

Roundwood Park School



KS5 EDUQAS Music

Eduqas specification is designed to allow learners to pursue their own musical interests. Learners develop skills in the three distinct but related disciplines of performing, composing and appraising, whilst having flexibility to **specialise** in **either performing or composing**. Learners may choose to apportion 10% of their assessment to **either performing or composing** as an in-depth study.

The A level curriculum will enable pupils to:

- Engage actively in the process of music study
- Develop performing skills to demonstrate an understanding of musical elements,
- Develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions
- Recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising underpinned by attentive listening
- Broaden musical experience and interests, develop imagination and foster creativity
- Develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians
- Develop knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing
- Develop awareness of music technologies and their use in the creation and presentation of music
- Appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts and a coherent awareness of musical
- Develop as effective, independent learners and as critical and reflective thinkers with enquiring minds
- Reflect critically and make personal judgements on their own and others' music engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

Assessment Objectives:

A01-Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context

A02-Create and develop musical ideas with technical and expressive control and coherence

A03-Demonstrate and apply musical knowledge

A04-Use analytical and appraising skills to make evaluative and critical judgements about music.

Year 12 Autumn term	Listening	Listening	Composition
Autumn Term	<p>Area of study A: The Western Classical Tradition (The Development of the Symphonic genre and the orchestra through examples from different composers from the classical and romantic period.</p> <p>Structures and forms: -Binary and ternary form -Rondo -Sonata Form -Movements; minuet and trio; scherzo -Themes -Overtures -Motto themes -idee'' fixe</p> <p>Tonality</p> <ul style="list-style-type: none"> - Modulations to subdominant - Chromatic - Dissonance - Related keys and their function. <p>Texture</p> <ul style="list-style-type: none"> - Melody dominated homophony - Monophony - Homophony - Polyphony - Counterpoint - fugue <p>Classical Symphony 1750-1830</p> <p>Analysis of Haydn's movements, Movement 1.</p>	<p>Rock and Pop music</p> <p>Language used in: Tonality Texture Sonority Music technology Melody Harmony Structure</p> <p>60s- Soul/Motown 'Baby Love' 'Superstition'</p> <p>1960s Pop- Sergeants Pepper's Lonely-Hearts Club Band</p> <p>1970s Progressive Rock Queen</p> <p>Pink Floyd- Writings on the wall</p> <p>Music technology- Overdubbed, ADT, Double Tracking, Reverb, CMI, Synthesisers. Sampler</p> <p>Instruments- Fender Rhodes, Hammond Organ, Fender Stratocaster, mellotron. Drum machines, Hohner clavinet.</p> <p>Essay based questions. Listening paper questions.</p> <p>Dictation on Symphony – general aural</p>	<p>SATB chorales 4-part Bach harmony writing</p> <ul style="list-style-type: none"> - Cadences - 4 part writing <p>A Level terminology introduced THRIFT M Harmony Identifying cadences Circle of fifths Figured bass Score reading</p> <p>Free comp</p> <p>Analysis of form and structure (sonata) Analysis of musical elements: form, melody, harmony, tonality, stylistic features</p> <p>Eduqas composition overview (mark schemes and structures)</p> <p>(mark x 1)</p>

Year 12 Autumn term	Listening	Listening	Composition
Spring Term	Classical Symphony (revision prep) Haydn movement 2 analysis.	Disco-1970s-'Donna Summer' Funk- I feel Good Steve Wonder Superstition 1980s pop- Kate Bush Ghost Busting Pet shop Boys Exam paper practise Identifying chords/cadences/tonality. 90s pop- Nirvana Smells Like Teen Spirit Oasis- Don't Look Back in Anger Electronic Dance: Fat boy Slim: Praise You Comparison essay questions. Exam paper questions Rock and Pop revision Dictation on Symphony – general aural	Free Comp
Summer Term	Classical symphony 1830-1900 Haydn move 2 and 3	Debussy and Poulenc (20 th cent Dictation on Symphony – general aural	Free comp mark x 3) Finish free comp (record)

Year 13 Autumn term	Listening	Listening	Composition
Autumn Term	<p>Development of the symphony from 1750-1900</p> <p>Haydn movement 3 analysis.</p> <p>-Music dictation -Keys -Chords -Cadences Location of errors.</p> <p>The romantic period (1830-1900)</p> <p>-Symphonic poem, or tone poem - Cyclic form -idee' fixe Thematic transformation</p> <p>Composers studied: -Schumann -Liszt -Berlioz -Brahms -Tchaikovsky -Strauss</p>	<p>Area of study E: Into the Twentieth Century 1895-1935</p> <p>Learners will study the works of representative European composers from the period as a basis for understanding how music is created, developed and performed for different audiences in the late nineteenth and early twentieth centuries.</p> <p>Learners will study three of them:</p> <ul style="list-style-type: none"> • Impressionism • Expressionism (including Serialism) • Neo-classicism. <p>Structure (e.g. how earlier forms have been adapted/developed in the 20th century, arch form and how the absence of clear-cut cadences and tonality has affected structure)</p> <ul style="list-style-type: none"> - Tonality (e.g. extended tonality, atonality and remote key relationships) - texture (e.g. monophonic, homophonic, polyphonic and heterophonic) - sonority (e.g. use of instrumental/vocal forces, new or unusual performance techniques and articulation) - melody (e.g. klangfarbenmelodie, lyricism, and melodic devices) - harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal) <ul style="list-style-type: none"> • the effect of audience time and place on the way music is created • the purpose and intention of the composer/performer • musical vocabulary and terminology related to the area of study. <p>Trio for Oboe, Bassoon and Piano, Movement II: Poulenc analysis</p> <p>Three Nocturnes, Number 1, Nuages: Debussy</p>	<p>Second COMPOSOTION-</p> <p>Introduction to the musical language, techniques and conventions associated with the Western Classical Tradition in response to a brief set by WJEC.</p> <p>Understanding of the musical language, techniques and conventions of the period (i.e. Baroque, Classical and Romantic eras)</p>

		Social and cultural contexts: composers studied: Debussy, Ravel, Schoenberg, Berg, Webern, Stravinsky, Poulenc and Prokofiev	
Spring Term	Classical Symphony (revision prep) Haydn movement 4 analysis. Symphony No.104 in D major 'London' by Haydn all four- movement revision. Introduction to Symphony No.4 in A Major 'Italian' by Mendelssohn: entire symphony.	Symphony 1750-1900s in relation to both set symphonies to other relevant works and to wider social, context and historical context. Essay writing Practice papers	Composition set to Brief. Performance and external examiner visit.
Summer Term	Symphony No.104 in D major 'London' by Hadyn all four- movement revision.	Revision	Composition set to Brief. (record) All compositions sent off.