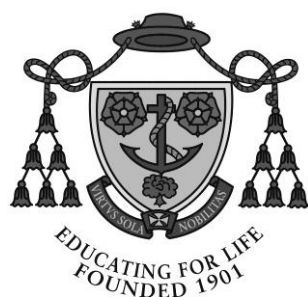


SALESIAN COLLEGE MUSIC DEPARTMENT



**A STUDENT'S HANDBOOK FOR THE
EDEXCEL AS (8MUO) and A LEVEL (9MUO)
MUSIC COURSES**

For examination in 2020/2021

Revised Summer 2019

*Compiled from the board's specification with additional notes and information by AFGN
(The full specification may be found on the Edexcel website at
<http://qualifications.pearson.com/content/demo/en/qualifications/edexcel-a-levels/music-2016.html>)*

Salesian College
MUSIC DEPARTMENT

Edexcel Advanced Subsidiary GCE in Music (8MU0)

For examination in Summer 2020 (Final year)

Edexcel Advanced Level GCE in Music (9MU0)

For examination in Summer 2021

Both syllabi cover the same three elements contained in lower school and GCSE courses: Listening and Appraising/Understanding, Composing, and Performing.

SUMMARY OF THE COURSE AND SCHEME OF ASSESSMENT
WITH NOTES ON IMPLEMENTATION

The AS (Level 3) examination

The AS comprises Components 1, 2 and 3. It forms a discrete qualification: it does not contribute to the full A level.

Component 1: Performing (Component code: 8MU0/01)

Non-examined assessment: externally assessed

30% of the qualification: 60 marks

Content overview

- Approaches to performing

Assessment overview

- A public performance of one or more pieces, performed as a recital.
- Performance can be playing or singing solo, in an ensemble, improvising, or realising music using music technology.
- The total performance time across all pieces must be a minimum of 6 minutes.
- Performances must be recorded after 1 March in the year of certification and all materials for assessment submitted to arrive by 15 May in the year of certification.

WHAT THIS MEANS

The music performed (one or more pieces) is chosen by the student and assessed externally by the Board. You can perform as soloists and/or as part of an ensemble. You can choose music in any style. Any instrument(s) and/or voice is acceptable as part of a single 6 minute (minimum) performance (performance time does **NOT** include announcements, introductions or tuning). Notated and/or improvised performances may be submitted. Music written with an accompaniment **must** be performed with the accompaniment. This may be a backing track, **but we strongly advise against this**. The expected level of difficulty corresponds to Grade 6 of the instrumental examining boards: credit is given for the performance of music which is more difficult than this; performances of easier music will receive a lower mark. Copies of the music performed must be submitted with the recordings for external assessment.

You will need to demonstrate the use of musical elements, techniques and resources to interpret and communicate musical ideas with technical and expressive control and show an understanding of style and context. You must perform music with control and continuity, using appropriate tempi, and showing critical understanding of the music chosen.

Component 2: Composing (Component code: 8MU0/02)

Non-examined assessment: externally assessed

30% of the qualification: 60 marks

Content overview

- Approaches to composing

Assessment overview

- Total of two compositions, one to a brief set by Pearson and one either free composition or also to a brief.
- Each composition must be at least 2 minutes in duration.
- Total time across both submissions must be a minimum of four minutes and 30 seconds.
- Each composition carries 50% of the marks available for this component.

WHAT THIS MEANS

Composition briefs will be released on 1 September at the beginning of the year of certification: you will need to choose one of these to work on.

Free compositions should be worked on and recorded in your intended year of certification.

The overall length of the submission, i.e. both pieces, must total a minimum of four minutes and 30 seconds. However, if you wish to compose a piece longer than four minutes and 30 seconds to demonstrate your compositional skills more fully, you may do so.

Group compositions are not acceptable.

The maximum guided length of compositions is six minutes and 30 seconds. Submissions over the guided maximum time for combined compositions will still be marked.

The final recording and write-up of the score must be completed in the centre under teacher supervision. Compositions will be externally assessed for all students. All assessment materials must be sent to the examiner to arrive by 15 May in the year of certification.

Compositions will be assessed individually. They will be marked against 3 grids, each carrying 10 marks. These grids assess (1) *creating and developing musical ideas with coherence*, (2) *creating and developing musical ideas with expressive control*, and (3) *creating and developing musical ideas with technical control*.

Musical elements

Depending on the choice of instrument(s) and/or voice(s), and the piece of music composed, you should use the appropriate musical elements in your composition.

The musical elements are listed below:

- Organisation of pitch
- Tonality
- Structure
- Sonority
- Texture
- Tempo, metre and rhythm
- Dynamics (use of dynamics)

Musical Contexts

You should take into account the effect of the purpose and intention of your piece of music, and the effect of audience, time and place when performing your pieces. You should compose your music as appropriate to its style and mood. You should take into account how music is created, developed and performed in different historical, social and cultural contexts, as well as how music from different historical, social and cultural contexts has changed over time.

Musical language

Depending on the choice of instrument(s) and/or voice(s), and the piece of music, you should be able to compose music using the appropriate musical language.

The musical language includes the following:

- reading and writing of staff notation, including rhythmic notation in compound time and key signatures to 5 sharps and 5 flats
- chords and associated chord symbols, standard harmonic progressions, for example chord inversions and dominant 7th chords
- musical vocabulary and terminology related to the areas of study including recognition and use of appropriate musical vocabulary and terminology, for example glissando, repetition and conjunct.

Compositional Briefs

Briefs relating to areas of study

The format of these briefs will be the same each year but the specific content will vary. Each brief will relate to an audience and/or occasion, and students will then compose in a chosen style from one of the areas of study.

Compositions to these briefs must be a minimum of 2 minutes in length.

Vocal Music *You will need to investigate the relationship between the structure of vocal pieces and the structure of texts by studying a variety of song forms (for example da capo, strophic, verse/chorus) and word settings. You should investigate the handling of instrumental accompaniments and/or backings. You may work in any style, subject to the brief.*

Instrumental Music *You will need to investigate the characteristics of instruments, instrumental ensembles and instrumental forms associated with music from the period (for example dance suite, sonata, string quartet). You will need to be able to develop musical structures, relating these to the brief and working to sustain a piece with a varied and creative musical outcome. You may work in any style, subject to the brief.*

Music for Film *You will need to understand the techniques of underscoring moving images to produce a satisfying and flowing succession of musical moods and atmospheres. You will need to know how to enhance visual or dramatic action in which the narrative and sequencing may not follow conventional forms and structures. You are not required to follow exact timings, nor to synchronise with film and/or video clips.*

Popular Music and Jazz *You will need to investigate the characteristics of instruments and instrumental combinations – acoustic, amplified and synthesised – that are associated with this area of study and the relationship between lead lines and backing textures. You should investigate common song structures and structural devices (for example verse/chorus, 32-bar, middle eight and head arrangements), and the role played by technology in the creation and production of popular music.*

Fusion *You should know how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic 'feel' in the music. You should investigate examples of world music, for example the music of the Latin Americas and the traditional music of the British Isles, and gain practice in the handling of the musical elements that characterise them in order to create pieces that demonstrate a fusion of styles and stylistic influences.*

New Directions *You should know how traditional melody, harmony, rhythm and form broke down at the beginning of the twentieth century. Composers branched in new directions searching for their own musical language. You should explore atonal music and new forms of harmony such as use of a tone row. You should explore new timbres through preparing instruments such as prepared piano or through electronic means.*

Free composition *You may produce one composition that is free, i.e. not related to a set brief. You are free to draw inspiration or starting points from set works and briefs from previous years as well as exploring your own interests and the music from the world around you. The piece may be for any instrument or voice, or combination of instruments and/or voices, and in any style. Compositions to these briefs must be a minimum of 2 minutes in length.*

Component 3: Appraising (Component code: 8MU0/03)

Written examination: 90 minutes

40% of the qualification: 80 marks

Content overview

- Knowledge and understanding of musical elements, contexts and language.
- Application of knowledge through the context of six areas of study, each with two set works.
 - Vocal Music,
 - Instrumental Music,
 - Music for Film,
 - Popular Music and Jazz,
 - Fusions,
 - New Directions.
- Application of knowledge to unfamiliar works.

Assessment overview

- One written paper of 90 minutes, with a total of 80 marks.
- One audio CD with the extracts to accompany questions on the paper will be provided per student.
- This paper comprises two sections: A and B.

Section A: Areas of study and dictation (45 marks)

- Three questions related to the set works (audio and skeleton score provided).
- One short melody/rhythm completion exercise.

Section B: Extended response

- Two essay questions – essay one (15 marks) and essay two (20 marks)
- Essay one asks students to draw links from their study of the set works to the music heard as an unfamiliar extract.
- Essay two gives a choice of three questions that ask students to evaluate the musical elements, context and language of one set work. Each option will be from a different area.

WHAT THIS MEANS

You will study a series of set works:

Vocal Music

- J. S. Bach, Cantata, *Ein feste Burg*, BWV 80: Movements 1, 2, 8
- Mozart, *The Magic Flute*: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)

Instrumental Music

- Vivaldi, Concerto in D minor, Op. 3 No. 11
- Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

Music for Film

- Danny Elfman, *Batman Returns*: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus
- Rachel Portman, *The Duchess*: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again

Popular Music and Jazz

- Courtney Pine – *Back in the Day*: Inner state (of mind), Lady Day and (John Coltrane), Love and affection
- Kate Bush, *Hounds of Love*: Cloudbusting, And dream of sheep, and Under ice

Fusions

- Debussy, *Estampes*: Nos. 1 and 2 ('Pagodes' and 'La soirée dans Grenade')
- Familia Valera Miranda, *Caña Quema*: Alla vá candela and Se quema la chumbambà

New Directions

- Cage, *Three Dances for two prepared pianos*: No. 1
- Kaija Saariaho, *Petals* for Violoncello and Live Electronics

There are two sections in the examination:

- Section A: 45 marks, four questions – three questions, based on extracts from the set works you have studied and one question on dictation
- Section B: 35 marks – one essay question on an unfamiliar piece of music and one essay chosen from three optional questions on a set work.
- You must answer all questions, with the exception of Question 6 which will give a choice of three options, of

which you must answer one.

- The paper will include multiple-choice, short open and extended writing questions.
- You will have a CD containing the extracts of music relating to the exam, and will be in control of listening to the extracts relating to each question.

Section A: Listening (45 marks)

In this section, you will be assessed on your ability to identify aurally the key musical features in some of the set works from the areas of study. You should understand the context within which the set works were composed and their place within the area of study as a whole. You will also be expected to express and justify opinions on the set work extracts and complete short musical dictation and staff notation questions.

Section A will feature aural listening questions with skeleton scores based on set works from different areas of study. These questions will include short answer responses and some multiple choice questions. There will also be some dictation of pitch and rhythm in this section of the paper. The dictation will be from unfamiliar works that feature musical elements, language and contexts related to those in the set works.

Section B: (35 marks)

Section B will feature two essays – Question 5 (15 marks) and Question 6 (20 marks).

Question 5 will be based on an unfamiliar work related to one of the set works and **not** taken from any of the wider listening pieces. The purpose of this question is for you to draw links from your study of the set works to the music heard as an unfamiliar extract. Audio will be provided for this question. No skeleton score will be provided for this question.

Question 6 will be presented as one essay from a choice of three options, each from a different area of study. This question will ask students to evaluate music with reference to music elements, such as melody, structure and texture. No audio will be provided for this question. An illustrative excerpt of several pages of the score will be provided. However, you are expected to use your knowledge of the set work as a whole in their answer.

WHAT YOU NEED TO KNOW FOR UNIT 3

Set Works

You will need to study all set works in each area of study. You will have to familiarise yourself with each work as a whole, before learning to identify important musical features, context and/or elements of continuity and change between works. Understanding the musical elements, contexts and language will help to identify the historical, social and cultural contexts, and illuminate elements of continuity and change between the works. You will have to write perceptively about music, in particular comparing, contrasting, assessing, evaluating and commenting as appropriate.

The set works have been chosen to be representative of typical pieces from their areas of study, and you will need to have a good understanding of the stylistic features and conventions of each piece. You should be able to express your ideas about the set works, using correct musical vocabulary.

The Board issues a *Music Vocabulary List* (Appendix 3 in the Specification), a copy of which will be made available to you separately. This provides a list of vocabulary and terminology that supports the learning of musical elements, context and language required in your answers for this paper. This list indicates the level and scope of technical language the Board expects from students at this level. The list is not exhaustive. The words listed may appear in the question paper and you should therefore understand them.

The Board recommends a list of works for wider listening: you will largely be expected to listen to, and do some basic analysis on these by yourself.

Vocal Music

- Handel, *Messiah*: Surely he hath borne, And with his stripes, Hallelujah, Worthy is the Lamb and Amen
- Schubert, Selection of Lieder: *Erlkönig*, *An die Musik*, *Die Forelle*, and *Der Leiermann* (Winterreise, No. 24)
- Fanny Mendelssohn, *Ihr Töne schwingt euch fröhlich* (Lied zum Geburtstag des Vaters)
- Ethel Smyth, Mass in D: Gloria

Instrumental Music

- Haydn, Symphony No. 6 in D: movements 1 and 4
- Beethoven, String Quartet in C, Op. 59 No. 3: movements 3 and 4
- Cécile Chaminade, Concertino for flute and orchestra: Op. 107
- Liszt, *Les Préludes*

Music for Film

- Max Steiner, *King Kong*
- Ennio Morricone, *Once upon a time in the West*
- John Williams, *Schindler's List*
- Debbie Wiseman, *Wilde*

Popular Music and Jazz

- Charles Mingus, *Blues and Roots*
- Carole King, *Tapestry*
- Jay Z, *Blueprint 3*
- Björk, *Vulnicura*

Fusions

- Afro Celt Sound System, Volume 2: *Release*: Eireann and Riding the waves
- Villa Lobos, *Bachianas Brasileiras No. 2 and No. 5*
- R. Rahman, *Jai ho* (You are my destiny)
- Gloria Estefan, *Mi Tierra*

New Directions

- Karlheinz Stockhausen, *Gesang der Junglinge*
- Pierre Boulez, *Structures: 1a*
- Peter Maxwell Davies, *Eight Songs for a Mad King*: Nos. 6–8
- Unsuk Chin, *Alice in Wonderland*: The Mad Tea Party

THE AS COURSE IN BRIEF**The first term**

Background to composition briefs and initial work on compositions (Component 2)

Development of aural skills (Component 3)

Areas of Study 1 -3 (Component 3)

The second term

Areas of Study 4-6 (Component 3)

Continue work on composition (Component 2)

Aural skills continued (Component 3))

The third term

Performance assessment recording and submission (Component 1)

Completion, recording and submission of Component 2 compositions

Consolidation of work on the set works - listening and investigating musical styles

Component 3 (Appraising) exam

NB You should, in your own time, follow a systematic programme of listening work following guidelines issued by the board (wider listening) and discussed during lessons. Always aim to identify your own strengths and weaknesses in this area and devise your own exercises accordingly. As with all aspects of the course, do ALWAYS feel free to discuss any particular problems or issues with me whenever/as they arise.

Command word taxonomy

State, give, name, identify, list	Give one or more points. Recall or find factual information
Complete	Dictation questions, for example, to fill in blanks on a score
Describe	Give points which may or may not be linked When linked there will be a correct order
Explain	Give points that are linked to a justification or extension May be describing the effect something creates
Compare	Make points about the similarities and differences Make relative judgements
Discuss	Identify the issue/situation/problem/argument that is being assessed within the question Explore all aspects of an issue/situation/problem/argument Investigate the issue/situation/problem/argument by reasoning or argument
Analyse	Examine, dissect musical elements in detail Focus on individual musical elements and how they combine to create an effect/achieve a purpose
Evaluate	Make judgements against parameters Draw conclusions

The A level (Level 3) examination

Whilst some of the work for the A level (Level 3) examination will have been covered, and examined, at AS level the course is distinct from the AS level course and any result at AS level has no bearing on the result of the full A level examination. All three components are externally assessed, and the examination consists of one written paper and two non-examined assessment components.

Students must submit their non-examined assessment (NEA) and complete the exam in May/June in the year of certification.

Component 1: Performing (Component code: 9MU0/01)

Non-examined assessment: externally assessed

30% of the qualification: 60 marks

Content overview

- Approaches to performing

Assessment overview

- A public performance of one or more pieces, performed as a recital.
- Performance can be playing or singing solo, in an ensemble, improvising, or realising music using music technology.
- The total performance time across all pieces must be a minimum of 8 minutes.
- Performances must be recorded after 1 March in the year of certification and all materials for assessment submitted to arrive by 15 May in the year of certification.

WHAT THIS MEANS

This component will encourage you to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and your own musical interests and skills, including the ability to make music individually and/or in groups, and perform with control, using phrasing and dynamics appropriate to your chosen styles and moods of music. You can choose music in any style. Any instrument(s) and/or voice is acceptable as part of an eight (minimum) to twelve minute live (in front of an audience) and uninterrupted performance of a minimum of one piece (performance time does **NOT** include announcements, introductions or tuning). Notated and/or improvised performances may be submitted. A single recital is recorded (the recording may not be edited) to be sent to the board. The level of difficulty should correspond to grade 7 of the practical examination boards: credit is given for the performance of music which is more difficult than this. Selecting pieces of music that are below this level will be self-penalising as you may restrict their opportunity to access

the higher levels and marks in the assessment grids for your performance. Where the music is written with an accompaniment it must be performed accompanied. The board permits the use of backing tracks **but we strongly advise against this**. Copies of the music performed must be submitted with the recording for external assessment.

Component 2: Composing (*Component code: 9MU0/02)

Non-examined assessment: externally assessed

30% of the qualification: 60 marks

Content overview

- Approaches to composing

Assessment overview

- Total of two compositions, one to a brief set by Pearson, and one either free composition or also to a brief.
- One composition must be from either a list of briefs related to the areas of study, or a free composition, carrying 40 marks for this component. This composition must be at least 4 minutes in duration.
- One composition must be from a list of briefs assessing compositional technique, carrying 20 marks for this component. This composition must be at least 1 minute in duration, unless the brief specifies a longer minimum duration.
- Total time across both submissions must be a minimum of 6 minutes.

WHAT THIS MEANS

You will need to submit two compositions, of a combined duration of at least 6 minutes:

- one composition (Free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
- one composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. This composition must be at least 1 minute in duration.

Compositional briefs

New compositional briefs will be released each year. These will:

- be released on 1 September at the beginning of the year of certification (Free choice composition)
- be released on 1 April in the year of certification (Briefs assessing technique)
- be released via the Pearson website
- contain details of audience or occasion within the brief.

The format of the briefs will always be the same each year but the specific content will vary:

- One composition (Free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment.

This composition must be at least 4 minutes in duration.

- One composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. This composition must be at least 1 minute in duration.
- The two compositions combined must be a minimum of 6 minutes in duration, regardless of the combination of compositions chosen.

Free choice composition (40 marks)

Briefs relating to areas of study

1. Vocal Music *You will need to investigate the relationship between the structure of vocal pieces and the structure of texts by studying a variety of song forms (for example da capo, strophic, verse/chorus) and word settings. You should investigate the handling of instrumental accompaniments and/or backings. You may work in any style, subject to the brief.*

2. Instrumental Music *You will need to investigate the characteristics of instruments, instrumental ensembles and instrumental forms associated with music from the period (for example dance suite, sonata, string quartet). You will need to be able to develop musical structures, relating these to the brief and working to sustain a piece with a varied and creative musical outcome. You may work in any style, subject to the brief.*

3. Music for Film *You will need to understand the techniques of underscoring moving images to produce a satisfying and flowing succession of musical moods and atmospheres. You will need to know how to enhance visual or dramatic action in which the narrative and sequencing may not follow conventional forms and structures. You are not required to follow exact timings, nor to synchronise with film and/or video clips.*

4. Popular Music and Jazz *You will need to investigate the characteristics of instruments and instrumental combinations – acoustic, amplified and synthesised – that are associated with this area of study and the relationship between lead lines and backing textures. You should investigate common song structures and structural devices (for example verse/chorus, 32-bar, middle eight and head arrangements), and the role played by technology in the creation and production of popular music.*

5. Fusion *You should know how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic 'feel' in the music. You should investigate examples of world music, for example the music of the Latin Americas and the traditional music of the British Isles, and gain practice in the handling of the musical elements that characterise them in order to create pieces that demonstrate a fusion of styles and stylistic influences.*

6. New Directions *You should know how traditional melody, harmony, rhythm and form broke down at the beginning of the twentieth century. Composers branched in new directions searching for their own musical language. You should explore atonal music and new forms of harmony such as use of a tone row. You should explore new timbres through preparing instruments such as prepared piano or through electronic means.*

OR

Free composition *You may produce one composition that is free, i.e. not related to a set brief. You are free to draw inspiration or starting points from set works and briefs from previous years as well as exploring your own interests and the music from the world around you. The piece may be for any instrument or voice, or combination of instruments and/or voices, and in any style. You must ensure that their free composition is of sufficient length to meet the minimum overall composition length, given the requirements of their chosen brief assessing technique.*

Briefs assessing technique (20 marks)

1. Bach chorale *You will need to harmonise two chorales in the manner of J.S. Bach by adding alto, tenor and bass parts to a given soprano, using an appropriate harmonic vocabulary of triads in root position and first inversion, the tonic triad in second inversion in contexts where Bach would have used it, seventh chords and their inversions typical of Bach's style. You must also learn about voice-leading and other procedures typical of Bach's style including modulation to closely-related keys, passing notes and suspensions. The given chorales will be between 12 and 18 bars in length each.*

2. Two-part counterpoint *You will need to complete a two-part baroque texture for bass and violin or flute using an appropriate harmonic vocabulary. You must be able to construct rhythmically satisfying and stylish melodic lines in treble and bass and to follow 18th century conventions with regard to texture, voice leading and structure. The stimulus will be between 24 and 42 bars in length and you will be required to complete passages in both treble and bass.*

In most cases we would strongly suggest that you choose Brief 1 or Brief 2 as these develop the skills that are most useful in other areas of the course (especially analysis and aural) and will be the most beneficial to further study. In each of these studies you should be aware of the context in terms of audience and occasion in which they would originally have appeared. For example, the chorale was intended to be sung by a congregation during the performance of a longer work, and the two-part exercise, drawn from a baroque dance suite would have been intended for social occasions.

3. Arrangement *You will need to be able to harmonise a given melody and extend this to form a satisfying arrangement for instruments and/or voices. You should study the techniques of writing for different instrumental and/or vocal combinations and of extending and varying melodic material to sustain a coherently structured*

piece. The given melody will be between 12 and 24 bars in length and the number of instrumental/vocal parts that are specified in the brief will be no more than four. The brief will specify an audience and occasion.

4. Remix You will need to develop a given audio sample into a remix suitable for performance in a nightclub setting. You should investigate the stylistic characteristics and conventions of electronic dance music. You should learn how to edit and manipulate samples, timbres and textures and to extend these into a coherent structure by developing the elements of rhythm, melody, harmony and sound manipulation.

The stimulus will be provided as a .wav file. The clarity, mixing and stereo imaging of the final recording will form part of the assessment.

A stereo recording of your remix must be submitted in the following format:

- wav
- Sample rate: 44.1kHz
- Bit depth: 16-bit

Your Composition

Depending on the choice of instrument(s) and/or voice(s), and the piece of music composed, you should use the appropriate musical elements in your composition.

The musical elements are:

- Organisation of pitch
- Tonality
- Structure
- Sonority
- Texture
- Tempo, metre and rhythm
- Dynamics (use of dynamics)

You should take into account the effect of the purpose and intention of your piece of music, and the effect of audience, time and place when performing their pieces. You should compose your music as appropriate to its style and mood.

Component 3: Appraising (*Component code: 9MU0/03)

Written examination: 2 hours

40% of the qualification: 100 marks

Content overview

- Knowledge and understanding of musical elements, contexts and language.
- Application of knowledge through the context of six areas of study, each with three set works.

2020/2021

Revised Summer 2019

- o Vocal Music,
- o Instrumental Music,
- o Music for Film,
- o Popular Music and Jazz,
- o Fusions,
- o New Directions.

- Application of knowledge to unfamiliar works.

The areas of study are: Vocal Music, Instrumental Music, Music for Film, Popular Music and Jazz, Fusions, New Directions.

Assessment overview

- One written paper of 2 hours, with a total of 100 marks.
- One audio CD with the extracts to accompany questions on the paper will be provided per student.
- This paper comprises two sections: A and B.

Section A: Areas of study and dictation (50 marks)

- Three questions related to the set works (audio and skeleton score provided).
- One short melody/rhythm completion exercise.

Section B: Extended response

- Two essay questions – essay one (20 marks) and essay two (30 marks)
- Essay one asks students to draw links from their study of the set works to the music heard as an unfamiliar extract.
- Essay two gives a choice of three questions that ask students to evaluate the musical elements, context and language of one set work. Each option will be from a different area of study.

WHAT THIS MEANS

You will study a series of set works within the Areas of Study (those works listed in *italics* will have already been studied at AS level)

Vocal Music

- J. S. Bach, *Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8*
- Mozart, *The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)*
- Vaughan Williams, *On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)*

Instrumental Music

- Vivaldi, *Concerto in D minor, Op. 3 No. 11*
- Clara Wieck-Schumann, *Piano Trio in G minor, Op. 17: movement 1*
- Berlioz, *Symphonie Fantastique: Movement I*

Music for Film

- Danny Elfman, *Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus*
- Rachel Portman, *The Duchess: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again*
- Bernard Herrmann, *Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale*

Popular Music and Jazz

- Courtney Pine, *Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), and Love and affection*
- Kate Bush, *Hounds of Love: Cloudbusting, And dream of sheep, and Under ice*
- Beatles, *Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows*

Fusions

- Debussy, *Estampes: Nos. 1 and 2 (Pagodes and La soirée dans Grenade)*
- Familia Valera Miranda, *Caña Quema: Alla vá candela and Se quema la chumbambà*
- Anoushka Shankar, *Breathing Under Water: Burn, Breathing Under Water and Easy*

New Directions

- Cage, *Three Dances for two prepared pianos: No. 1*
- Kaija Saariaho, *Petals for Violoncello and Live Electronics*
- Stravinsky, *The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction*

Content

Knowledge and understanding

You will be required to demonstrate the ability to:

- analyse and evaluate music in aural and written form, using knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about:
 - o repertoire within the areas of study

o musical interpretations (for example how a performer plays a piece of music, how a composer responds to a brief or a starting point, or demonstration of stylistic understanding)

o others' work including unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification)

- formulate critical judgements, achieved through attentive listening (rather than just hearing) and aural perception, and could also be achieved by informed discussion (in writing and/or through speech), analysis, evaluation, contextualisation and reflection
- comment on music heard, showing understanding through the genres, styles and traditions studied
- comment in detail on music heard, showing critical understanding across the genres, styles and traditions studied
- use acute aural perception and discrimination skills
- use appropriate technical musical vocabulary to communicate sophisticated judgements
- show understanding of the complex interdependencies between musical elements
- show understanding of the sophisticated connections between music and its context.

Musical elements

Organisation of pitch (melodically and harmonically)

- Harmonic change, cadences, for example interrupted, and melodic and harmonic devices.
- Complex chord progressions, for example the use of secondary dominant, and melodic devices, for example augmentation.

As well as the study of how melodic lines are constructed and common melodic devices, such as sequence, inversion etc. the study of the harmony in the music is an equally important feature. On a basic level this includes the repertoire and types of chords as well as their use in formulaic cadential progressions. Harmonic devices and more complex chord progressions too should be studied, such as circle of fifths, the use of the secondary dominants etc.

Tonality

- How keys are related to each other, for example circle of fifths.
- Complex and remote key relationships, for example enharmonic.

In essence, this is the key structure of the music and is often related to the music's form or structure. The relationship between keys is a vital component, such as the relative major/minor, dominant, dominant of the dominant etc. It is expected that the study of the set works will encompass complex key relationships and enharmonic change.

Structure (organisation of musical material)

- Complex structures, for example sonata form.
- Increasingly complex structures, for example fugue and through-composed music.

The knowledge of the form or structure of music is inherent in the understanding of the composition as a whole. Students will encounter complex structures in the set works such as sonata form, arch form, fugue etc. It is through the understanding of the music's structure that the organisation of melody and harmony makes sense and shows again the independence of the musical elements.

Sonority

- Combinations of vocal timbres and instrumental techniques, for example con sordino.
- Further combinations of vocal timbres and instrumental techniques, for example sul ponticello.

This includes an understanding of how sounds might be altered such as con sordini, sul ponticello, flutter tonguing etc. It also requires an understanding of how combinations of instruments and/or voices create different sonorities.

Texture

- Complex combinations of musical lines (parts), for example homophony and polyphony.
- More complex applications of these, for example fugue.

This element encompasses common textures of monophony, homophony, polyphony, heterophony and fugue. Students should also be able to comment on interesting textural features in the music they study.

Tempo, metre and rhythm (how music is organised in time)

- Metrical and rhythmic devices, for example changing metres and syncopation.
- Complex metrical and rhythmic devices, for example additive rhythm and polyrhythms.

As well as general observations regarding these features, students need to study more complex metrical and rhythmic devices, such as additive rhythms, cross rhythms and polyrhythms. Many of the more complex uses of these elements will feature in the 20th-century areas of study.

Dynamics (use of dynamics)

- Expressive devices, for example contrast and extended ranges.
- Refined control of dynamics and extreme ranges.

The expressive use of dynamics to enhance music and how this relates to the elements listed above.

The Application of knowledge of Musical Elements

These musical elements can be applied to many different types of music but may not be applicable to every single area of study or set work to the same degree or extent. The use of the musical elements above should be used to understand, as appropriate to each area of study and set work, to identify:

- how instrumentation is used in different combinations (identifying instruments and groups of instruments)
- how instrumentation is used to good effect, including playing techniques etc. associated with a particular instrument or group
- musical and melodic devices (ornamentation, ostinati, riffs, use of imitation, pedal point and sequence)
- rhythmic devices and features (syncopation, swung rhythms, dotted rhythms and triplets), and discriminate between major, minor, modal, pentatonic, chromatic tonalities
- how texture is used, including how the music exploits textural contrasts with reference to monophony, homophony, polyphony, heterophony etc.
- how harmony and chord patterns are used in the music.

Musical contexts

- The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts.
- The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.
- How music from different historical, social and cultural contexts has changed over time.

Musical language

This includes:

- reading and writing staff notation, including rhythmic notation in compound and irregular time and all key signatures
- chords and associated chord symbols including standard harmonic progressions, for example chord inversions, dominant 7th chords and extended chords, for example secondary 7ths and 9ths
- musical vocabulary and terminology related to the Areas of Study including recognition and use of appropriate musical vocabulary and terminology, for example glissando, repetition and conjunct and recognition and use of sophisticated terminology, for example portamento, and ascending minor scale.

You need to have a grasp of key stylistic features and be able to use appropriate music language and terminology in your answers. For example, you should be able to describe a repetitive melody in a classical piece as an 'ostinato' but also be able to use the correct term of 'riff' when describing the same feature in a piece of popular music.

In describing musical textures, the description of 'thick' or 'thin' is not appropriate in the description of a homophonic or polyphonic passage. Given the concentration of eighteen set works, it should be possible to ensure the correct and appropriate use of language and terminology.

The Board issues a *Music Vocabulary List* (Appendix 3 in the Specification), a copy of which will be made available to you separately. This provides a list of vocabulary and terminology that supports the learning of musical elements, context and language. This list indicates the level and scope of technical language the Board expects from students at this level. The list is not exhaustive. The words listed may appear in the question paper and you should therefore understand them.

Assessment information

- First assessment: May/June 2018.
- The assessment is 2 hours.
- The assessment is marked out of 100 marks.
- Each student will have a CD containing the extracts of music relating to the exam, and will be in control of listening to the extracts relating to each question.
- There are two sections in the examination:

Section A: 50 marks, four questions – three questions, based on extracts from the set works and one question on dictation.

You will be assessed on your ability to identify aurally the key musical features in some of the set works from different areas of study. You should understand the context within which the set works were composed and their place within the area of study as a whole. You will also be expected to express and justify opinions on the set work extracts. Questions will include short answer responses and some multiple choice questions. There will also be some dictation of pitch and rhythm in this section of the paper. The dictation will be from unfamiliar works that feature musical elements, language and contexts related to those in the set works.

Section B: 50 marks – two essays – Question 5 (20 marks) and Question 6 (30 marks).

Question 5 will be based on an unfamiliar work related to one of the set works and not taken from any of the wider listening pieces. The purpose of this question is for you to draw links from their study of the set works to the music heard as an unfamiliar extract. Audio will be provided for this question. No skeleton score will be provided for this question. Question 6 will be presented as one essay from a choice of three options, each from a different area of study. This question will ask you to evaluate music with reference to music elements, such as melody, structure and texture. No audio will be provided for this question. An illustrative excerpt of several pages of the score will be provided. However, you are expected to use their knowledge of the set work as a whole in their answer.

Wider Listening

The board suggests the following pieces of wider listening music, providing examples of music from each area of study for component 3. They are not compulsory to study.

Vocal Music

- Handel, Messiah: Surely he hath borne, And with his stripes, Hallelujah, Worthy is the Lamb and Amen
- Schubert, Selection of Lieder: Erlkönig, An die Musik, Die Forelle, and Der Leiermann (Winterreise, No. 24)
- Fanny Mendelssohn, Ihr Töne schwingt euch fröhlich (Lied zum Geburtstag des Vaters)
- Ethel Smyth, Mass in D: Gloria Verdi, Rigoletto: Act III, Nos. 11 and 12
- Wagner, Die Walküre: Siegmund and Sieglinde (Wie dir die Stirn to Wälsungen-Blut! and orchestral postlude)
- Verdi, Rigoletto: Act III, Nos. 11 and 12

Instrumental Music

- Haydn, Symphony No. 6 in D: movements 1 and 4
- Beethoven, String Quartet in C, Op. 59 No. 3: movements 3 and 4
- Cécile Chaminade, Concertino for flute and orchestra: Op. 107
- Liszt, Les Préludes
- Chopin, Ballade No.4 in F minor, Op. 52
- Amy Beach, Gaelic Symphony, Op.32: movement 1

Music for Film

- Max Steiner, King Kong
- Ennio Morricone, Once upon a time in the West
- John Williams, Schindler's List
- Debbie Wiseman, Wilde
- Hans Zimmer and Lisa Gerrard, Gladiator
- Toru Takemitsu, Black Rain

Popular Music and Jazz

- Charles Mingus, Blues and Roots
- Carole King, Tapestry
- Jay Z, Blueprint 3
- Björk, Vulnicura
- Michael Jackson, Thriller
- Bix Beiderbecke, Jazz Me Blues

Fusions

- Afro Celt Sound System, Volume 2: Release: Eireann and Riding the waves
- Villa Lobos, Bachianas Brasileiras No. 2 and No. 5
- R. Rahman, Jai ho (You are my destiny)
- Gloria Estefan, Mi Tierra
- Robert Glasper Experiment, Black Radio: Afro Blue
- Sara Tavares, Xinti

New Directions

- Karlheinz Stockhausen, Gesang der Junglinge
- Pierre Boulez, Structures: 1a
- Peter Maxwell Davies, Eight Songs for a Mad King: Nos. 6–8
- Unsuk Chin, Alice in Wonderland: The Mad Tea Party
- Olivier Messiaen, Des Canyons aux étoiles: Nos. 8 and 10
- Tansy Davies, Re-greening for a large orchestra

THE A2 COURSE IN BRIEF**The first term**

Background to composition briefs and initial work on compositions (Component 2)

Development of aural skills (Component 3)

Areas of Study 1-4 NEW WORKS (Component 3)

The second term

Areas of Study 5 & 6 NEW WORKS and revision of AS works from all AoS (Component 3)

Continue work on composition (Component 2)

Aural skills continued (Component 3)

The third term

Performance assessment recording and submission (Component 1)

Completion, recording and submission of Component 2 compositions

Consolidation of work on the set works - listening and investigating musical styles

Component 3 (Appraising) examination

NB You should, in your own time, follow a systematic programme of wider listening work following guidelines issued by the board (wider listening) and discussed during lessons. Always aim to identify your own strengths and

weaknesses in this area and devise your own exercises accordingly. As with all aspects of the course, do ALWAYS feel free to discuss any particular problems or issues with me whenever/as they arise.

Command word taxonomy

State, give, name, identify, list	Give one or more points. Recall or find factual information
Complete	Dictation questions, for example, to fill in blanks on a score
Describe	Give points which may or may not be linked When linked there will be a correct order
Explain	Give points that are linked to a justification or extension May be describing the effect something creates
Compare	Make points about the similarities and differences Make relative judgements
Discuss	Identify the issue/situation/problem/argument that is being assessed within the question Explore all aspects of an issue/situation/problem/argument Investigate the issue/situation/problem/argument by reasoning or argument
Analyse	Examine, dissect musical elements in detail Focus on individual musical elements and how they combine to create an effect/achieve a purpose
Evaluate	Make judgements against parameters Draw conclusions

BOOKS

The College will issue with some text books, study guides, revision guides and scores some of which you may be asked to pay for and will then be yours to keep.

The following books will be useful reference and study aids for the course and for your general musical development. They will also constitute a part of a core library that you will need if you continue to study music in any form after 'A' level. **You should obtain your own copies of these as soon as possible.**

The Board recommends these first TWO publications in support of the lists of Musical Vocabulary they issues

D M Randel *The Harvard Dictionary of Music* (4th edition), (Harvard University Press, 2003)

D. Bowman *The Rhinegold Dictionary of Music in Sound* (Rhinegold Education, 2002).

Also useful

J P Burkholder, D J Grout and C V Palisca, *A History of Western Music*. (London, Dent and Sons) 9th edition.

A Riemenschneider, *371 Harmonised Chorales and 69 Chorale Melodies with Figured Bass by Johann Sebastian Bach*, (New York, G Schirmer).

R O Morris, *Figured Harmony at the Keyboard*, (Oxford, OUP), 2 parts.

MUSIC DEPARTMENT STAFF

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NOTES