



A LEVEL MUSIC

EDUQAS (WJEC)

COMPONENTS

This specification offers a range of musical experience - including solo or ensemble performance, composition, and analysis – studied in a mostly academic context, with submission and examination happening in Spring/Summer of Y13.

Learners must choose either Option A or Option B in **both** performance & composition

All learners study Component 3. All components are externally assessed by Eduqas.

Component	Percentage of Grade
1: Performance recital	35% (Option A) or 25% (Option B)
2: Composition portfolio	25% (Option A) or 35% (Option B)
3: Appraising examination	40%

OPTION A (PERFORMANCE SPECIALISM)

Performing

35% of qualification

A recital programme consisting of a minimum of **THREE** pieces.

Total duration of performance: 10-12 minutes

Two pieces must reflect **different** areas of study (e.g. Rock & Pop, and Musical Theatre)

ONE piece minimum must be a **solo performance**

Composing

25% of qualification

Total duration of compositions: 4-6 minutes.

Composition 1: 'Set-brief' composition, chosen from **one of four briefs** set by Eduqas in Y13. This composition must reflect the **Western Classical Tradition**.

Composition 2: 'Free' / 'Own Brief' composition – in a style of your own choosing.

OPTION B (COMPOSITION SPECIALISM)

Performing	Composing
<p>25% of qualification</p> <p>A recital programme consisting of a minimum of TWO pieces.</p> <p>Total duration of performance: 6-8 minutes</p> <p>One pieces must link to an area of study (e.g. Rock & Pop, or Musical Theatre)</p>	<p>35% of qualification</p> <p>Total duration of compositions: 8-10 minutes.</p> <p>Composition 1: 'Set-brief' composition, chosen from one of four briefs set by Eduqas in Y13. This composition must reflect the Western Classical Tradition.</p> <p>Composition 2: 'Free' / 'Own Brief' composition – in a style of your own choosing.</p> <p>Composition 3: 'Free' / 'Own Brief' composition – in a style linked to a different area of study (not WCT – e.g. 20th Century, or Musical Theatre)</p>

COMPONENT 3: APPRAISING EXAMINATION

- Written examination: 2 hours 15 minutes (approximately)
- 40% of qualification
- 3 Areas of Study – one compulsory, two chosen

- AoSA: Western Classical Tradition 1750-1900: The Development of the Symphony – **COMPULSORY**

- **Choice between:**
 - AoSB: Rock & Pop
 - AoSC: Musical Theatre
 - AoSD: Jazz

- **Choice between:**
 - AoSE: Into the 20th Century
 - AoSF: Into the 21st Century

COMPONENT 3: APPRAISING EXAMINATION – COMPULSORY AOS

- AoSA: Western Classical Tradition 1750-1900: The Development of the Symphony – **COMPULSORY**
- **Two set works** - one set work for detailed analysis and the other for general study:
 - Symphony No. 104 in D major, 'London' – Joseph Haydn
 - Symphony No. 4 in A major, 'Italian' – Felix Mendelssohn
- Other symphonies by other composers studied to provide greater context to the development of the Symphony in the Classical and Romantic eras (e.g. Stamiz, Mozart, Beethoven, Berlioz, Tchaikovsky, Mahler)

COMPONENT 3: APPRAISING EXAMINATION – CHOICE OF AOS

- **AoSB: Rock & Pop** - This area of study focuses on rock and pop music from a variety of genres composed between 1960 and 2000. There are no set works, but particular sub-genres and bands will be studied as examples.
- **AoSC: Musical Theatre** - This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. There are no set works, but the works of these six composers will be featured.
- **AoSD: Jazz** - This area of study focuses on prominent genres from the world of Jazz between 1920 and 1960. There are no set works, but particular sub-genres and artists / groups / composers will be studied as examples.
- A choice of **WHICH** AoS will be studied will consider the disposition and interests of the cohort. **ALL STUDENTS** must study the same chosen AoS.

COMPONENT 3: APPRAISING EXAMINATION – CHOICE OF AOS

- **Area of study E: Into the Twentieth Century** including two set works:
 - Trio for Oboe, Bassoon and Piano, Movement II – Francis Poulenc
 - Three Nocturnes, Number I, Nuages – Claude Debussy
 - This area of study focuses on the distinct musical styles of the early twentieth century, which was a time of change and experimentation in music. The three ‘isms’ are studied to provide context to this timeframe – Impressionism, Expressionism, and Neo-Classicism.
- **Area of study F: Into the Twenty-First Century** including two set works:
 - Asyla, Movement 3, Ecstasio – Thomas Adès
 - String Quartet No. 2 (Opus California) Movements I (Boardwalk) and 4 (Natural Bridges) – Sally Beamish
 - This area of study focuses on the works of living composers such as Sally Beamish, Judith Weir, Mark-Anthony Turnage and Thomas Adès, and how they create and develop ideas to make music. Particularly, how they combine elements of diverse musical genres and compositional techniques, such as popular music and minimalism, into distinctive compositional styles.
- Again, a choice of **WHICH** AoS will be studied will consider the disposition and interests of the cohort. **ALL STUDENTS** must study the same chosen AoS.

A close-up, shallow depth-of-field photograph of a brass instrument's valves and tubing. The image shows several valves with their pistons and connecting tubes, rendered in a warm, golden-brown color palette. The background is blurred, showing a person's face in profile, suggesting a performance or rehearsal setting. A dark green horizontal bar is overlaid at the bottom of the image, containing white text.

LEVEL 3 EXTENDED CERTIFICATE MUSIC PERFORMANCE

PEARSON BTEC

COMPONENTS

This specification offers a range of musical experience - including solo or ensemble performance, composition, and analysis – but studied in a mostly vocational context, within assessments submitted across Y12 & Y13.

All learners must study units 1, 2, and 3. Learners must choose a single optional unit from unit 4 **OR** unit 6

Some units are internally assessed by your teacher, others are externally assessed by Pearson BTEC.

Unit	Percentage of Grade	Assessment
1: Practical Music Theory & Harmony	25%	Internal
2: Professional Practice in the Music Industry	25%	External
3: Ensemble Music Performance	33.3%	External
4: Composing Music	16.7%	Internal
6: Solo Performance	16.7%	Internal

UNIT 1: PRACTICAL MUSIC THEORY & HARMONY

- Learners develop knowledge and understanding of music theory and harmony, and apply their understanding in practical scenarios
- In this unit you will:
 - A Examine the signs and symbols used in musical notation
 - B Explore the application of melodic composition based on musical elements
 - C Explore the application of chords and cadences for composition or arrangement
 - D Produce correct musical notation for performance
- This is assessed internally, via a series of assignments which vary from written reports, to video demonstrations, to harmonisations of melodies

UNIT 2: PROFESSIONAL PRACTICE IN THE MUSIC INDUSTRY

- Learners explore what it is that makes someone a professional in the music industry and how to put forward a bid for work.
- In this unit, you will gain an understanding of what is meant by the term ‘professional practice’ as well as what it means to be a freelancer working in the music industry. You will understand the professional skills that are important in the industry and learn the importance of financial management, effective interpersonal skills and working with others
- This unit is assessed under supervised conditions. Learners are given the task and allowed three hours to carry out research under monitored conditions. Learners then are given five hours to complete the task under supervised conditions.
- These scenarios will vary each series and be taken from the range of freelance opportunities available within the music industry, for example, performance events, community projects and creative enterprises.

UNIT 3: ENSEMBLE PERFORMANCE

- Learners work as part of a musical ensemble and develop their skills and techniques in rehearsal and performance.
- In this unit, you will become part of a musical group and will develop your ensemble skills by taking part in rehearsals. As an ensemble, you will be given a list of songs from which you must choose three. You will then learn, rehearse and perform these songs to an audience. You will also provide a presentation on how you used different techniques, stylistic and musical elements in the musical parts you performed.
- This unit is assessed under supervised conditions. For assessment, learners will be given list of songs from which they will choose three for a performance. In ensembles that consist of a minimum of three and a maximum of eight members, learners will respond to the choice of repertoire and develop the performance for an audience.
- This will include a video recording of the final group performance, between 6 and 15 minutes in duration.

UNIT 4: COMPOSING MUSIC

- In this unit, you will look at how composers work, using the same fundamental building blocks across all styles and genres. You will explore musical material, developing your ideas into a final composition using acoustic or electronic instruments.
- In this unit you will:
 - A Examine compositional techniques
 - B Explore original musical material
 - C Develop an original composition.
- This is assessed internally, via a series of assignments which vary from written progress logs, and a portfolio of compositions, and the compositional process.

UNIT 6: SOLO PERFORMANCE

- In this unit, you will explore and practise the specific skills associated with performing as a soloist. These will include: how to engage your audience, stagecraft, as well as musical practice and rehearsal required. There are many hours of preparation and practice involved and you will develop the process – that all successful musicians undertake – of creative reflection in order to improve.
- In this unit you will:
 - A Explore the skills required for a solo performance
 - B Develop skills for a solo performance
 - C Carry out a solo performance
- This is assessed internally, via a series of assignments which vary from written progress logs, presentations about the solo performance needs of your instrument, and a solo performance recital

ENTRY REQUIREMENTS

- Approximate Grade 4 standard performance at time of entry (this can be on any instrument or voice and in any style)
- GCSE Music 6 is highly desirable but not essential – performance audition and music theory test will be used as replacement for GCSE Music
- Standard other Southam College Sixth Form entry requirements

DESTINATIONS

Although many of our students go on to study Music, the transferrable skills gained in A level Music allow our students to go on to a wide range of universities, apprenticeships and careers - Here are just a few previous student destinations:

- Accountancy apprenticeship
- Armed Forces
- Police
- University of Southampton- Music
- BIMM (British Institute of Modern Music) London or Leeds College of Music
- University of Westminster – Popular Music
- Cardiff University - French/German
- Bath Spa University - Music
- Swansea University - Business Management
- Imperial College London - Maths