, Resurrection*), Bruckner (*Symphony No. 4, Romantic*).	- Analyze the programmatic elements in Mahler and Bruckner. - Discuss their orchestral innovations.	- Compare Mahler's use of orchestration in *Symphony No. 2* to Tchaikovsky's *Pathetique*. - Write a short essay: How does Mahler convey spirituality in his symphonies?
18-20	Performance	Final performance preparation	- Recorded assessment for Performance (Option A). - Peer and teacher feedback.	- Rehearse all performance pieces and refine for final recordings. - Self-assess recordings against the assessment criteria.
21-23	Composition	Completion and refinement of Composition 1 (set brief) and Composition 2 (free composition).	- Finalize drafts based on feedback. - Ensure both compositions meet timing and stylistic requirements.	- Write programme notes for both compositions. - Revise and finalize all scores and recordings.
24-25	Revision	Focused revision of set works: - Haydn and Mendelssohn. - Twentieth Century: Debussy, Poulenc, Schoenberg, Stravinsky. - Jazz styles.	- Practice essays: Compare thematic development across set works. - Unseen extract analysis from all periods.	- Complete a full practice paper. - Revise key concepts for listening and essay questions.
26-27	Exam Preparation	Final practice on essays and analysis questions for all topics. **Mock Exam**: Full paper with unseen extracts and essays.	- Peer and teacher feedback on mocks. - Identify areas for targeted revision.	- Review feedback from the mock exam. - Write a timed essay on a challenging set work or topic of choice.
28-30	Final revision and exams	Final consolidation of all topics: - Twentieth Century, Jazz, Western Classical Tradition. - Composition review if needed.	- Final teacher feedback. - Final listening practice and essay preparation.	- Final review of all notes and topics. - Focus on weak areas identified in mocks and self-assessment.