

Eduqas A level Music



Component 1 35%
Performing Music

Component 2 25%
Composing Music

Component 3 40%
Appraising

Areas of study A
Western Classical Tradition

Area of Study B
Rock and Pop 1960 - 2000

Area of Study E
Into the 20th Century 1895-1935

Year 12	10.1	10.2	10.3	10.4	10.5	10.6
Mr Cope	Transition unit	Mendelssohn Symphony 4 'Italian'	Rock and pop		Composing music	
Mr Storer		Western Classical Tradition (the development of the symphony) Haydn symphony 104 'London'				

Year 13	1	2	3	4	5
	Composition 2		Into the 20 th Century		Revision

How will you be assessed?

- Minimum 3 performances totalling 10-12 minutes, of which at least 1 piece should be as part of a soloist. Two pieces must link to different areas of study
- Two compositions totalling 4-6 minutes. One must be to a set brief and using techniques of the Western classical tradition.
- Written exam (2hrs 15 minutes)

Area of Study A:
Western Classical Tradition
Part 1: Transition to A Level



Melodic devices:

Auxiliary and passing notes

Major and minor intervals

Harmonic devices:

Primary and Secondary chords

Inverted chords

Dominant 7, major 7th, minor 7th

Augmented and diminished chords

Neapolitan 6th

Augmented 6th

Sus4

9th chords

Cluster chords

Cadences – Perfect (iib V7 I, Ic V7 I) Plagal, Interrupted, imperfect, phrygian

Tierce de Picardie

Modulation – circle of 5ths, pivot chords

Theory:

Clefs; Treble, Alto, Tenor, Bass

Composing:

Approaches to classical composition



Independent learners

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Compose music using conventions of the Western Classical Tradition

Compose using a range of harmonic and melodic devices

Identify advanced harmonic and melodic devices aurally

Identify advanced harmonic and melodic devices in written notation

Analyse music aurally and using notation

Analyse and annotate a score

Area of Study A: Western Classical Tradition Part 2: Development of the symphony



Study pieces: Haydn Symphony 104 'London' & Mendelssohn Symphony 4 'Italian'



How musical elements are used in the symphony,, slow movement forms, minuet and trio, including:

Structure (e.g. sonata form scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)

Tonality (e.g. related keys and their function within structure)

Texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)

Melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and reorchestration of the theme)

Sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)

Harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation)

Tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)

Expressive use of dynamics

The use of instrumentation and development of the orchestra in the period

Programmatic use of the orchestra to create and suggest

underlying meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)

Important symphonic composers and landmark works in the period

How and why symphonies were commissioned during the period (e.g. patronage and the rise of public concerts)

How the symphony developed through the period (e.g. length, number of movements and new forms)

The programme symphony/symphonic poem



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

Demonstrate and apply musical knowledge

Compose using the musical devices studied

Identify musical devices aurally and in staff notation

Describe, explain and analyse the development of the symphony during the classical period, including the decline of the basso continuo, the use of instrumental forces and new sonorities

Analyse and annotate a musical score, identifying a range of musical features and devices that have been studied

Pop, Rock (inc. prog, metal, folk & punk), Soul, Funk/Disco, Folk/Country



Features of Pop, Rock (inc. prog, metal, folk & punk), Soul, Funk/Disco, Folk/Country

How musical elements are used in rock and pop, including:

structure (e.g. strophic, 32 bar song form, 12 bar blues and verse-chorus)

Tonality (e.g. modal and pentatonic)

texture

sonority (e.g. important/iconic instruments such as Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)

melody (e.g. range, syllabic, melismatic, sequences, repetition, scat singing and portamento)

harmonic language (e.g. major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes, power chords, consecutive chords) tempo, metre and rhythm (including shuffle, dotted rhythms, offbeat, backbeat, groove and irregular metres)

Dynamics

The relationship between lyrics and music (e.g. how composers employ musical elements to underline a song's lyrics)

The use of music technology (e.g. studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects, the development of electronic musical instruments such as the synthesizer, sampler and drum machine)

Important artists/bands in the development of each genre

The effect of audience, time and place on the way music is created, developed and performed (e.g. how a band's studio recording might need to be changed in a live performance)

The purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a song has been composed)

How rock and pop has changed over time (e.g. the development of different rock/pop styles and the way in which they fused)



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

Demonstrate and apply musical knowledge

Compose using the musical devices studied

Identify musical devices aurally and in staff notation

Identify the different genres of popular music and be able to identify the defining musical features.

Describe, explain and analyse the development of popular music, explaining how it has evolved over time

Study pieces: Poulenc *Trio for Oboe, Bassoon and Piano, Movement II*, & Debussy *Three Nocturnes, Number 1: Nuages*



Impressionism, Expressionism, Serialism & Neo-classicism

How musical elements are used in composition:

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 harmony, octatonicism and treatment of dissonance)

tempo, metre and rhythm (e.g. irregular metre and additive rhythms)

dynamics

The effect of audience, time and place on the way music is created

The purpose and intention of the composer/performer



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

Demonstrate and apply musical knowledge

Compose using the musical devices studied

Identify musical devices aurally and in staff notation

Identify the different styles of 20th Century music and be able to identify the defining musical features.

Describe, explain and analyse the development of 20th century music, explaining how it has evolved over time



Minimum three performance, 10-12 minutes total duration

At least 1 piece should be as a soloist.

Two pieces must link to different areas of study

- Perform with accuracy
- Perform with technical control
- Perform with expression and interpretation



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Perform with accuracy

Perform with technical control

Perform with expression and interpretation



Two Compositions, 6-8 minutes total duration

1. Free choice composition

2. Composing to a brief in the

Composing using musical elements

Developing melodic and harmonic ideas

Structure and form



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repertoire



Application of skills and knowledge taught in Component 1 -
all DR SMITH elements

Composing music to fit to a brief