

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:

AO1-Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context

AO2-Create and develop musical ideas with technical and expressive control and coherence

AO3-Demonstrate and apply musical knowledge

AO4-Use analytical and appraising skills to make evaluative and critical judgements about music.

Year 12 Autumn term	Listening / Appraising 2 hours	Listening / Appraising 1 hour	Composition 2 hours
Autumn Term	Theory deepdive 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. Structures and forms: -Binary and ternary form -Rondo -Sonata Form -Movements; minuet and trio; scherzo -Themes -Overtures -idée fixe Tonality -Modulations to subdominant -Chromatic -Dissonance -Related keys and their function. Texture -Melody dominated homophony -Monophony -Homophony -Polyphony -Counterpoint -Fugue Analysis starter exercises Classical Symphony 1750-1830 Analysis of Haydn 104 (100) movements, Movement 1. <i>Oracy Task: Harmony "Teach-Back": Pairs are assigned a concept from the Theory Deep Dive (e.g., the Circle of Fifths or Figured Bass) and must teach it to the rest of the class using a visual aid</i>	Rock and Pop music Language used in: - Tonality - Texture - Sonority - Music technology - Melody - Harmony - Structure 60s- Soul/Motown 'Baby Love' 'Superstition' 1960s Pop- Sergeants Pepper's Lonely Hearts Club Band 1970s Progressive Rock Queen Pink Floyd- Writings on the wall Music technology- Overdubbed, ADT, Double Tracking, Reverb, CMI, Synthesisers. Sampler Instruments- Fender Rhodes, Hammond Organ, Fender Stratocaster, mellotron. Drum machines, Hohner clavinet. Exam practice questions - technique <i>Oracy Task: Music Tech Presentation: Students give a short presentation on 1960s/70s studio technology (e.g., ADT, overdubbing, or the Mellotron), explaining how these tools influenced the sound of artists like The Beatles or Queen.</i>	First 3 A Level Composition Tasks - Harmony - Identifying cadences - Circle of fifths - Figured bass - Score reading Free comp Analysis of form and structure (sonata) Analysis of musical elements: form, melody, harmony, tonality, stylistic features Eduqas composition overview (mark schemes and structures)

Spring Term	Classical Symphony (revision prep) Haydn movement 2 analysis. MAD TSHIRT extended writing tasks <i>Oracy Task: MAD TSHIRT" Workshop: Students lead a group discussion on an unfamiliar extract of music, verbally identifying its Melody, Articulation, Dynamics, Texture, Structure, Harmony, Instrumentation, Rhythm, and Tonality.</i>	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 <i>Oracy Task: Composition Peer-Review: Students present their Free Composition drafts to the class, explaining their choice of cadences and tonality, followed by a Q&A session with their peers</i>
Summer Term	The Romantic period (1830-1900) -Symphonic poem, or tone poem - Cyclic form -idee' fixe Thematic transformation Composers studied: - Schumann - Liszt - Berlioz - Brahms - Mendelssohn -Tchaikovsky - Strauss - Dvorak Haydn mvt 2 and 3 analysis and annotations First essays <i>Oracy Task: Romantic Transition Seminar: Students lead a discussion on how the Romantic Symphony (1830-1900) differs from the Classical style, citing specific changes in orchestration and form</i>	Dictation – general aural perception Y12 performance exam Y12 Appraising exam <i>Oracy Task: Reflective Critique: After listening back to a recording of their own performance, students must provide a verbal self-evaluation of their progress and performance</i>	Free comp mark Finish free comp

Year 13 Autumn term	Listening / Appraising 2 hours	Listening / Appraising 1 hour	Composition 2 hours
Autumn Term	Development of the symphony from 1750-1900 Haydn movement 4 analysis. -Music dictation -Keys -Chords -Cadences Location of errors.	Area of study E: Into the Twentieth Century 1895-1935 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. Learners will study three of them: • Impressionism • Expressionism (including Serialism) • Neo-classicism. 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) - 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) • 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. Trio for Oboe, Bassoon and Piano, Movement II: Poulenc analysis (Mvt 1 from 2026) <i>Oracy Task: "Isms" Roundtable: Students participate in a roundtable discussion comparing Impressionism, Expressionism, and Neo-classicism, identifying the "fingerprints" of composers like Debussy, Schoenberg, and Poulenc</i>	Second Composition Introduction to the musical language, techniques and conventions associated with the Western Classical Tradition in response to a brief set by WJEC. Understanding of the musical language, techniques and conventions of the period (i.e. Baroque, Classical and Romantic eras) <i>Oracy Task: Set Brief Interpretation: Small groups discuss the WJEC Set Composition Brief, orally brainstorming how to apply the techniques of the Western Classical Tradition to the specific requirements of the brief</i>

Spring Term	Classical Symphony (revision prep) Haydn movement 4 analysis. Symphony No.104 in D major 'London' by Haydn all four movement revision. Symphony 1750-1900s in relation to both set symphonies to other relevant works and to wider social, context and historical context. <i>Oracy Task: Social Context Seminar: Students lead a discussion on how social and historical contexts influenced the development of the symphony from 1750 to 1900, linking their points to the Haydn 104 "London" Symphony</i>	Three Nocturnes, Number 1, Nuages: Debussy (Number 3 from 2026) Social and cultural contexts: composers studied: Debussy, Ravel, Schoenberg, Berg, Webern, Stravinsky, Poulenc and Prokofiev Essay writing Practice papers <i>Oracy Task: Exam Technique Masterclass: Students work in groups to deconstruct a high-mark essay response, orally identifying how the author used "analytical and appraising skills" to reach a conclusion</i>	Composition set to Brief. Performance and external examiner visit.
Summer Term	Symphony No.104 in D major 'London' by Haydn all 4 movements revision.	Revision <i>Oracy Task: Speaking games to support revision eg, Just a Minute and Articulate</i>	Composition set to Brief. (record) All compositions submitted.