

## Overview of the specification

This specification is divided into three components. Learners must choose **either** Option A in Components 1 and 2, **or** Option B in both Components 1 and 2.

### Component 1: Performing – Options A or B

Non-exam assessment: externally assessed by a visiting examiner.

Option A (35%) Total performance duration: 10–12 minutes

Option B (25%) Total performance duration: 6–8 minutes

#### Option A: (35%)

A performance consisting of a minimum of **three** pieces. At least one of the pieces should be as a soloist. The other pieces may be 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: (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 – Options A or B

Non-exam assessment: externally assessed by WJEC Eduqas.

Option A (25%) Total duration of compositions: 8 – 10 minutes

Option B (35%) Total duration of compositions: 4 – 6 minutes

#### Option A: (25%)

**Two** compositions. One must reflect the musical techniques and conventions of the Western Classical Tradition, and be in response to a brief set by WJEC Eduqas. Learners will have a choice of four briefs, which will be 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 (35%)

**Three** compositions. One must reflect the musical techniques and conventions of the Western Classical Tradition, and be in response to a brief set by WJEC Eduqas. Learners will have a choice of four briefs, which will be 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 a different area of study (i.e. not the Western Classical Tradition), and the third composition is a free composition.

### Component 3: Appraising

Written examination: 2 hours 15 minutes approximately

40% of qualification

The written examination focuses on three areas of study.

**Area of study A:** The Western Classical Tradition covering *The Development of the Symphony*, 1750 – 1900.

Learners should choose one of the following set works for detailed analysis, and the other for general study:

**Either:**

*Symphony No.104 in D major, 'London'* by Haydn

**Or:**

*Symphony No.4 in A major, 'Italian'* by Mendelssohn

The second area of study should be selected from:

**Area of study B:** Rock and Pop (1960-2000)

**Area of study C:** Musical Theatre (Rodgers, Bernstein, Sondheim Schonberg, Lloyd Webber and Schwartz)

**Area of study D:** Jazz (1920-1960)

The third area of study should be selected from:

**Either,**

**Area of study E:** Into the 20<sup>th</sup> Century, which includes 2 set works –

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

**Or,**

**Area of study F:** Into the 21<sup>st</sup> Century, which includes two set works –

- *Asyla*, Movement 3, *Ecstasio* by Thomas Adès
- *String Quartet No.2 (Opus California)* Movements 1, *Boardwalk* and 4, *Natural Bridges* by Sally Beamish

## Component 1: Performing

### Changes to the specification for delivery from 2016

#### Component 1: Performing Options A and B

(non-examination assessment / visiting examiner)

- The title of the unit has changed to **Component 1**.
- This component is now described as non-exam assessment.
- In Option A, Component 1 is marked out of **108 marks** and is now worth 35% of the A Level qualification. Performances should last no longer than **12** minutes in total and **two** pieces must reflect two **different** areas of study. Learners must perform 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. This is the extended performance option at A level. Note: it has a shorter time requirement than the previous specification.
- In Option B, Component 1 is marked out of **72 marks** and is now worth 25% of the A Level qualification. Performances should last no longer than **8** minutes in total and **one** piece must reflect an area of study. Learners must perform a **minimum of two** pieces, **either** as a soloist, **or** as part of an ensemble, **or** a combination of both. This also has a shorter time requirement than the comparable option in the previous specification.
- The assessment criteria and guidance have been changed and updated. See APPENDIX A (page 30 – 34 of the specification).
- The total mark out of **36 must be** arrived at following careful consideration of the assessment grid (refer to the specification, page 30-31). Note that 'bands' have been designed to assist the marking process, which help identify individual levels of achievement.
- The A Level performing standard is broadly equivalent to **Grade 6**, and the raw mark awarded for each piece must be adjusted according to the difficulty of the piece (see 'Table of adjustments' – page 32).
- **PENALTIES:** The total performance time for each option must be strictly adhered to i.e. at least 10 minutes for option A, or at least 6 minutes for option B. A performance of less than the minimum time will **not** be considered for assessment, and a **mark of 0 will be awarded.**
- Arrangements for non-exam assessment of Performing can now be found on pages 25 – 26 of the specification.

## 1. Standards

At A Level, the standard level is set at **Grade 6**. Below Grade 6 (i.e. Grade 5) is classed as **Lower than Standard**. Please note also that there is also a further reduction of marks if a piece is Grade 4 or below. Above Grade 6 is classed as **Higher than Standard**. This makes a difference in terms of the final assessment (please see page 32 of the specification).

Learners must choose pieces that are commensurate with their ability, as an unconvincing performance of a technically demanding piece can be counter-productive and often result in lower marks. They must be encouraged to play pieces that will ensure they gain as many marks as possible; this may not necessarily be the pieces they are currently studying.

Deciding to perform a piece that they are currently preparing for an ABRSM examination (for example) may not always be the best plan. New pieces such as this always provide additional challenge – and as they are preparing for this exam anyway, it may feel like the sensible thing to do. In reality, it is not always the best ploy. They would be in a stronger position playing a piece that has been well mastered. However, this must be considered alongside the relevant assessment criteria: performing an overly simple piece may well offer ‘limited’ challenge for the learner and this, by outcome, would be allocated in a lower banding of assessment.

Remember: it is more beneficial to perform a less demanding piece that the learner feels comfortable with, and can perform with confidence.

After each piece has been marked by the examiner, the standard and difficulty level will be taken into account and adjusted using the scaling table in Appendix A (page 32). The visiting examiners often comment in their final report that occasionally learners need to give more careful consideration to their choice of programme as some are over-ambitious. This ‘challenge’ often results in a less than fluent performance, with inaccuracies and inconsistencies in the delivery.

In the best interests of the learners, therefore, it is crucial that learners plan their recital programme carefully, planning well in advance so that they are fully prepared, rehearsed and confident. This also ensures that any amendments to their programme (if necessary) can be made sooner rather than later.

If a chosen piece is on a graded music exam syllabus, then the level should be checked on that particular examination board’s website (for example, Trinity, ABRSM etc).

WJEC Eduqas is currently preparing a list, and this will be available on the website at a later date.

If a learner chooses to perform a piece not on any graded list, then it is a good idea for the centre to suggest an approximate standard. The examiner will then consider the level and standard of difficulty and use their professional judgement to make a decision.

## 1. Ensembles

Gauging the standard of an ensemble piece is not always straightforward, as these details are not so freely available.

For rock guitarists, and drummers, it is advisable that Rockschool pieces are used (available for lead, bass and drums at Grade 5 and 8). It is also worth taking a look at the ensemble pieces on the ABRSM syllabus, where the PRIMARY standard is equivalent to Grades 4 – 5, and the INTERMEDIATE standard is equivalent to Grades 6 – 7.

\*Remember, if the content is judged at being of Grade 4/5 standard, the overall Level of Difficulty will be adjusted downwards. At Grade 7 or above, it will be adjusted upwards. (Refer to the specification, page 32).

Where no grade is available for the ensemble piece, centres should suggest a standard (**bearing in mind the part that is being played or sung by the learner**). Again, examiners reserve the right to make a professional individual judgement, basing their decision on the content as presented.

Please note, however, that any instrument for which there is no graded music examination is classed as a non-standard or unusual instrument. In this case, teachers should contact the WJEC Eduqas for advice **at least two weeks** in advance of the assessment. This is to ensure that the examiner can become familiar with the repertoire and the technical and performance demands of the instrument.

Care is needed when choosing ensemble repertoire to ensure that the individual parts are at the required standard. Some examiners have commented on the need for this, and warn against the **doubling of parts** and the **over-abundance of unison**. Please refer to the specification on page 10 which clearly states that learners need to perform a “**significant individual part which is not doubled**”.

Many teachers are inventive at finding ensembles which suit their learners, some composing or arranging music to suit their particular needs. This is excellent practice (to be encouraged), though teachers must always bear in mind the content of the music and the standards of difficulty. In these instances, and in the case where a learner may choose to perform their own compositions, it is very important that the music enables the learner to demonstrate their highest performing skills, and show them at their best.

The maximum number for an ensemble group is **eight**. The minimum is two – and this does not include an accompanist. Lieder accompaniment – or similar skill - is acceptable as an ensemble when the learner **is the accompanist**. It is **not** acceptable for the soloist. For example, it is possible that a flute player could be examined as a soloist when accompanied by the piano, but it is not credible that the same scenario i.e. flute plus piano would be acceptable as a group piece for the flute.

Finally – ensembles must not be conducted.

## 1. Solo performance

It is advised that **solo performers** perform with an accompanist. Performing unaccompanied instrumental and vocal music is extremely difficult and demanding both in terms of technical competence and interpretation. Unaccompanied performances should always be approached with caution. That it is not to imply that unaccompanied pieces are unacceptable: but, unless the learner is exceptionally good, an unaccompanied piece can be quite difficult to perform, particularly if the learner is nervous on the day. This clearly applies to both single-line instrumentalists and singers.

It is recommended that competent accompanists be used in the assessment and the preparation of performances. It is vital that the learner is comfortable with their accompanist and that ample time has been allocated to rehearse as the balance needs to be carefully considered. Alternatively, it is possible to use a suitable backing track, and these are to be encouraged particularly with more modern, upbeat pieces chosen by learners (such as from the Rockschooll repertoire). Again, the issue of balance needs to be carefully addressed when using backing tracks, with sound levels having been carefully tested and put in place prior to the examination.

## 1. Performing on more than one instrument

Please note: there is no benefit to performing in a variety of ways. If a learner is of equal standard on two or more instruments, then they are free to choose their preference, or indeed play on both. However, most learners are stronger on one instrument (or voice), and it is worth reminding them that there are no additional marks given for versatility. It may well be that they perform more confidently on one instrument than another, even if they are on a lower grade. The teacher is in the best position to advise on this, and where applicable, learners should be encouraged to specialise on one instrument if they demonstrate more advanced control and musical awareness on that instrument. If a learner is equally good on two instruments, then they may choose to perform on each.

Some learners choose to accompany themselves while singing, on guitar or piano. This is recognised as a challenging skill, but the **recognition of exact standard again depends on the actual musical content** of the music.

## Links to areas of study

Remember to check that one of the performances presented by learners is linked to one of the areas of study. For A Level music, they have six areas of study to choose from:

A: Western Classical Tradition

B: Rock and Pop

C: Musical Theatre

D: Jazz

E: Into the 20<sup>th</sup> Century

F: Into the 21<sup>st</sup> Century

The link is intended to be very general. For example, the Western Classical Tradition is specifically linked to *The Development of the Symphony* – and it is highly unlikely that this will be a plausible link. Therefore, learners can link **any** piece from The Baroque, Classical or Romantic eras with this area of study.

The same advice applies to the remaining options. The main thing to remember here is that learners are not obliged to select the same area of study that they have chosen to study in class.

For example – the class may have studied 'Jazz' but a competent singer could link to 'Musical Theatre'.

## 1. Timings

It is important that teachers and learners check that the total performance time reaches the minimum time requirement i.e. 10 minutes for option A, and 6 minutes for option B. If this requirement is not reached – *a mark of 0 will be awarded*. Learners should also ensure that they do not exceed the maximum limit for performance which is 12 minutes for option A and 8 minutes for option B.

Generally, the examiners will be looking at the running time of the chosen repertoire in the recital – but an overly long introduction / accompaniment passage, or extensive time taken in between performing the pieces will **not** be included in the total time allocation.

For clarification – if the recital takes place in front of an invited audience – any time taken up by applause will also not be taken into consideration.

## A few days before.....

- Download all necessary forms (i.e. Component 1 forms) from the Eduqas website. These need to be completed with all the necessary details. It is perfectly acceptable for the learners to fill these in, but always a good idea to check them afterwards. Examiners advise double-checking these, as they sometimes contain unintentional inaccuracies. The following details need to be included:
  - centre names and numbers
  - candidate names and numbers
  - list of repertoire to be played
  - grades for each piece
  - information regarding the link to an area of study
  
- Prepare a running order for the day. It is actually a good idea to prepare two of these – one for the learners, and one for the examiner. The information for the examiner needs to include a proposed order of learners, with suggested timings. (The examiner will always be flexible should the unexpected occur – for whatever reason.). However, it is important to remember that they are usually working to quite tight deadlines and may well need to go to another centre that day. When planning the examination timetable, you should allow 12 minutes per candidate. In some situations it is important to allow a few more minutes for setting up.

The teacher and learners also need to have their own running order. This should allow for a sufficiently early arrival, tuning/warming up procedures, ensuring that all group members are available and prepared in sufficient time. It is a good idea to give a copy of this running order to everyone involved in the examination (including people not taking the examination, such as accompanists and group members helping out).

In the case of large numbers - please build comfort breaks for the examiners into your timetables.

- Check the photocopies and leadsheets. These should be collated for each learner, and clearly labelled with the centre and learner examination numbers. Please check that the music provided accurately reflects the performance being given, especially if down-loading tab from the internet. Furthermore, mark clearly any repeats or cuts on copies (particularly tab) – and ensure that the leadsheets are sufficiently and correctly detailed. This is very important when **'accuracy'** is being assessed.

## Suggested resources

### Textbooks:

<i>Author</i>	<i>Year of Publication</i>	<i>Title</i>
John Rink	2002	Musical Performance: A Guide to Understanding ISBN 978-0521788625
Jonathan Dunsby	1995	Performing Music Shared Concerns ISBN 978-0198166429

### Websites

<i>Web Address</i>	<i>Description</i>
<a href="http://www.abrsm.org/resources/theseMusicExams0607.pdf">www.abrsm.org/resources/theseMusicExams0607.pdf</a>	ABRSM guide to practical music examinations
<a href="http://us.abrsm.org/en/exam-support/performing-tips">http://us.abrsm.org/en/exam-support/performing-tips</a>	Tips on how to practise
<a href="http://www.expertvillage.com/videos/voice-lessons-vocal-performance.htm">www.expertvillage.com/videos/voice-lessons-vocal-performance.htm</a>	Tips on vocal performing

### Film and video that may be of interest:

<i>Title</i>	<i>Description</i>
The Ultimate Practice Guide for Vocalists DVD	A DVD assisting vocal learners in how to practise
Developing your Voice for Performance	A DVD that assists learners in developing good vocal technique

## Component 2: Composing

### Changes to the specification for delivery from 2016

#### Component 2: Composing (Non-exam assessment – Options A and B)

- The title of the unit has changed to **Component 2**.
- This component is now described as **non-examination assessment**.
- In option A, Component 2 is marked out of **72** and is worth 25% of the A Level qualification. Learners submit **two** compositions, each of which is marked out of **36**. One composition must be written in the style of the Western Classical Tradition, and completed in response to a brief set by WJEC Eduqas. The brief is released at the start of the academic year in which the assessment will be taken. There will be a choice of four briefs. The second is a free composition, for which the learner sets their own brief. The compositions (in total) **must have a duration of between 4 and 6 minutes**.
- In option B, Component 2 is marked out of **108** and is worth 35% of the A level qualification. Learners submit **three** compositions, each of which is marked out of **36**. One composition must be in the style of the Western Classical Tradition, and completed in response to a brief set by WJEC Eduqas. The brief is released at the start of the academic year in which the assessment will be taken. There will be a choice of four briefs. The second composition must be linked to a different area of study, and the third is a free composition. For both these compositions, learners must set their own briefs. The compositions (in total) **must have a duration of between 8 and 10 minutes**.
- The expected time requirement for both options A and B is **less than in the previous specification**. It is unlikely that compositions under the minimum time will be sufficiently developed to access the higher mark bands. However, when the whole submission is under the required minimum time limit, marks will be deducted according to the **table of penalties** on page 27.
- The assessment criteria have been updated, and are different to the previous specification. See **Appendix B** on pages 35 -36 of the specification. Learners gain marks for **creating musical ideas, developing musical ideas and technical and expressive control of musical elements**. As with Component 1, 'bands' have been designed to assist the marking process. These help identify individual levels of achievement.

## Composition 1: Writing a composition in the Western Classical Tradition

This required 'style' composition within Component 2 is designed to encourage learners to familiarise themselves with the stylistic and compositional features of the Western Classical Tradition. Learners must compose a composition which reflects the musical language, techniques and conventions associated with this era, in response to a brief set by WJEC Eduqas. **Specific guidance may be located on page 37 of the A Level specification.**

### The brief

Four briefs will be set so that learners will be able to choose the one they prefer and is best suited to them. The briefs will always contain details of the occasion or audience, along with any additional musical information that may be necessary. The outcome must be styled in the Western Classical Tradition (i.e. Baroque, Classical and Romantic). The exemplar briefs have been included in the Specimen Assessment Materials, but included here for further reference:

1. **Set the following words to music for a Christmas concert.**

*Gloria in excelsis deo*

You may wish to add additional words to the specified text.

2. **Compose an instrumental piece demonstrating aspects of imitation for a chamber concert.** You may compose for a solo instrument, with or without accompaniment, or for a small ensemble.
3. **Compose a piece in rondo form for a local classical radio station.** You may compose for any appropriate combination of instruments or voices.
4. **Compose incidental music for a 19<sup>th</sup> century play in a local theatre.** This is an instrumental composition for inclusion in a play, and not a vocal piece for a musical or opera.

Note that the briefs are, intentionally, very general. No brief will stipulate specific instrumentation, so learners are advised to write for instruments with which they are initially familiar. The stylistic outcome is of the utmost consideration, so to present unsuitable musical material, or add a rock drum beat to an otherwise acceptable piece would render the stylistic outcome as inappropriate. Any outcome which clearly feels too modern or uses modernistic techniques will be deemed an unsuitable response.

In cases such as this, where a learner does not respond to a brief set by the WJEC Eduqas demonstrating clear musical aspects of the Western Classical style, the composition will be awarded 0.

**Please note:** this penalty will not be incurred by learners who have attempted to respond to the brief, but have had limited success.

It is **not** the intention that learners should produce pastiche compositions in the style of a particular composer, and there is **no** set requirement for compositions such as:

- 1 a Bach chorale
- 2 a two part invention
- 3 a Corelli trio sonata
- 4 a Schubert song
- 5 a Mozart piano piece
- 6 a Haydn string quartet

Of course, such a composition may be submitted if it is so wished. If this is the case, however, then theoretical rules associated with such a style will be implemented, and the composition will be assessed accordingly (e.g. the 'rules' of a Bach chorale or Haydn string quartet would apply). For this reason, it is better not to specify a particular composer's style in the candidate log.

The intention is rather that learners learn from such composers, and further improve their overall musical understanding and technical control of the musical elements. Through the study of their chosen set works, learners are required to **identify relevant compositional devices and techniques which then maybe incorporated and developed in their own compositions to produce a consistent result within a clearly recognised tonal idiom.**

All learners are well advised to familiarise themselves with **any** compositional devices and techniques they may encounter through their studies in Component 3, and use these as starting points for their individual and creative presentation and development of musical ideas in Component 2.

The list of possibilities is long. Further information is outlined in the specification, and particular musical ingredients relevant to the Western Classical Tradition have been identified on pages 11 and 12. Of course, these have been suggested as with the learning focus in mind i.e. *'The Development of the Symphony'* (1750 – 1830). For composition work, learners are invited to present any type of appropriate piece, written for any type of ensemble. Over previous years, learners have presented excellent compositions in a variety of styles, with their individual ideas demonstrating first class understanding. For example, if they are pianists and prefer Romantic music, then that could be their influence.

Some previous examples of good practice have included trio sonatas in Baroque style, string quartets (usually in classical styling, but occasionally with an individual style which exemplified true WCT awareness), Romantic piano music, art song, sonatas, programmatic pieces etc

It may be useful to give consideration to the following suggestions:

Structure	Devices /Development of Ideas	Tonality /Harmony
Binary form Ternary form Ritornello form Ostinato Ground Bass Da capo form Strophic form Rondo form Sonata Form	Melodic balance and phrasing Imitation Sequence Rhythmic variety Syncopation Call and response Pedal notes Layered musical ideas Countermelodies Contrast of ideas Textural variety Expansion of material Motivic development Accompaniment styles Scalic movement Arpeggiac figuration	Major keys Minor keys Diatonic harmonies Chords and their inversions Dominant sevenths Modulation to the dominant Modulation to the relative minor Cadential progressions Cycle of 5ths Harmonic rhythm Passing notes Auxiliary notes Essential /unessential notes

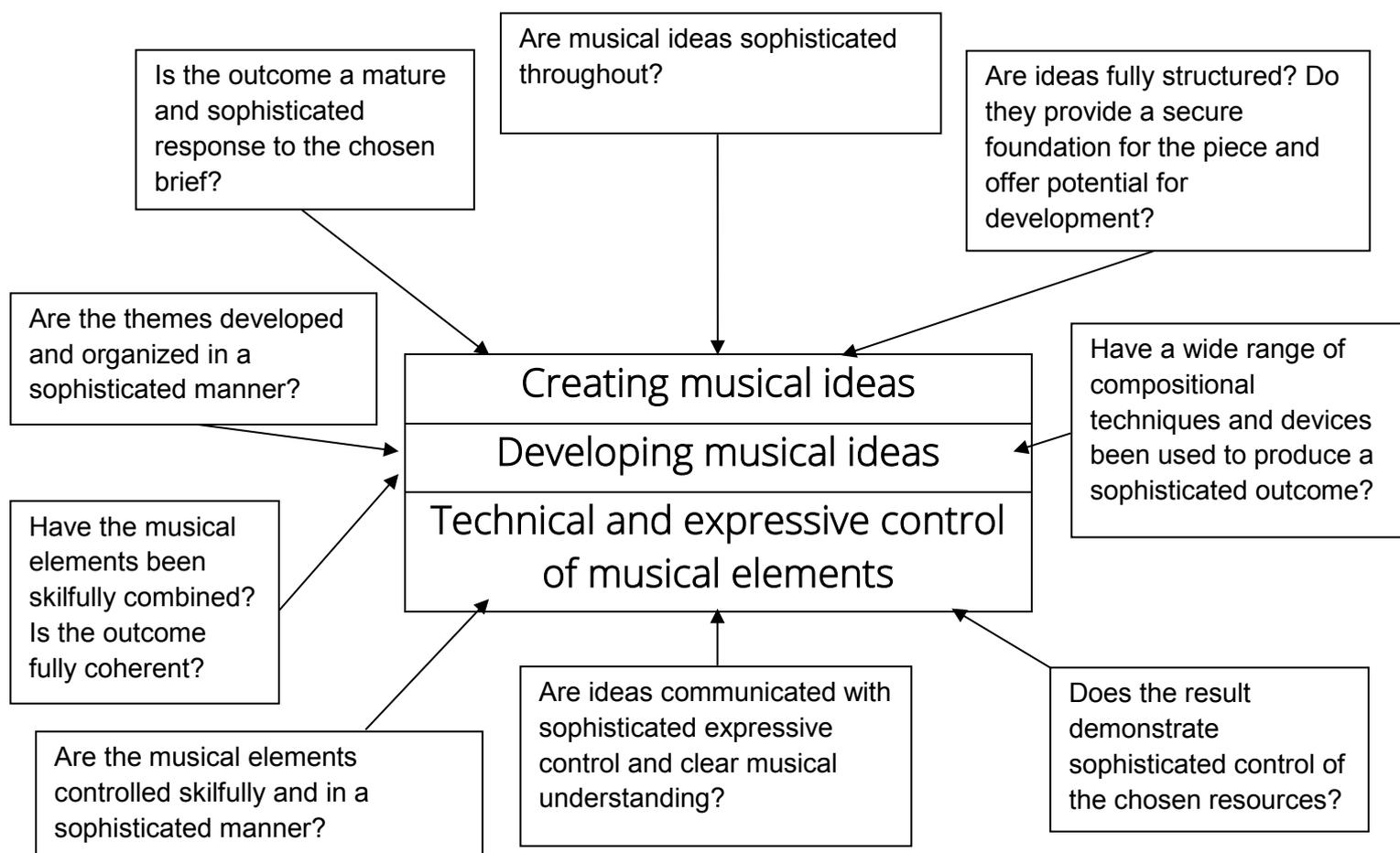
The learners therefore face the challenge of composing a piece which utilises devices and techniques from the Western Classical Tradition, and set within a tonal idiom. Clearly, these devices and techniques must to be identified, and learners need to realise, understand and then apply the knowledge to their composition.

Learners need to re-visit basic knowledge and build on musical understanding to fully equip themselves for this task. Through familiarisation with music from The Western Classical Tradition and the ongoing study of the chosen set works, learners will soon appreciate the underlying aspects of this style.

A crucial consideration is the fact that the composition must satisfy the examination assessment criteria. As stated in the specification, this is divided into three areas:

Creating Musical Ideas	Developing Musical Ideas	Technical and expressive control of the musical elements
<p>This includes:</p> <ul style="list-style-type: none"> <li>- the initial content and potential of ideas</li> <li>- presentation and structure of ideas</li> <li>- the effectiveness of the response to the given brief</li> </ul>	<p>This includes:</p> <ul style="list-style-type: none"> <li>- development and organisation of the thematic material</li> <li>- the range and use of compositional techniques</li> <li>- the combination of musical elements to produce a coherent result</li> </ul>	<p>This includes:</p> <ul style="list-style-type: none"> <li>- use and technical control of musical elements</li> <li>- the communication of ideas showing musical understanding</li> <li>- control of the instruments /voices and technology</li> </ul>

The completed portfolio will be judged on the examination criteria as set down in the specification (refer to Appendix B, page 35 / 36)



For the learner: Starter activities (C):

- a) Having finalised a section of melody, decide on suitable harmonic support and sketch a simple chordal harmonisation.
- b) Devise a basic accompanying pattern using one of the other harmonic phrases as a base.
- c) Construct a melody above this accompanying pattern. Use an appropriate contrast of rhythmic patterns.
- d) Develop a bass ostinato line that fits into the third harmonic phrase.
- e) Choose one of the chords. Decorate / manipulate in different ways.

### For the learner:

- Create a draft plan of the piece by deciding on the overall structure.
- Estimate how long it should take to complete the overall task; set achievable targets for each section.
- Brainstorm ideas that could be used in the composition.
- Within each section of the structure, identify the main themes/devices /techniques that will be used.
- Decide how to get from one section to another; remember the importance of perfect cadences for marking out important structural divisions.
- Plan contrasting sections carefully.
- Decide on the instrumentation, and find out about writing for these types of instruments.

## Presenting the Initial Ideas

### For the learner:

Choosing from the ideas in the composition 'sketch book' - compose the first section.

According to the chosen structure, other sections may be now composed in the same way.

## Developing Musical Ideas

One of the main weaknesses often noted by examiners is the over-dependence on basic repetition in many learners' compositions. To ensure, therefore, that credit is given for 'the development of musical ideas', learners must consider a variety of ways in which their initial musical material can be varied and manipulated. The learners should identify motifs and patterns for development, be decisive, and avoid random note-placing at all costs.

## Composing tools

Through extended practical activities associated with their appreciation, analyses and listening, learners should establish and identify the ‘composing tools’ at their disposal. A good place to start is to establish what devices and techniques are associated with the various styles and schools. Teachers may decide to teach composition by example through existing models, but it is also possible to utilise and combine devices and ideas from a number of different genres. The learner needs to ensure that the resulting composition is coherent and shows a strong overall awareness of style. Indeed, this could be their own personal style.

Let’s take a look at some useful identifying musical characteristics of the main styles. Note that there are common features.

Styles	Compositional Features / Devices
<p><b>Impressionism</b></p> <p>Listen to works by:</p> <p><b>Debussy</b></p> <p><b>Ravel</b></p> <p><b>Delius</b></p>	<ul style="list-style-type: none"> <li>➤ use of non-diatonic scales (e.g. whole tone, chromatic, modal)</li> <li>➤ parallel chords</li> <li>➤ 7th, 9th and 11th chords</li> <li>➤ open 5ths and 4ths</li> <li>➤ unresolved dissonances</li> <li>➤ complex rhythms and cross rhythms to blur the metrical lines</li> <li>➤ use of free rhythm and tempo changes</li> <li>➤ contrasting rhythms</li> <li>➤ alternating dynamics</li> <li>➤ subtle syncopation and hemiolas</li> <li>➤ vague and hazy outlines of melody</li> <li>➤ at times, an ‘improvisatory’ feel to the music</li> <li>➤ colourful and rich orchestration (e.g sometimes pp by the whole orchestra)</li> <li>➤ exploitation of timbral effects (e.g. glissandi, mutes, pizzicato, harmonics, use of the sustaining pedal in piano pieces), and inclusion of more unusual instruments (e.g. celesta, glockenspiel, castanets)</li> <li>➤ small-scale programmatic forms</li> <li>➤ use of forms evolving from a single unit or musical idea</li> <li>➤ tendency to write music in short phrases</li> <li>➤ manipulation of small ‘blocks’ and patterns</li> <li>➤ use of contrary and similar motion to enhance timbral effects</li> <li>➤ use of infinitely varied repetition and associated devices to transform the themes</li> <li>➤ textural contrasts to produce highly atmospheric and evocative results</li> <li>➤ inspired by native folk traditions and exotic music</li> </ul>

Styles	Compositional Features / Devices
<p>Rock / Pop</p> <p>Listen to any works from the Beatles to present day: e.g.</p> <p>The Who</p> <p>Frank Zappa</p> <p>Bruce Springsteen</p> <p>Nirvana</p> <p>Oasis</p> <p>Queen</p>	<p><u>ROCK</u></p> <ul style="list-style-type: none"> <li>➤ catchy motifs</li> <li>➤ hard-driving beats</li> <li>➤ lead singer</li> <li>➤ backing vocals</li> <li>➤ unison or part-singing</li> <li>➤ strong rhythm section</li> <li>➤ sometimes guitar and kit based</li> <li>➤ use of synthesizers</li> <li>➤ use of riffs</li> <li>➤ strong, distinctive bass lines</li> <li>➤ for the most part, clearly defined structures</li> <li>➤ use of lyrics</li> <li>➤ additional sections/devices (e.g. riff / hook, intro, outro, bridge, instrumental, modulation etc)</li> <li>➤ mainly consonant harmonies but also use of higher dischords and chromatic work</li> <li>➤ Blues influences</li> <li>➤ some rock styles are aggressive and fast</li> <li>➤ progressive pieces include elements of classical, jazz and world music</li> </ul>
<p>Any favourite groups</p>	<p><u>POP</u></p> <ul style="list-style-type: none"> <li>➤ a lighter alternative to rock</li> <li>➤ the standard format is a song</li> <li>➤ instrumentation ranges from an orchestra to a cappella material</li> <li>➤ typical instruments are lead guitar, bass guitar, synthesizers, keyboard, drum machine, sequencer, sampler + vocals</li> <li>➤ marked by a consistent and noticeable rhythmic element</li> <li>➤ focus on catchy melodies and hooks</li> <li>➤ use of a chorus that contrasts with the verse</li> <li>➤ lyrics often about love, relationships and life experiences</li> <li>➤ conventional structures (e.g. verse-chorus; 32 bar form etc)</li> </ul>

However, others will choose according to personal interest, or maybe follow initial teacher-led projects.

Popular projects of choice for the free composition include film music, and as learners are clearly interested in the genre, they do their research...and the results are often excellent, really imaginative and showing first class musical understanding.

Bearing in mind that the composition needs to demonstrate creativity and development of musical ideas, there are some popular choices of style and structure that do not obviously offer this opportunity. In terms of their styling – there are limitations.

For example, both **strophic form**, and **minimalism** have limitations in terms of ‘developing’ ideas. It would be in the learners’ best interests to choose ‘aspects’ of such influences and use them imaginatively. This could involve adding extra sections to include contrasts, increased textural variety, and thoughtful manipulation and extension of ideas. **Blues** compositions are often over-dependent on existing patterns and basic repetition. Theme and Variation structures often rely on a set chordal progression throughout, which is not sufficient. The same is often true of Ground Bass compositions.

Whatever the chosen style, please be advised that it **must** offer opportunity for the learner to achieve the full range of assessment criteria. This is a real opportunity for the learner to be imaginative and creative.

Specific guidance for composing for areas of study B,C,D, E and F may be located on pages 38 – 41 of the A Level specification.

## Timings

The minimum time requirements for the portfolio are 4 minutes in Option A, and 8 minutes in Option B. As all compositions are assessed individually, but to the same criteria, it would be best for learners to aim for each composition to be of an equal length, though the content is clearly what is important. Each piece needs to be long enough to demonstrate sufficient development and control of ideas. It is unlikely that shorter compositions will be sufficiently developed to access the higher mark bands.

Just to reinforce, however:

- when the whole composing portfolio of a learner is under the minimum time requirement, marks will be deducted according to the table of penalties included on page 27 of the specification
- the examiner reserves the right to stop assessing a composition portfolio which exceeds the time limit by more than 2 minutes.

## Suggested textbooks:

<i>Author</i>	<i>Year of Publication</i>	<i>Title</i>
Hugh Benham	2011	AS and A2 Music Harmony Workbooks (Amazon)
Christopher Binns	1996	Composing - a learner's guide ISBN: 9780174360889
Anna Butterworth	1999	Harmony in Practice ISBN 978-1854728333 (Question and Answer books available)
Alfred Blatter	1997	Instrumentation and Orchestration ISBN978-0028645704
Rikky Rooksby	2004	How to write Great Tunes ISBN 978-0879308193
Reginald Smith Brindle	1987	Musical Composition ISBN 978-0193171077
Walter Piston	1955	Orchestration ISBN 978-0393097405
Bruce Cole	1996	The Composer's Handbook ISBN 978-0946535804
Iwan Llewelyn Jones and Pwyll ap Sion	2011	Composing Contemporary Music – A Student's Guide ISBN 9781845214067

- There are **no** set works in areas of study **B, C** and **D**. However, each area of study focuses on topics which are clearly set out in the specification on pages 17 – 20. Questions will be based on unprepared extracts of music played in the examination. Learners must answer two questions. The first question focuses on musical elements contexts and language. The second question is a longer answer response; it is a comparison question which assesses wider understanding of the area of study.
- In this specification, learners will be required to focus on musical elements, context and language. The understanding of how music has developed and changed over time is important, and the specific requirements for musical language and vocabulary have been included. Learners are expected to develop a chronology of music within each area of study.
- In areas of study **E** and **F**, there are two set works included and **both set works** within the chosen area of study **must be studied in depth**.

Either,

Area of study E: Into the 20<sup>th</sup> century –

- *Trio for Oboe, Bassoon and Piano, Movement II* by Poulenc  
(Wilhelm Hansen Edition ISBN: 978-87598-0392-9)
- *Three Nocturnes, Number 1, Nuages* by Debussy  
(Eulenberg Miniature Score ISBN:979-0-2002-1057-6)

Or,

Area of study F: Into the 21<sup>st</sup> century –

- *Asyla, Movement 3 Ecstasio* by Thomas Adès  
(Faber Music ISBN 10:0-571-51863-X)  
This is the full score. Alternatively, see link to Faber music on the Eduqas website to download movement 3 only.
- *String Quartet No.2 (Opus California) Movements 1, Boardwalk and 4, Natural Bridges* by Sally Beamish  
(Norsk Musikforlag ISMN:979-0-065-12115-4)  
See link on Eduqas website.

Learners will be required to respond to familiar and unfamiliar music. There will be two questions. The first will be the analysis question on one of the set works (i.e. familiar music). The second will be in response to an unprepared extract and includes aural perception questions and an extended paragraph in which learners are required to make compositional links between the music they hear, and music they have studied throughout the course.

- Consideration has been given to the number of hearings, the gaps between the hearings and the amount of time given for completion of the questions. Marks allocated to questions

## Area of study A – (Section 3 in the examination)

Centres will need to purchase scores for the examination. They should not be annotated in any way. Ideally, learners should purchase their own scores for annotation purposes.

The focus in this area of study is the **development of the orchestra**, the **use of form and structure** and the understanding of the **musical elements and language of the Western Classical Tradition**.

More information and detailed explanation of the exact requirements can be found in the specification on pages 15-17.

Learners should aim to compile a set of notes. These should include:

1. A log of the musical terms learned (key words – relate to the Appendix C in the specification.)

### **For the set work analysis -**

2. The title of the piece and the composer, and general notes/points of interest including performing context.
3. General information on the instrumentation used (various clefs, transposing instruments etc.)
4. Notes on structure – on sonata form, and the outline bar structure of the main sections. Make links with other similar compositions.
5. Texture – information and general details of all types; identify and play examples from all sorts of music to explain.
6. Melody – identification of all themes in the set work; trace motifs and their manipulation and development.
7. Rhythm – identification of the overall rhythmic style, patterns and devices; locate examples in the work of characteristic patterns, features, syncopation etc.
8. Harmony – include theoretical information on chords and inversions, cadences and other chordal progressions.
9. Tonality – overall tonality, modulations and tonicisations.

Learners should memorise the exact locations of musical features so they can find them easily under more stressful examination conditions.

### **For the development of the symphony –**

1. decline of the basso continuo, the Mannheim orchestra
2. initial dominance of strings with occasional use of brass and percussion
3. increasing importance of woodwind instruments
4. advances in orchestration and orchestral effects

5. main composers and works throughout the Western Classical Tradition
6. structural changes in symphonic works (with musical examples)
7. programmatic symphonies and symphonic poems (with musical examples)

In the examination, there will be **three** questions in this section:

1. unprepared extract, with a skeleton score
2. detailed analysis question on the set works selected for detailed study
3. essay question about the development of the symphony, in relation to both set works and to the wider social, cultural and historical context.

## Question 1

### Completion of a skeleton score.

This question will include a short extract from a symphony from the period (1750 - 1900). Learners will be asked questions about elements and language in relation to the score. The skills required for this question are a challenge for many learners at this level. With careful application and thoughtful approach to the development of these skills, understanding of musical notation will improve steadily.

Direct preparation of this will involve:

- reading **and** writing staff notation (including treble and bass clefs, in simple and compound time)
- all key signatures
- chords and associated chord symbols (for this area of study, Roman numerals and inversions etc)
- regular practice of appropriate musical dictation tests and recognition of keys, chords and cadences.

Best practice here clearly involves establishing a firm theoretical and general understanding before 'testing' to any great depth. Short projects linked with *The Development of the Symphony* are advised, with carefully chosen material so that clear understanding and progress is manageable. Your time with your learners in class is extremely valuable, and it may not be possible to spend too long 'listening' and playing 'aural tests/dictation exercises' at the piano.

Suggested strategies for the teacher:

- ✓ Explain all the necessary theoretical requirements.
- ✓ Reinforce through practical work: learners to play short arrangements of suitable music in various keys; encourage the class to sing themes (where possible), discuss patterns, shapes, structures, sequences, melodic movement, intervals, devices etc.

- ✓ Actively encourage learners to involve themselves with musical notation – score-reading, providing ensemble parts with the score, group sight-reading tasks with melody and rhythm taking the focus in the learning.
- ✓ Plan short tasks which are graduated in difficulty, working from very basic eventually up to the standard required for the examination.
- ✓ Concentrate on developing learners' interval recognition skills.
- ✓ Encourage learners to write out bass lines for identifying cadences etc.
- ✓ Work on a 'little and often' approach, teaching aural skills regularly throughout the year.
- ✓ Always integrate opportunities for aural development with other work.
- ✓ Practical work/group exercises to actively focus on supporting the understanding of keys, chords and inversions (e.g. using keyboards to play root position chords, changing inversion, 7ths etc). This will assist the understanding of 'figures' in harmony.
- ✓ Include improvised sessions on the cycle of 5ths. Explain and teach in relation to C major, but allow for exploration through different keys. This is useful as a warm-up for the lesson.
- ✓ To allow for differentiation, prepare short aural tests for learners to progress through according to their understanding. These should be completed at home – ensure the answers are available for learners to mark themselves.

Suggested strategies for the learner:

- ✓ Complete additional exercises set for homework as regards notation and harmony – in the traditional manner –writing the notes will help understanding.
- ✓ Take advantage of online aural websites and exercises which are increasingly available on the internet – they can be purchased or downloaded.
- ✓ Test each other on chords, and notation of simple melodic and rhythmic patterns
- ✓ At home - without access to a keyboard, learners attempt to write simple well-known tunes in a variety of keys. Then play them and see how correct they are. Where inaccuracies occur, persevere – with the help of a keyboard or instrument if necessary – to work out the correct notation.
- ✓ Complete all aural homework tasks set by the teacher.
- ✓ Be focused on the use of notation in vocal / instrumental lessons, asking the practical teacher for help and advice as often as necessary.

## Question 2

Set work question – there is no musical extract for this.

This is an **analysis** question and will be completed in silence. All learners will have access to an unmarked score of the set work chosen for detailed study, i.e. either the *Haydn London Symphony* or the *Mendelssohn Italian Symphony*.

Questions will focus on musical elements, context and language, along with the composer's individual style and features of particular interest seen in the set work. It will include longer answer questions which involve comparisons, analysis and detailed discrimination.

### For the teacher:

- ✓ Start with stylistic background/score reading/transposing instruments/sonata form/structural overview.
- ✓ Teach the analysis, working through section by section, in detail, covering all aspects.
- ✓ Learners should revisit the section covered in the lesson, annotating their own scores for homework.
- ✓ Examine the composer's musical style as exemplified in the work, discussing how and why elements are used.
- ✓ Set regular (short) homework and tests.
- ✓ Identify one or two key ideas in the set work and then use these as a basis of a series of short (possibly improvised) creative tasks:

(e.g.) take a motif, invert it. Play the original and inverted versions in sequences, then improvise further phrases which use the characteristics of the original motif. Repeat this process with further motifs from the work. Note the phrase lengths, structure of the set work and use this to guide the structuring of the improvised work. This can provide the basis for a learner's composition.

### For the learner:

- ✓ Take copious notes in class, and always ask for explanation as and when necessary.
- ✓ Complete homework set by the teacher – without fail. This is especially important when you are required to annotate the relevant section in the score after the analysis lesson.
- ✓ Listen to a recording of the music every time you work on it. In that way, when you are using the unmarked score in the examination, you will know what the music actually sounds like.

- ✓ When working individually or at home, always make a list of any vocabulary/terminology that you are not familiar with. Ask the teacher at the start of the next lesson – other learners may well have the same problem.

### Area of Study A: Development of the Symphony – Suggested Teaching Plan

Stage	Weekly Focus	Topic/Activities	Content
1	Background to area of study	<ul style="list-style-type: none"> <li>• score reading</li> <li>• classical style</li> <li>• typical harmonic progressions</li> <li>• sonata form</li> </ul>	<ul style="list-style-type: none"> <li>• score reading for classical orchestra including understanding transposing instruments</li> <li>• structural balance, phrasing and melodic shapes, typical devices such as arpeggio figuration, sequence</li> <li>• textural contrasts and devices such as unison, counterpoint, fugato</li> <li>• tonality, related keys, typical cadence, progressions, approach chords,</li> </ul>
2	Overview /background of set work in context	<ul style="list-style-type: none"> <li>• introduction to <i>London Symphony</i></li> <li>• class discussion of form assisted through teacher-led direction and further supported by completion of learner worksheets to become familiarised with the score</li> <li>• additional research and listening – individual, pair, group work for folders/showback to rest of class.</li> <li>• compilation of all research to produce class resource for additional study and revision purposes.</li> </ul>	<ul style="list-style-type: none"> <li>• thematic relationships in sonata form</li> <li>• tonality relationships in sonata form</li> <li>• forms of movements</li> <li>• modulation</li> <li>• tonicisation</li> </ul>

3	Movement 1: sectional analysis	<ul style="list-style-type: none"> <li>• introduction</li> <li>• exposition</li> <li>• development</li> <li>• recapitulation</li> <li>• coda</li> </ul>	<ul style="list-style-type: none"> <li>• monothematicism</li> <li>• balanced phrases</li> <li>• melody and accompaniment</li> <li>• harmonic features (Neapolitan 6<sup>th</sup>, Cadential 6/4, inversions, suspensions)</li> <li>• working through the score, marking in all main sections from analysis in class – while listening to sections at a time</li> <li>• analytical material to be annotated by learners, sections at a time, supported with Q+A follow-up to consolidate understanding</li> <li>• typical questions to be completed, one section at a time by individuals, for homework</li> </ul>
4	Movement 2: Sectional analysis	<ul style="list-style-type: none"> <li>• ternary form</li> </ul>	<ul style="list-style-type: none"> <li>• background material on structure to assist with understanding of this movement, including binary form and theme and variations.</li> <li>• cadences – including interrupted cadences and all main key changes in the movement</li> <li>• importance of counter-themes and decoration e.g. comparison of sections in the second half of the work with the opening sections</li> <li>• the tiny ‘cadenza’</li> <li>• extension work: Sturm und drang (contrasting mood and textures)</li> </ul>
5	Movement 3: Sectional Analysis	<ul style="list-style-type: none"> <li>• minuet and Trio form</li> </ul>	<ul style="list-style-type: none"> <li>• background to the Minuet and Trio form (reference to Binary form also)</li> <li>• outline of structure, with main keys</li> <li>• in-depth look at the</li> </ul>

			<p>harmonic content and instrumental features</p> <ul style="list-style-type: none"> <li>reinforce understanding with longer analytical questions set for homework, and short factual tests in class. These could be conducted orally with the unannotated scores.</li> </ul>
6	Movement 4:	<ul style="list-style-type: none"> <li>sonata form</li> </ul>	<ul style="list-style-type: none"> <li>outline of main structural sections, according to key</li> <li>in-depth analysis, with thematic identification and key changes/modulation</li> <li>features of interest in thematic developmental devices and procedures</li> <li>features of interest in the writing for orchestra</li> </ul>
5	Other symphonies and understanding the development from Classical to Romantic	<ul style="list-style-type: none"> <li>listen to other symphonies in the Classic era</li> <li>study the development of the symphony through the Romantic era</li> <li>learner research and group work</li> <li>in- depth study of scores as applicable for explanation [refer to IMSLP]</li> <li>topic presentation</li> <li>set essays</li> </ul>	<ul style="list-style-type: none"> <li>further developments in sonata form and structure</li> <li>developments in orchestration</li> <li>programmatic symphonies / tone-poems</li> </ul> <p>Main composers:</p> <ul style="list-style-type: none"> <li>importance of Beethoven in setting the scene for later Romantics</li> <li>the work of Schubert, Tchaikovsky and Brahms</li> <li>taking the symphonic form to new extremes – Bruckner and Mahler</li> </ul>

### Question 3

Essay-based question – there is no musical extract for this.

This question assesses knowledge of the development of the symphony, overall understanding of the development of the genre, and of the wider cultural and historical context. The question will demand a response which includes detail from **both** set works and **other relevant symphonies** from the **Classical and Romantic** eras. Learners are allowed access to unmarked copies of both set work scores in the exam.

Preparing the learners for this type of question will involve ensuring that they have acquired a good breadth and depth of understanding across the required genre. They must understand and appreciate:

- the overall development of the genre from Mannheim to the later programmatic forms
- how the orchestra developed and increased in size; how musical instruments of the time were used in the different eras
- how the stylistic features of the WCT were evident in symphonic works, and how musical elements were utilised
- the main symphonic composers and compositions, with knowledge of influential pieces
- how the symphony developed in terms of form and structure, to a multi-movement orchestral work

#### For the teacher:

- ✓ It is advised that this question be dealt with after the basics of the topic have been covered by the class.
- ✓ Prior to setting essay questions, reinforce the distinctive characteristics of the symphonic style, dealing with the Classical then Romantic eras.
- ✓ Use lots of shorter extracts in the lesson with listening sheets focused on selected aspects, perhaps during the first term dealing thoroughly with Classical and then Romantic examples.
- ✓ Include comparison work, facilitating study of particular elements in a Classical, then Romantic symphony.
- ✓ Always set additional listening for homework and encourage further research. Such homework tasks 'free up' valuable lesson time.
- ✓ Allow learners to discuss examples in groups. They should write notes while listening – and then discuss. Talking while listening is never to be encouraged. Each group could then feedback re. stylistic and theoretical features to the rest of the class. The groups could discuss the same extract and prepare notes; alternatively if there are sufficient learners in the class, more than one extract could be used.

## Resources– Area of study A

### Aural resources:

Schott & Co Ltd	1994	Aural Matters in Practice: Advanced Tests in Aural Perception Based on "The Essential Hyperion" CD ISBN-13: 978-0946535231
Schott & Co Ltd	1993	Aural Matters: A Learner's Guide to Aural Perception at Advanced Level ISBN-13: 978-0946535224

### Websites:

<i>Web Address</i>	<i>Description</i>
<a href="http://www.dolmetsch.com/musictheory43.htm">www.dolmetsch.com/musictheory43.htm</a>	on line ear tests and drills
<a href="http://www.philharmonia.co.uk/thesoundexchange/">http://www.philharmonia.co.uk/thesoundexchange/</a>	lots of sound samples and some dictation exercises aimed at A Level learners (search 'dictation' for the aural)
<a href="https://www.teoria.com">https://www.teoria.com</a>	Music theory tutorials, aural exercises and articles
<a href="https://www.risingsoftware.com/auralia">https://www.risingsoftware.com/auralia</a>	Ear –training with real music
<a href="http://trainer.thetamusic.com">http://trainer.thetamusic.com</a>	Music and ear-training games
<a href="https://www.musictheory.net">https://www.musictheory.net</a>	On-line theory lessons and information
<a href="http://gb.abrsm.org/en/exam-support/practice-tools-and-applications/aural-trainer">http://gb.abrsm.org/en/exam-support/practice-tools-and-applications/aural-trainer</a>	Gives exam advice and support
<a href="http://e-musicmaestro.com/auraltests">http://e-musicmaestro.com/auraltests</a>	On-line aural test training

## Textbooks

<i>Publisher</i>	<i>Year of Publication</i>	<i>Title/ISBN</i>
Pelican	1969	The Symphony: Haydn to Dvorak ed Robert Simpson
Schott & Co Ltd	1989	Sound Matters: Anthology of Listening Material for General Certificate of Secondary Education Music ISBN-13: 978-0946535132
Cambridge (Amazon)	2013	The Cambridge Companion to the Symphony by Julian Horton
Indiana University Press	2002	The Symphonic Repertoire Vol.II: the first Golden Age of the Viennese Symphony by A. Peter Brown
Cambridge University Press	2001	The Cambridge Companion to Haydn by Caryl Clark
BBC Music Guides	1966	Haydn Symphonies by H.C. Robbins Landon
Tantivy press	1977	Music of Joseph Haydn: Symphonies by Antony Hodgson
Icon Books Ltd	2014	Mendelssohn: The Great Composers by Michael Steen
Cambridge	2004	The Cambridge Companion to Mendelssohn by Peter Mercer-Taylor
OUP (USA)	1998	The Symphony: A Listener's Guide; Michael Steinberg (ISBN: 978 01951 26655) also available as e-download
Faber and Faber	2005	The Classical Style: Haydn, Beethoven, Mozart; Charles Rosen (ISBN: 978 05712 28126)
Harvard University Press	1998	The Romantic Generation; Charles Rosen (ISBN: 978 06747 79341)

## Suggested listening

Composer	Work	Date
Stamitz	Symphony in D major, Opus 3 no.2	1750 - 4
	<i>Symphony in E-Flat Major, Op. 11, No. 3</i>	1754 -5
Bach	Symphony in E minor	1756
Haydn	Symphony No.31 in D major 'Hornsignal'	1765
	Symphony No 45 In F# min 'Farewell'	1772
	Symphony No 69 in C major 'Laudon'	1779
	Paris Symphonies	1785/6
	London Symphonies – 'Surprise', 'Military', 'Clock' 'Drum Roll'	1791-5
Mozart	Symphony No.15 in G major	1772
	Symphony No.35 in D major 'Haffner'	1782
	Symphony no. 36 in C major 'Linz'	1783
	Symphony no. 38 In D major 'Prague'	1786
	Symphony No 40 in G minor	1788
	Symphony no.41 in C major 'Jupiter'	1788
Beethoven	Symphony no.3 in 'Eroica'	1804
	Symphony no. 5	1804-8
	Symphony no. 9 'Choral'	1824
Schubert	Symphony no.5 in Bb major	1816
	Symphony no.8 in B minor 'Unfinished'	1822
Mendelssohn	Symphony no.1 in C minor	1824, pub 1831
	Symphony no.5 in Dmaj/min 'Reformation'	1830
	Symphony no.3 in A min 'Scottish'	1829-42

Berlioz	Symphonie Fantastique	1830
	Harold in Italy	1834
Schumann	Symphony no.3 in Eb major 'Rhenish'	1850
Liszt	Les Preludes	1854
	Faust Symphony	1857
Brahms	Symphony no.1 in C minor	1876
	Symphony no.3 in F major	1877
	Symphony no.4 in E minor	1884-5
Smetana	Ma Vlast	1874-9
Bruckner	Symphony no.4 in Eb major	1874 rev.1888
	Symphony no.7 in E major	1881-3 rev. 1885
Dvorak	Symphony no.8 in G major	1889
	Symphony no.9 in E minor 'New World'	1893
Mahler	Symphony no.1 in D major	1887-8
	Symphony no.2 in C minor 'Resurrection'	1888-94
Tchaikovsky	Symphony no.6 in B minor 'Pathetique'	1893
Strauss	Also Sprach Zarathustra	1896

## Interviews:

<http://www.theparisreview.org/interviews/1283/the-art-of-the-musical-stephen-sondheim>

## Resources for Area of study D: Jazz

### Books:

Oxford University Press Inc, USA	1995	The Duke Ellington Reader ISBN-13: 978-0195093919
Penguin	2010	Penguin Jazz Guide (Morton/Cook)
Harvard Uni Press	1996	Swing Changes: Big Band Jazz in New Deal America (David Stowe)
W.W. Norton	2009	(Gary Giddons / Scott DeVeaux)
Knopf	2002	Jazz: A History of America's Music (Geoffrey C. Ward)
O.U.P	2002	The New Grove Dictionary of Jazz (Barry Kernfield)
Backbeat books	2001	Classic Jazz: The Musicians and Recordings that Shaped Jazz (Scott Yanow) *Other titles also available

### Films:

Jazz Icons - Duke Ellington	Live In '58 (2007)
On the Road With Duke Ellington	1967
Bird - The Charlie Parker Story [DVD]	Diane Venora 1988
Masters of American Music: The Story of Jazz	DVD (Amazon)

## Suggested listening:

Listening must include the following styles: Ragtime, Dixieland, Early Jazz, Big Band, Be-bop and Cool Jazz. It is advised that study should cover famous standards, and various arrangements which could be used as comparison exercises. Many 'jazz greats' were involved in the evolution of a number of jazz genres, and often performed together in various ensembles. The following are offered as some guideline:

**Scott Joplin:** The Entertainer, Maple Leaf Rag, Pine Apple Rag, Heliotrope Bouquet

**Jelly Roll Morton:** Black Bottom Stomp (Red Hot Peppers), Wolverine Blues, King Porter Stomp, Grandpa's Spells, Dr. Jazz

**Louis Armstrong:** Twelfth Street Rag, Potato Head Blues, West End Blues, St Louis Blues, Hotter than That, Ain't Misbehaving, High Society, When the Saints Go Marching In, Pennies from Heaven

**Duke Ellington and his Orchestra:** Creole Love Call, Black and Tan Fantasy, The Mooche, Mood Indigo, Sophisticated Lady, Rockin' In Rhythm, Ko-Ko, Caravan, Take the A-Train (Strayhorn)

**Glenn Miller:** Moonlight Serenade, In the Mood, Little Brown Jug, String of Pearls, Tuxedo Junction

**Benny Goodman:** Blue Skies, Stompin' at the Savoy, Don't Be that way

Miles Davis: Move (MD Nonet)

**Charlie Parker:** Anthropology (with Dizzy Gillespie), Billie's Bounce, Now's the Time, Ornithology, Chasin' the Bird, Parker's Mood, YardBird Suite, Blues for Alice

**Dizzy Gillespie:** Salt Peanuts, Groovin' High, A Night in Tunisia, Con Alma

**Theolonius Monk:** Round Midnight, Ruby My Dear, I Mean You, Epistrophy, Blue Monk, Straight no chaser

**Bill Evans:** Sunday at the village vanguard

**Dave Brubeck:** Time out, Time further out, Time in

## Resources for Area of study E: Into the 20<sup>th</sup> century

Alternative recordings of all the works listed below can be found on Spotify. All works are, of course, also available on CD and/or mp3 download, while most of the scores can be found on the Petrucci website ([http://imslp.org/wiki/Main\\_Page](http://imslp.org/wiki/Main_Page)). The You Tube listings are (with a few exceptions) either live recordings or are recordings with on-screen scores, which may be particularly useful for candidates unfamiliar with orchestral instruments or who find score-reading (including turning pages at the right time.) rather difficult. Some of the orchestral scores are shown in their piano/piano duet/reduced score version, which should prove helpful for those candidates who might wish to delve more deeply into the tonal/harmonic intricacies of the piece in question.

## Books

Chapter 2 (“Getting rid of the glue”) in Volume 4 of Richard Taruskin’s five-volume “The Oxford History of Western Music” (an “unmatched narrative account of the evolution of Western classical music and its institutions”), “Music in the Early Twentieth Century”, is devoted to the development of Impressionism and deals with Satie, Debussy, Fauré and Lili Boulanger. The chapter contains an (alternative) account of Debussy’s “Nuages”. It also includes (in a section called “Russian Fantasy” – Pgs.117-123) a brief account of the “origins” of late 19<sup>th</sup>/early 20<sup>th</sup> century octatonicism.

Chapter 6 (“Inner Occurrences – Schoenberg, Webern and Expressionism; Atonality”) gives a detailed account of the Expressionist style.

Chapter 8 (“Pathos is Banned – Stravinsky and Neoclassicism”) similarly deals with works such as Stravinsky’s “Octet” in some detail. Schoenberg’s “Pierrot Lunaire” is also mentioned.

Less detailed accounts of the above can be found in the following books on Twentieth Century music (some out of print but still available):

Introduction to Contemporary Music – Joseph Machlis [W.W. Norton and Company]

Twentieth century Music (The Norton Introduction to Music) – Robert P. Morgan [W. W. Norton and Company]

Music in the Twentieth Century – William Austin [J. M. Dent and Sons]

The Rest is Noise: Listening to the Twentieth Century – Alex Ross [Harper Perennial] – a more accessible account of 20<sup>th</sup> century music by a music critic; very well received by musicologists and “amateurs” alike.

Music of the Twentieth Century: Style and Structure – Bryan R. Simms [Wadsworth Publishing Co Inc]

Twentieth Century Music – Elliott Antokoletz [Prentice Hall] – (rather more complex language used here).

For students wanting to study the music of Debussy and Ravel in more depth, the following two Cambridge handbooks are highly recommended:

[The Cambridge Companion to Debussy \(Cambridge Companions to Music\)](#) – Simon Trezise (CUP)

[The Cambridge Companion to Ravel \(Cambridge Companions to Music\)](#) – Deborah Mawer (CUP)

Also on Ravel:

[Ravel](#) – Roger Nichols (Yale University Press)

The two books listed below deal with the music of Poulenc:

[Frances Poulenc \(Oxford Studies of Composers\)](#) – Wilfred Mellers (OUP)

[Frances Poulenc: His Artistic Development and Musical Style](#) – Keith W. Daniel (UMI Research Press) – a more comprehensive study of the composer’s music

Also of interest is:

[The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier](#) – Roy Howat (Yale University Press)

## Musical works

It is not suggested that students need to study all of the works listed below. They are merely given as examples of suggested listening. However, since candidates will be required to show some “first hand” knowledge of each of the three musical styles, they should be encouraged to go into some detail with at least some (sections) of the works given.

## Impressionism

Debussy - La Mer [Gergiev/LSO] - <https://www.youtube.com/watch?v=hIR9rDJMEiQ>

Debussy – Prélude à l’après-midi d’n faune [Josep Pons/Spanish National Orchestra] - <https://www.youtube.com/watch?v=FcYd3bC3usc>

Debussy – Images (for orchestra) [Abbado/LSO] - (with on-screen piano duet version) - <https://www.youtube.com/watch?v=8v0LGluhOsU>

Debussy – Nocturnes [Prêtres] - <https://www.youtube.com/watch?v=MfUtUNL2MKk>

Debussy – String Quartet (with on-screen score) - <https://www.youtube.com/watch?v=eJjiUeBx-IM>

Debussy – La Cathédrale engolutive (with on-screen score) -

<https://www.youtube.com/watch?v=cVMGwPDP-Yk>

Harmonic analysis of above with on-screen score -

<https://www.youtube.com/watch?v=yTwwtwlSh5U>

Debussy – Estampes (1. Pagodes; 2. La soirée dans Grenade; 3. Jardins sous la pluie) [Anna Zassimova] - <https://www.youtube.com/watch?v=C5JuUJ77LHo> [Scores available on -

[http://imslp.org/wiki/Estampes\\_\(Debussy,\\_Claude\)](http://imslp.org/wiki/Estampes_(Debussy,_Claude))]

Ravel – Ma Mère l’oye (Complete ballet version) [Myung-Whun Chung/Orchestre

Philharmonique de Radio France] - <https://www.youtube.com/watch?v=ZFVu8TP77Tw>

Ravel – String Quartet (with on-screen score) -

[https://www.youtube.com/watch?v=Jt\\_Tc0DXcFQ](https://www.youtube.com/watch?v=Jt_Tc0DXcFQ)

Ravel – Daphnis et Chloé [Dutoit/Orchestre Symphonique de Montréal] - (with on-screen score) - <https://www.youtube.com/watch?v=sYNIYMvFA5U>

Poulenc – Flute Sonata [Michel Debost/Jacques Février] (with on-screen score) -

<https://www.youtube.com/watch?v=C2dXTfjYPbE>

Poulenc – Oboe Sonata [Maurice Bourgue/Jacques Février] (with on-screen score) –

<https://www.youtube.com/watch?v=9hgiP3XLKQ8>

Poulenc – Clarinet Sonata [Michel Portal/Jacques Février] (with on-screen score) –

<https://www.youtube.com/watch?v=7r-5NXj2DJA>

Poulenc – Sonata for Oboe, bassoon and piano (2<sup>nd</sup> movement) –

Weiger/Coelho/Huckelberry - <https://www.youtube.com/watch?v=YagYhg2SnT4>

Complete Trio (live performance) – Sigfridsson/Bullen/Boudreault -

<https://www.youtube.com/watch?v=1jSpvrnK2jQ>

Poulenc – Sonata for Horn trumpet and trombone [Civil/Iveson/Wilbraham] -

<https://www.youtube.com/watch?v=6Akvy39OrWA>

## Neoclassicism

Prokofiev – Classical Symphony – (with on-screen score) -

<https://www.youtube.com/watch?v=WLT55kPIFCo>

Stravinsky – Pulchinella (Complete) [Ansermet/Orchestre de la Suisse Romande] – with on-screen piano reduction - <https://www.youtube.com/watch?v=pVEcjnlHUMM>

Stravinsky – Octet for Wind Instruments - <https://www.youtube.com/watch?v=2plzCeYhvWI>

Stravinsky – Dumbarton Oaks [Rattle/BerlinPO] -

<https://www.youtube.com/watch?v=baTaWqLRcZY>

Prokofiev – Symphony No.1 (Classical) (with on-screen score) -

<https://www.youtube.com/watch?v=WLT55kPIFCo&nohtml5=False>

Hindemith – String Quartet No.2 [Kocian Quartet] – (with on-screen score) -

<https://www.youtube.com/watch?v=yr0a3mXVmzA>

Hindemith – Symphony, Mathis der Maler [Horenstein/LSO] – (with on-screen score) -

<https://www.youtube.com/watch?v=TsyOuyNh6oQ>

## Expressionism

Bernstein on Schoenberg – Lecture – Part 1: <https://www.youtube.com/watch?v=olwVvbWd-tg>

(Parts 2-4 deal with later 12-tone style)

Schoenberg – Mondenstrunken (from Pierrot Lunaire) – (with on-screen score) -

<https://www.youtube.com/watch?v=YbTn7Y9XAhA>

Schoenberg – Five Pieces for Orchestra, Op.16 – [Dohnanyi/Cleveland Orchestra] - [1-3] -

<https://www.youtube.com/watch?v=olwVvbWd-tg>

[4-5] - <https://www.youtube.com/watch?v=ehhRCtrHAX8>

Score available at -

[http://imslp.org/wiki/5\\_Pieces\\_for\\_Orchestra,\\_Op.16\\_\(Schoenberg,\\_Arnold\)](http://imslp.org/wiki/5_Pieces_for_Orchestra,_Op.16_(Schoenberg,_Arnold))

Schoenberg – 6 Little Piano Pieces, Op.19 [Lee] – (with on-screen score) -

<https://www.youtube.com/watch?v=sGLcUfbVF3k>

Schoenberg – Erwartung [Rattle/CBSO] -

<https://www.youtube.com/watch?v=f4pwMSIl5kE&nohtml5=False>

[Score at [http://imslp.org/wiki/Erwartung,\\_Op.17\\_\(Schoenberg,\\_Arnold\)](http://imslp.org/wiki/Erwartung,_Op.17_(Schoenberg,_Arnold))]

Berg – Altenberg Lieder [Abbado/LSO] – (with on-screen piano/vocal reduction) -

<https://www.youtube.com/watch?v=q6g9zzPhkOU>

Webern – Five Movements for String Quartet, Op.5 – (with on-screen score) -

<https://www.youtube.com/watch?v=ELAKF8ZxDmg>