



**Key Stage: 5**

**Subject: Music**

**Aims of the subject:**

The Edexcel Advanced GCE in Music is a stimulating and enriching course. As with GCSE, students will experience the three key areas of performance, composition and appraisal. 60% of the course is based on practical controlled assessment, much of which is internally marked; the remaining 40% is based on a written examination at the end of each year which focuses on a series of set works from a variety of musical styles, genres and cultures.

The full GCE course is excellent preparation for higher education courses in music, but is equally valuable for non-specialists as a second or third area of study. The AS units alone offer a broad and satisfying experience for those who want to conclude their musical studies at this point. For those wishing to develop their skills further, the full A level qualification can lead to a wide range of careers in performance, composition, primary and secondary teaching, music therapy, publishing, promotion and marketing, journalism, and many other areas associated with the music industry.

Throughout the course you will develop skills as a performer (leading to a recital at the end of each year) and composer (composing to a brief and technical studies). Listening skills are focused on through the study of familiar and unfamiliar music, and understanding how it works.

**A-Level Examination Board:** Edexcel

<b>Course</b>	<b>What will I study?</b>	<b>Assessment</b>
AS Music	<p><b>Half term 1</b></p> <ul style="list-style-type: none"> <li>- Music theory basics</li> <li>- Harmonic analysis</li> <li>- Simple chorale harmonisation</li> <li>- Music history basics</li> <li>- Vocal set works analysis</li> <li>- Compositional techniques</li> <li>- Performance requirements</li> <li>- Aural skills</li> </ul>	<ul style="list-style-type: none"> <li>Analysis tasks</li> <li>Harmonisation tasks</li> <li>Exam-style essays</li> <li>Performance assessment 1</li> <li>Aural tests</li> <li>Synoptic mock paper</li> </ul>

Course	What will I study?	Assessment
AS Music [cont'd]	<b>Half term 2</b> - Instrumental set works analysis - Initial planning for Unit 2 composition - Controlled assessment time for Unit 2 composition - Aural skills - Performance skills	Exam-style essays  On-going controlled assessment Aural tests Performance assessment 2 Synoptic mock paper
	<b>Half term 3</b> - Writing comparison essays - Controlled assessment time for Unit 2 composition  - The Unit 2 sleeve note - Examination technique Aural skills	Exam-style essays On-going controlled assessment Draft composition Draft sleeve note Timed essays Aural tests
	<b>Half term 4</b> - Chorale harmonisation - Unseen analysis - Controlled assessment time for Unit 2 composition  - Aural skills - Examination technique - Performance skills	Harmonisation tasks Analysis tasks On-going controlled assessment <b>Final Unit 2 composition due</b> Aural tests Practice papers <b>Unit 1 recitals</b>
	<b>Half term 5</b> - Revision for the Unit 3 examination	Mock papers <b>Unit 3 examination</b>

Course	What will I study?	Assessment
AS Music [cont'd]	<p><b>Half term 6</b>  <b>The Ripley Music Analysis Prize</b> – independent research project, based on an analysis of a work by one of the A2 set works composers, judged by a leading musicologist.</p> <ul style="list-style-type: none"> <li>- Musical analysis</li> <li>- Independent research</li> <li>- Extended writing</li> <li>- Formal, academic style</li> <li>- Citations and MHRA referencing</li> </ul>	Extended essay and presentation.
A2 Music	<p><b>Half term 1</b></p> <ul style="list-style-type: none"> <li>- Harmonic analysis</li> <li>- Harmonising cadences and identifying modulations</li> <li>- Identifying dates/composers through listening</li> <li>- Set works analysis</li> <li>- Performance requirements</li> <li>- Aural skills</li> <li>- Exam technique</li> </ul>	Analysis tasks Harmonisation tasks Exam-style listening tests Exam-style essays Performance assessment 1 Aural tests Synoptic mock paper
	<p><b>Half term 2</b></p> <ul style="list-style-type: none"> <li>- Extended chorale harmonisation</li> <li>- Identifying dates/composers through listening</li> <li>- Set works analysis</li> <li>- Performance skills</li> <li>- Aural skills</li> <li>- Exam technique</li> </ul>	Harmonisation tasks Exam-style listening tests Exam-style essays Performance assessment 2 Aural tests Synoptic mock paper
	<p><b>Half term 3</b></p> <ul style="list-style-type: none"> <li>- Figured bass</li> <li>- Two-part baroque counterpoint</li> <li>- Extended essays (36-mark comparison questions)</li> <li>- Identifying dates/composers through listening</li> <li>- Aural skills</li> <li>- Exam technique</li> </ul>	Analysis and harmonisation tasks Counterpoint tasks Exam-style essays Exam-style listening tests Aural tests Synoptic mock paper

<b>Course</b>	<b>What will I study?</b>	<b>Assessment</b>
A2 Music [cont'd]	<b>Half term 4</b> - Pop song composition - Practice listening questions - Aural skills - Examination technique - Extended essays (36-mark comparison questions) - Performance skills	Technical composition tasks Exam-style questions Aural tests Synoptic mock paper Exam-style essays <b>Unit 1 recitals</b>
	<b>Half term 5</b> - Revision for the Unit 6 examination - Unit 2 technical composition exam (four hours controlled test)	Mock papers <b>Four hours controlled test</b>
	<b>Half term 6</b> - Revision for the Unit 6 examination	Mock papers <b>Unit 6 examination</b>

### **Enrichment opportunities**

Department ensembles: Upper school choir; auditioned chapel choir; theory group; orchestra; concert band; brass group.

VI form house band/small ensembles.

Peripatetic lessons: One-to-one tuition is available in school [speak to Mr Gillthorpe or Miss Burtonwood].

## **Suggestions for wider reading**

### **- Units 1 and 3: Performance**

John Rink, *Musical Performance: A Guide to Understanding* (Cambridge University Press, 2002)

### **- Unit 2: Composition**

Samuel Adler, *The study of orchestration* (Norton, 2002)

### **- Units 3 and 6: Listening and analysis**

BBC Music magazine

Darren Henley and Sam Jackson, *50 moments that rocked the classical music world* (Elliot and Thompson, 2014)

Nicholas Cook, *A Guide to Musical Analysis* (Oxford University Press, 1994)

William E. Caplin, *Classical Form, A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: OUP, 1998)

Nicholas Cook, *Music: A Very Short Introduction* (Oxford University Press, 2000)

### **- Unit 4: Technical composition**

Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 3rd edition (Wadsworth Publishing Co., 2002)

*Continuo playing according to Handel*, ed. David Ledbetter (Clarendon Press, 1990)

R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (Oxford University Press, 1931)

Anna Butterworth, *Stylistic harmony* (Oxford University Press, 1994)