



A Level Music (Eduqas)

Staff delivering:

Mrs E McCorrie

Topics/Units studied:

For this specification learners must choose either Option A in both Components 1 and 2 or Option B in both Components 1 and 2. All learners must study Component 3.

Component 1: Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 35% of qualification

Option B: Total duration of performances: 6-8 minutes

Option B: 25% of qualification

Non-exam assessment: externally assessed by a visiting examiner

Option A: Performing (35%)

A performance consisting of a minimum of three pieces. At least one of these pieces must be as a soloist. The other pieces may be either as a soloist or as part of an ensemble or a combination of both. One piece must reflect the musical characteristics of one area of study. At least one other piece must reflect the musical characteristics of one other, different area of study.

Option B: Performing (25%)

A performance consisting of a minimum of two pieces either as a soloist or as part of an ensemble or a combination of both. One piece must reflect the musical characteristics of one area of study.

Component 2: Composing

Option A: Total duration of compositions: 4-6 minutes

Option A: 25% of qualification

Option B: Total duration of compositions: 8-10 minutes

Option B: 35% of qualification

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)

Two compositions, one of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of four set briefs, released during the first week of September in the academic year in which the assessment is to be taken. The second composition is a free composition.

Option B: Composing (35%)

Three compositions, one of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of four set briefs, released during the first week of September in the academic year in which the assessment is to be taken. The second composition must reflect the musical characteristics of one different area of study (i.e. not the Western Classical Tradition) while the third composition is a free composition.

Component 3: Appraising

Written examination: 2 hours 15 minutes (approximately)

40% of qualification

Three areas of study:

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1900) which includes two set works. Choose one set work for detailed analysis and the other for general study.

- Symphony No. 104 in D major, 'London': Haydn
- Symphony No. 4 in A major, 'Italian': Mendelssohn

A choice of one area of study from:

Area of study B: **Rock and Pop**

Area of study C: **Musical Theatre**

Area of study D: **Jazz**

A choice of one area of study from:

Area of study E: **Into the Twentieth Century** including two set works:

- Trio for Oboe, Bassoon and Piano, Movement II: Poulenc
- Three Nocturnes, Number 1, Nuages: Debussy

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 1 (Boardwalk) and 4 (Natural Bridges): Sally Beamish

This linear qualification will be available in the summer series each year.

Key dates & deadlines:

- **Final Performance:** Marked by an external examiner around the March / April time
- **Final Composition 1:** deadline January in year of examination
- **Composition technique assessment briefs:** released in September in the year of examination to be completed before May 1st
- **Appraising Exam:** May/June in the year of examination year

Career Pathways:

Music is widely seen as a great asset for developing transferable skills which employers like; These include but are not limited to:

- **Cognitive skills:**
 - **Non-routine problem solving** – expert thinking, metacognition, creativity.
 - **Systems thinking** – decision making and reasoning.
 - **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
 - **ICT literacy** – access, manage, integrate, evaluate, construct and communicate.

- **Interpersonal skills**
 - **Communication** – active listening, oral communication, written communication, assertive communication and nonverbal communication.
 - **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
 - **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

- **Intrapersonal skills**
 - **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
 - **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Jobs directly related to A Level music include:

Music therapist, Musician, Private music teacher, Secondary school teacher, Sound technician, broadcasting/film/video.

Jobs where your A Level music would be useful include:

Arts administrator, Broadcast engineer, Community arts worker, Event manager, PPC specialist, Private tutor, Radio broadcast assistant, Radio producer, Theatre stage manager.

Employers include:

Music production companies – creative and administrative roles, music retailers, media organisations – including music magazines and licensing bodies, schools and colleges, orchestras and touring companies, travel industry companies, e.g. hotels, summer camps, mental healthcare providers and charitable organisations, the armed forces, a range of employers in the cultural and creative industries including film and gaming companies.

Success

There is a long history of musical success here in Holderness from Christopher Benstead; known for his work on Gravity (2013), Beauty and the Beast (2017) and Brave (2012), Mark Addison who studied at the Guildhall School of Music and is now solo trumpet with the Scarborough Spa Orchestra to rapper Nineties Boy who is also an ex-student.

Students from recent years have gained some of the top institutions including the Royal Scottish Academy of Music and Drama, Royal Academy of Dramatic Arts, Leeds College of Music. All who have gone on to read music at university have gained places at their preferred institution.

There have been many students who have also gone on to study other subjects who have valued their experience in A level music and have continued to develop their skills outside of their chosen career.

Alumni

Emily C – After studying Music A-Level I got a place at the university of Hull to undertake a BA in 'Creative Music Technology with Business Management', I took the knowledge I learnt from my music A-level and applied it to music technology. I then was privileged enough to be offered a place at the University of Leeds to undertake an MA in 'Culture Creativity and Entrepreneurship' in which I was graded a distinction. I wrote my dissertation on Inclusive Music and received the highest possible MA grade for my presentation. This allowed me to gain the confidence to start my own Social Enterprise running music workshops for adults with learning disabilities. I am also a trustee for a Music Charity in Leeds YAMSEN, who offer various different musical experiences and opportunities to those with learning disabilities in Leeds. Lastly, I currently work as a Communications and Participation Manager for a Theatre Company where I can apply my Arts Business knowledge I gained from my degrees whilst still pursuing my passion for music. None of this would have been possible without my Music A-Level and in particular my music teachers who pushed me and inspired me and always encouraged me that I could be successful even when I didn't think I could.

Alice R - Since leaving Holderness Sixth Form, I have had many exciting opportunities to travel, study and work in different parts of the world. Studying Music at A Level gave me a broad range of skills which allowed me to attain my Bachelor's degree in Music at Hull University. Following this, I gained a job at an international school in Russia, completed my teacher training in Music and Primary and went on to study for my Master's degree. I am extremely grateful for the way that music opened many doors for me and made me stand out amongst my peers.

Luke C - Since leaving sixth form I have graduated with a **degree in Stage Management and Technical theatre** from the **Royal Academy of Dramatic Arts**. I now work in the West End calling musicals from the score. I have worked on a number of shows including: The Phantom of the Opera, Wicked, An American in Paris and Tina the Musical. Despite not being directly involved in making music the transferrable skills I gained studying music (especially score reading), enable me to do my job.

Owen M - After finishing my A-Levels I went to Newcastle University to study Psychology. Here I joined the student orchestra and was the lead cellist for two years. My knowledge of music certainly helped in my "Psychology of Art" and "Perception" modules. After university I had several jobs working in mental health and have now been working in the NHS for 2 years. I have continued to play several instruments, doing performances every now and again and I am glad I choose a fun and interesting course which I will use for the rest of my life!

Progression

- **Students can progress from this qualification to:**
 - further study of music in higher education e.g. BA or BMus
 - vocational courses such as the BTEC National in Music and Music Technology
 - apprenticeships or other training
 - employment in a related sector
 - Music will also help you to stand out to universities given the diverse transferable skills even if you choose not to study music.

Trips

We look for opportunities to see concerts particularly where the set works are being performed.

