

A level Music Long term plan

Year One

Autumn 1	<ul style="list-style-type: none">• Introduction to A level Music• Performing• Free composition exercises and task setting• Popular Music and Jazz set works
Autumn 2	<ul style="list-style-type: none">• Performing to an audience• Free composition• Popular Music and Jazz set works and wider listening
Spring 1	<ul style="list-style-type: none">• Performing• Free composition• New directions set works and wider listening
Spring 2	<ul style="list-style-type: none">• Performing to an audience• Free composition• Revision of Popular music and jazz set works• Introduction to Fusions set works
Summer 1	<ul style="list-style-type: none">• Performing• Free composition• Fusions set works and wider listening.
Summer 2	<ul style="list-style-type: none">• Performing to an audience• Free composition completion and hand in.• Revision of Popular music and jazz, New Directions and Fusions set works.• Music for Film set works.

Year Two

Autumn 1	<ul style="list-style-type: none">• Performing• Preparatory work for composition to a brief assessing technique• Music for Film set works continuation and wider listening.
Autumn 2	<ul style="list-style-type: none">• Performing to an audience• Preparatory work for composition to a brief assessing technique• Revise, refine, complete and record free composition.• Revision of Popular music and jazz, New Directions, Fusions and Music for film• Instrumental set works
Spring 1	<ul style="list-style-type: none">• Performing• Preparatory work for composition to a brief assessing technique• Instrumental music set works and wider listening.• Revision of Popular music and jazz, New Directions, Fusions and Music for film
Spring 2	<ul style="list-style-type: none">• Performing at Recital Evening• Preparatory work for composition to a brief assessing technique• Vocal music set works
Summer 1	<ul style="list-style-type: none">• Record performance• Complete and record composition to a brief assessing technique• Vocal music wider listening.• Revision of all set works.
Summer 2	<ul style="list-style-type: none">• Examination

Year One

Autumn 1	Autumn 2
<p>Introduction to the course (3 weeks):</p> <ul style="list-style-type: none">• building on knowledge and experience at GCSE• consolidating basic musical vocabulary and knowledge• studying exemplar performances and compositions• looking at the assessment criteria for the coursework tasks. <p>Popular Music and Jazz (3 weeks)</p> <p>Kate Bush: selected songs from <i>Hounds of Love</i></p> <ul style="list-style-type: none">• Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.• Once each piece has been studied, comparative and evaluative skills can be practised between them.• Listening questions to be set to test understanding.• Essay questions to be set to test understanding. <p>Preparation for the performance component is ongoing. Students to have instrumental lessons with a peripatetic specialist.</p> <p>One lesson per week - Free composition inspirations and task setting:</p> <ul style="list-style-type: none">• discussing possible routes into free composition, based	<p>Popular Music and Jazz (5 weeks)</p> <p>The Beatles: selected songs from <i>Revolver</i></p> <p>Courtney Pine: selected songs from <i>Back in the Day</i></p> <ul style="list-style-type: none">• Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.• Once each piece has been studied, comparative and evaluative skills can be practised between them. <p>Popular Music & Jazz Wider listening (1 week):</p> <ul style="list-style-type: none">• Wider listening should place these pieces within a context of jazz and popular music in the second half of the 20th and the 21st centuries. <p>Unfamiliar essay – popular music and jazz. (1 week)</p> <p>Performance workshop. Week 2 of Autumn 2. Students to perform one piece on their chosen instrument. Recordings to be kept on file and marked using the EDEXCEL exam criteria.</p> <p>Work on free composition is ongoing. One lesson per week.</p>

Autumn 1	Autumn 2
<p>on GCSE experiences</p> <ul style="list-style-type: none"> • providing examples and guidance towards inspirations • work on composition commences. 	

Spring 1	Spring 2
<p>New Directions: (5 weeks) Stravinsky, <i>The Rite of Spring</i> excerpts Saariaho, <i>Petals</i></p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once each piece has been studied, comparative and evaluative skills can be practised between them. <p>New Directions Wider listening (1 week):</p> <ul style="list-style-type: none"> • Wider listening should explore pieces in Western music that have attempted new and innovative ideas, or carried such ideas to new extremes or new audiences. <p>Preparation for the performance component is ongoing. Students to have instrumental lessons with a peripatetic specialist.</p> <p>Free composition is ongoing. One lesson per week.</p>	<p>Unfamiliar essay – New Directions. (1 week)</p> <p>Revision of Popular music and jazz set works. (1 week)</p> <p>Fusions: (4 weeks) Anoushka Shankar: <i>Breathing under water</i> selected tracks</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once they have been studied, comparative and evaluative skills can be practised between them. <p>Performance workshop. Week 2 of Spring 2. Students to perform two pieces on their chosen instrument. Recordings to be kept on file and marked using the EDEXCEL exam criteria.</p> <p>Free composition is ongoing. One lesson per week.</p>

Summer 1	Summer 2
<p>Fusions: (3 weeks) Debussy, <i>Estampes</i>: Nos. 1 and 2</p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once they have been studied, comparative and evaluative skills can be practised between them. <p>Fusions Wider listening (1 week)</p> <ul style="list-style-type: none"> • Wider listening should build on the GCSE study of fusions among music of different styles. <p>Unfamiliar essay – Fusions (1 week)</p> <p>Preparation for the performance component is ongoing. Students to have instrumental lessons with a peripatetic specialist</p> <p>Free composition is ongoing. One lesson per week.</p>	<p>Revision of Popular music and jazz set works. (1 weeks)</p> <p>Revision of New Directions set works. (1 week).</p> <p>Music for Film: (4 weeks) Danny Elfman, <i>Batman Returns</i> excerpts</p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once each piece has been studied comparative and evaluative skills can be practised between the two. • This area of study is diverse but coverage at this stage should reflect varied approaches to creating mood and atmosphere. <p><u>Performance workshop. Week 2 of Summer 2.</u> Students to perform three pieces on their chosen instrument. Recordings to be kept on file and marked using the EDEXCEL exam criteria.</p> <p>Free composition completion and write up.</p>

Year Two

Autumn 1	Autumn 2
<p>Music for Film: (4 weeks) Bernard Herrmann, <i>Psycho</i> excerpts</p> <ul style="list-style-type: none">• Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.• Once each piece has been studied comparative and evaluative skills can be practised between the two.• This area of study is diverse but coverage at this stage should reflect varied approaches to creating mood and atmosphere. <p>Music for Film Wider listening (1 week)</p> <ul style="list-style-type: none">• Wider listening across a range of film styles should reinforce the study of Music for Film. <p>Unfamiliar essay – Music for Film (1 week)</p> <p>Preparation for the performance component is ongoing. Students to have instrumental lessons with a peripatetic specialist.</p> <p>Preparatory exercises towards composition to a brief assessing technique. One lesson per week.</p>	<p>Revision of Popular music and jazz set works. (1 week)</p> <p>Revision of New Directions set works. (1 week).</p> <p>Revision of Fusions set works (1 week).</p> <p>Instrumental Music (4 weeks): Berlioz, <i>Symphonie Fantastique</i>: Movement 1 (2 weeks)</p> <ul style="list-style-type: none">• Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.• Once each piece has been studied, comparative and evaluative skills can be practised between the two.• This area of study is diverse but coverage at this stage should reflect Baroque and 19th-century approaches to instrumental music. <p><u>Performance workshop. Week 2 of Autumn 2.</u> Students to perform their full recital on their chosen instrument. Recordings to be kept on file and marked using the EDEXCEL exam criteria.</p>

	<p>Continue preparatory work towards brief assessing technique. One lesson per week.</p> <p>Revise, refine, complete and record free composition.</p>
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Spring 1	Spring 2
<p>Instrumental music: Clara Schumann, <i>Piano Trio in G minor, Op.17: Movement 1</i> (2 weeks)</p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once each piece has been studied, comparative and evaluative skills can be practised between the two. • This area of study is diverse but coverage at this stage should reflect Baroque and 19th-century approaches to instrumental music. <p>Instrumental Music wider listening (1 week):</p> <ul style="list-style-type: none"> • Wider listening might include examples of movements from Classical and Romantic symphonies, chamber music 	<p>Vocal Music: (6 weeks) J.S. Bach, <i>Cantata, Ein feste Burg, BWV 80: Movements 1, 2 and 8</i> Vaughan Williams, <i>On Wenlock Edge: Nos. 1, 3 and 5</i></p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • Once each piece has been studied, comparative and evaluative skills can be practised between the two. • This area of study is diverse but coverage at this stage should reflect Baroque and Classical approaches to vocal music. <p><u>Recital Evening</u> Students to perform their full recital on their chosen instrument to a live audience. Recordings to be kept</p>

<p>and other instrumental works.</p> <p>Unfamiliar essay – Instrumental music (1 week)</p> <p>Revision of Popular music and jazz, Fusions, New Directions, Film music set works. (2 weeks)</p> <p><u>Performance workshop. Week 2 of Autumn 2.</u></p> <p>Students to perform their full recital on their chosen instrument. Recordings to be kept on file and marked using the EDEXCEL exam criteria.</p> <p>Continue preparatory work towards brief assessing technique. One lesson per week.</p>	<p>on file and marked using the EDEXCEL exam criteria.</p> <p>Continue preparatory work towards brief assessing technique. One lesson per week.</p>
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<p>Summer 1</p>	<p>Summer 2</p>
<p>Vocal music wider listening (1 week)</p> <ul style="list-style-type: none"> • Wider listening might include Baroque, Classical and Romantic choral music. Schubert and Fanny Mendelssohn lieder, and extracts from operas by Verdi and Wagner. • In each case, look at the relationship of the words and music and the use of musical elements, musical contexts and musical language. • There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures and styles. 	<p>Examination</p>

<p>Unfamiliar essay – Vocal music (1 week)</p> <p>Revise areas of study - (4 weeks)</p> <p>Record final performance.</p> <p>Complete and record composition to a brief assessing technique.</p>	
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