

**Edexcel Advanced Subsidiary GCE in Music
(8501)**

For examination from summer 2003

Edexcel Advanced GCE in Music (9501)

For examination from summer 2003

Issue 3 August 2002

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call Customer Services on 0870 240 9800, or visit our website at www.edexcel.org.uk

This specification is Issue 3 and is valid for AS examination from summer 2003 and for A2 examination from summer 2003. Key changes to requirements are sidelined. Centres will be informed in the event of any necessary future changes to this specification. The latest issue can be found on the Edexcel website, www.edexcel.org.uk

Acknowledgements

This specification has been produced by Edexcel on the basis of consultation with teachers, examiners, consultants and other interested parties. Edexcel acknowledges its indebtedness to all those who contributed their time and expertise to the development of Advanced Subsidiary/Advanced GCE specifications.

Authorised by Peter Goff

Publications Code: UA006800

All the material in this publication is copyright
© Edexcel Foundation 2002

Contents

Introduction	1
Key features	1
Key points	2
Unit availability	2
Rationale for the specification	3
Summary of the scheme of assessment	4
Summary of the specification content	6
Specification overview	9
Subject criteria	9
Aims	9
Knowledge, skills and understanding	9
Assessment objectives	10
Synoptic assessment	10
Forbidden combinations and related subjects	11
Key skills	12
Teaching and learning	12
Opportunities to use ICT	12
Quality of written communication	13
Progression and prior learning	13
Environmental education, the European dimension and health education	13
Spiritual, moral and cultural aspects	14
Equal opportunities	14
Students with particular requirements	14
Private students	14
Scheme of assessment	15
Sequence of assessment	15
Mapping of assessment objectives and weightings	16

Awarding and reporting	16
Language of assessment	16
Specification content	17
Areas of study	17
Unit 1: Performing – 15%	18
Unit 2: Developing musical ideas	26
Unit 3: Listening and understanding	31
Unit 4: Specialist Options	36
Unit 5: Performing and composing	46
Unit 6: Analysing music	51
Coursework	55
Coursework moderation	55
Textbooks and other resources	56
Support and training	58
Training	58
Edexcel Publications	58
Chief examiners' comments	58
Regional offices	58
Grade descriptions	59
Appendices	60
Appendix 1: Key skills mapping	60

Introduction

Key features

- ◆ A flexible specification that encourages diverse approaches to the teaching of music.
- ◆ A broad range of Areas of Study available.
- ◆ An holistic approach to the teaching and assessment of music at both AS and Advanced GCE.
- ◆ Encourages the use of music technology as a compositional tool.
- ◆ Specialist Advanced GCE options in performing and composing.
- ◆ Continues the philosophy of the current range of syllabuses in music.
- ◆ Opportunities for generating evidence for key skills at level 3.

Key points

- Units 1, 2 and 3 comprise the AS qualification.
- The level of AS is that expected after one year of post-GCSE study.
- Units 1 to 6 make up the whole Advanced GCE qualification.
- Units 4, 5 and 6 are known as A2 units.
- The A2 units represent a further year's post-AS study.
- Units will be available for June examination only in this subject.
- AS students must take units 1 to 3 and Advanced GCE students must take units 1 to 6.
- AS units may be taken after one year of study or at the end of the full Advanced GCE course.
- Units 5 and 6 are synoptic and must be taken together at the end of the course.
- Each assessment unit may be retaken once only. The better result will count towards the final award. Students may, however, retake the whole qualification more than once.
- Individual units have a shelf-life limited only by the life of the specification.

Unit availability

The table below shows when units can be taken.

Unit	Summer 2003	Summer 2004	Summer 2005
Unit 1: Performing	✓	✓	✓
Unit 2: Developing musical ideas	✓	✓	✓
Unit 3: Listening and understanding	✓	✓	✓
Unit 4: Specialist options	✓	✓	✓
Unit 5: Performing and composing	✓	✓	✓
Unit 6: Analysing music	✓	✓	✓

External assessment is available in summer only.

Rationale for the specification

This specification is designed to allow students to study music in an integrated way with the opportunity to specialise at Advanced GCE. It allows students to study music as a practical, intellectual and creative subject with specialist pathways in performing, and composing. It is designed to have the rigour of Advanced GCE in terms of the breadth, depth and scope of the content as well as in the challenges posed in the assessment tasks. It recognises that we live in an age of cultural diversity and the Areas of Study cover a wide range of music: classical, world, popular and jazz. Each area is seen within a broader cultural and historical context.

The following is a summary of the specification design:

AS units	Unit 1	Unit 2	Unit 3
Practical skills	Performing	Use of music technology	
Interpretative skills	Interpreting scores	Interpreting scores	Interpreting scores
Creative skills	Performing own composition	Composing and compositional techniques	
Aural skills	Integrated	Integrated	Listening test
Knowledge and understanding		Composing in musical styles related to an Area of Study	Two Areas of Study
A2 Units	Unit 4	Unit 5	Unit 6
Practical skills	Composition portfolio or recital	Performing	
Interpretative skills	Interpreting scores	Interpreting scores	Interpreting scores
Creative skills	Composing	Compositional techniques	
Aural skills	Integrated	Integrated	Listening paper
Knowledge and understanding	Programme notes or composition log		New Area of Study and extension of one Area of Study

Summary of the scheme of assessment

AS units

<p>Unit 1: Performing</p> <p>Perform one or more solo pieces lasting 5 – 6 minutes</p> <p style="text-align: right;">15% (AS) 7½%(A)</p> <p>Perform during the course (four occasions, which must include the performance of one of the student’s own compositions).</p> <p style="text-align: right;">15% (AS) 7½% (A)</p>	<p style="text-align: center;">7½% Externally assessed performance</p> <p style="text-align: center;">7½% Internally assessed coursework</p>
<p>Unit 2: Developing musical ideas</p> <p>Produce a portfolio of composition techniques exercises (7½%) and a composition (7½%)</p> <p style="text-align: right;">30% (AS) 15% (A)</p>	<p style="text-align: center;">15% Externally assessed coursework</p>
<p>Unit 3: Listening and understanding</p> <p>Part 1: 45 minute listening paper</p> <p style="text-align: right;">15% (AS) 7½% (A)</p> <p>Part 2: Respond to structured questions 1½ hours</p> <p style="text-align: right;">25% (AS) 12½% (A)</p>	<p style="text-align: center;">20% Externally assessed Listening test and written paper</p>

A2 units

<p>Unit 4: Specialist options</p> <p>Either:</p> <p>PATHWAY A Composition Portfolio (15% coursework)</p> <p>Or:</p> <p>PATHWAY B Recital 15%</p>	<p>15% Externally assessed coursework</p> <p style="text-align: center;">or</p> <p>15% Externally assessed practical</p>
<p>Unit 5: Performing and composing</p> <p>Compositional techniques examination (7½%)</p> <p>Performing during the course. This must include at least one solo and one ensemble item (7½%)</p>	<p>7 ½% Externally assessed examination and 7 ½% Internally assessed coursework</p>
<p>Unit 6: Analysing music</p> <p>Part 1: Complete a listening test in 45 minutes</p> <p style="text-align: right;">7½%</p> <p>Part 2: Answer five questions based on the extended Area of Study and the new Area of Study in 2 hours</p> <p style="text-align: right;">12½%</p>	<p>20% Externally assessed listening test and written paper</p>

Summary of the specification content

The AS examination

The AS comprises Units 1, 2 and 3 and may be awarded as a discrete qualification or counts for 50% of the full Advanced GCE. Students are introduced to the skills of performing and composing in AS and are able to extend these in the full Advanced GCE. Aural skills and the work on two Areas of Study in context underpin the application of the practical and creative skills.

Unit 1: Performing

7½% Externally assessed solo performance – 15% AS, 7½% A2

7½% Internally assessed and externally moderated performing during the course – 15% AS, 7½% A2

AS 30%, 15% A2

This unit enables students to develop their skills in performing. During the course, students have the opportunity to take part in ensemble performances as well as performing solo. Students will perform one or more solo pieces of their choice, with or without accompaniment and lasting between five and six minutes. As part of their performing during the course, students will be expected to play one of their own compositions either as a soloist or as part of an ensemble or group or as director of an ensemble or group. Students may use their Unit 2 composition or any other. Centres will be required to produce a recording of a solo performance by each student for the moderation of performing during the course to take place.

Unit 2: Developing musical ideas

Externally assessed coursework – AS 30%, A 15%

In this unit students develop musical ideas in the form of original compositions and compositional techniques exercises. For compositional techniques, students study the following topics and submit two compositional techniques tasks:

- textures (Baroque counterpoint *or* minimalism)
- chords and cadences (Bach chorale *or* 32-bar pop song)
- scales, modes and series (Renaissance counterpoint *or* serialism)
- timbres (extended instrumental techniques *or* electro-acoustic music).

For composition, students study one topic from the following list and submit one free composition:

- variations
- romantic miniatures
- neo-classicism
- post-modernism
- popular song
- club dance and hip-hop
- fusions

- film and television music
- music theatre.

There are opportunities to relate composition and/or composition techniques to Areas of Study.

The compositions must be presented as a score (either handwritten or printed), and as a recording (on cassette tape, CD or mini-disc).

Unit 3: Listening and understanding

Externally assessed examination – AS 40%, A 20%

This unit is in two parts. In part 1, students will respond to questions related to music heard on a CD during a 45-minute examination. They will answer questions on: timbre and texture; comparison of performances; aural recognition; and perception of tonality and harmony.

In part 2 students will have an hour and a half to respond to two structured questions, one on each of their chosen Areas of Study.

The Advanced GCE examination

The full Advanced GCE is made up of all of the AS plus units 4, 5 and 6 (together units 4, 5 and 6 are known as A2). In the Advanced GCE units, students extend their knowledge of one of the Areas of Study and choose a further Area of Study.

In Unit 4 students will either follow pathway A with an emphasis on composition or pathway B with an emphasis on performance.

Unit 4: Specialist options

Pathway A: Composition portfolio

Externally assessed coursework – (15%)

Students will produce two compositions, one from each of two topics chosen from the following: variations, romantic miniatures, neo-classicism, post-modernism, the popular song, club dance and hip-hop, fusions, film and television, music theatre. Together the two works must last not less than six minutes. The compositions must be presented as a score (either handwritten or printed) and as a recording (on cassette tape, mini-disc or CD wherever possible). Students will be required to submit with their compositions a short description, using pro forma supplied by Edexcel, of the procedure that they have used in their work.

OR

Pathway B: Recital

Externally assessed – 15%

Students will present a recital lasting for at least 20 minutes on one or more instruments. Students are required to create a well-balanced, coherent and varied programme of works. An audience may be present at the student's discretion. The accompaniment may be for a keyboard instrument or any group, or on a backing tape, provided that the student has a clearly defined solo role. Students should supply programme notes, using the pro forma supplied by Edexcel.

Unit 5: Performing and composing

Internally assessed practical 7½%

Externally assessed examination 7½%

This unit involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

Performing

Students will take part in a range of solo and ensemble performance activities during the course. Each student will keep a log of his or her performances, and will choose four for submission to Edexcel, to include at least one solo item and one ensemble item. The teacher will have been present for at least three of the chosen performances. Centres will be required to produce a recording for moderation purposes including evidence of a solo performance by each student. The final log will be on a pro forma supplied by Edexcel.

Composition techniques

Students will extend their knowledge of one of the compositional techniques studied in Unit 2, and will be assessed by completing a commissioned exercise.

Unit 6: Analysing music

45-minute listening paper and 2 hours written paper – A 15%

This unit involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

In part 1, students will respond to questions related to unfamiliar music heard on a CD during a 45-minute examination. They will answer questions that draw on a wide repertoire of music across all Areas of Study on context, and on comparison of different passages of music. They will be required to complete a general test of aural perception.

In part 2 students will have two hours to respond to five questions, one of which will be in essay format. Three questions will relate to the Area of Study previously selected for AS; the other two questions will relate to the Area of Study selected specifically for the A2 year.

Specification overview

Subject criteria

This specification conforms to the Qualifications and Curriculum Authority (QCA) common qualification criteria, to the criteria for the General Certificate of Education (GCE): Advanced Subsidiary and Advanced GCE and to the QCA subject criteria for GCE Music.

Aims

The aims of the Advanced Subsidiary and Advanced GCE Music specifications are to:

- encourage students to extend the knowledge, skills and understanding needed to communicate through music and take part in music making
- encourage students to engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development
- encourage students to develop particular strengths and interests, encouraging lifelong learning and providing access to music-related careers
- provide a worthwhile, satisfying and complete course of study, which broadens experience, develops imagination, fosters creativity and promotes personal and social development.

For **Advanced GCE** this specification aims to:

- extend the knowledge, skills and understanding developed in the AS and provide a basis for further study.

Knowledge, skills and understanding

In AS and Advanced GCE Music, students will be required to develop aural perception skills and the ability to make expressive use of musical elements, structures and resources through:

- interpreting musical ideas (eg presenting performances, performing with others, realising own compositions, directing ensembles)
- creating and developing musical ideas using innovative and/or established musical technique (eg improvising, arranging, composing)
- making critical judgements about the use of musical elements, structures and resources by analysing, evaluating, and reflecting on, their own and others' work (eg refining own performances and compositions, reviewing written/published, live and recorded music, comparing different interpretations)

AS and Advanced GCE students will be required to:

- gain a depth of understanding of two contrasting Areas of Study across time and/or place at least one of which should be taken from the Western classical tradition
- gain a breadth of understanding by being able to place the selected Areas of Study within a broader musical perspective

- develop, and apply in practical activities, knowledge and understanding of, and specialist vocabulary related to:
 - the use of musical elements including harmonic progressions and relationships
 - musical structures including established forms
 - appropriate notations including staff notation
 - the relationship between music and its context, including recognition of the influences that maintain continuity and cause change.

In addition, Advanced GCE students will be required to:

- demonstrate more finely discriminating aural perception
- use a wider range, and demonstrate finer control and application of, specific techniques and conventions
- show increased stylistic awareness in solo and/or ensemble performance and in composing activities
- increase depth of study within one of the areas selected at AS
- increase breadth of study to include one further Area of Study
- make more extensive connections, ie between music and its context, between different areas of knowledge and between different aspects of musical activities, and apply the musical knowledge and understanding gained through study at both AS and Advanced GCE to unfamiliar music.

AS and Advanced GCE specifications in music should take account of the impact of information technology on the way music is heard, created and performed.

Assessment objectives

Students will be able to:

- | | |
|-----|--|
| AO1 | <ul style="list-style-type: none"> a interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble
<i>(performing)</i> b develop musical ideas with technical and expressive control, making creative use of musical devices and conventions
<i>(composing)</i> |
| AO2 | demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual features and contextual aspects of music. |

Synoptic assessment

All Advanced GCE specifications must include 20 per cent synoptic assessment that tests students' understanding of the connections between the different elements of the subject. At least 15 per cent of the synoptic assessment must be externally assessed.

Units 5 and 6 together test all the requirements of the specification in that they assess practical, interpretative, creative, and aural skills as well as knowledge and understanding of music.

The composing part of Unit 5 (externally assessed) requires all students to create compositions within a clearly defined brief, which refers to the use and selection of resources, structural and expressive features and contextual influences. The performing part of Unit 5 requires all students to take part in a range of solo and ensemble performances and keep a log of these. The log will record details of the performance and the context of the pieces performed, thus making connections between performing and understanding.

The whole of Unit 6 is synoptic. It requires students to answer questions about unfamiliar music through the demonstration of aural perception and it tests their knowledge and understanding of all their applied skills within a theoretical framework. Unit 6: Part 1 (externally assessed) requires all students to demonstrate their aural perception. Unit 6: Part 2 (externally assessed) requires all students to demonstrate their knowledge and understanding of all their applied skills within a theoretical framework.

Forbidden combinations and related subjects

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that students who enter for more than one GCE qualification with the same classification code, will have only one grade (the highest) counted for the purpose of the School and College Performance Table.

The classification code for this specification is 7010.

Music may be taken with any other AS and/or Advanced GCE subject, including Music Technology.

Centres are reminded, however that they should check with individual higher education admissions tutors that certain subject combinations are acceptable for entry to particular courses.

Students entering for this specification may not, in the same series of examinations, enter for any other specification with the title 'Music'.

Certain aspects of the specification lend themselves to co-teaching alongside the Edexcel Advanced VCE in Performing Arts and the Edexcel BTEC National Diploma in Music, Popular Music and Music Technology. Advice on co-teaching is provided through INSET.

Units of these specifications that lend themselves to co-teaching, and will be of interest to all teachers of AS and Advanced GCE Music are set out below.

Advanced GNVQ in Performing Arts	BTEC National Diploma in Music/Popular Music or Music Technology
Unit 16: Music performance studies	Unit 2: Language of music Unit 5: Aural awareness Unit 6: Performance studies Unit 9: Introduction to music technology Unit 12: Composing Unit 14: Aural skills Unit 17: Twentieth century music Unit 18: World music Unit 19: History and analysis of music Unit 23: Functional harmony

Key skills

There are opportunities within the specification for developing and generating evidence for the assessment of the following key skills:

- communication
- information technology
- improving own learning and performance
- problem solving
- working with others.

These are mapped in more detail in the keys skills section of this specification on page 60.

Teaching and learning

This specification is presented as units of assessment, but this should not be taken to mean that this represents modules of teaching and learning. Music comprises integrated activities that develop over time and are interrelated.

For example, solo and ensemble performances are assessed in Unit 1 but are likely to take place right across the course. Unit 2 is linked with composition, but in order to be able to compose effectively, students need to hear musical ideas performed and to be aware of the range and characteristics of different instruments and/or voices.

Similarly a musical example chosen within one Area of Study might well be used as an example for another Area of Study. For example, a piece of chamber music selected with music for small ensemble might also be used with twentieth and twenty-first century art music. Teachers are encouraged to design a programme of study that suits the needs of students, the resources available in the centre and individual teaching styles.

Opportunities to use ICT

There are opportunities to use ICT in Units 2, 4 and 5. Students may use computer sequencers, multitrack recorders, digital recording and sampling and signal processing in the preparation and presentation of compositions and compositional techniques exercises. They may also use technology to record work on tape, minidisk or CD and to produce printed scores and extract parts.

One of the assessment tasks for compositional techniques – timbres – is technology specific. Two of the composition topics refer specifically to technology; club dance and hip-hop, and post-modernism, which can include the study of internet art.

Quality of written communication

In units 3 and 6 students are required to write in continuous prose. Students will be assessed on their ability to use written communication to express their answers fluently, accurately and clearly. They should demonstrate their ability to:

- select and use a form and style of writing appropriate to purpose and complex subject matter
- organise relevant material clearly and coherently using specialist vocabulary where appropriate
- ensure writing is legible, and spelling, grammar and punctuation are accurate, so that their meaning is clear.

Progression and prior learning

There is no prior knowledge required for this qualification. The qualifications have been designed on the assumption that they are available to everyone who can achieve the required standard. However, it is recommended that students embarking on the course should have shown themselves capable of operating at a level of practice and understanding equivalent to that required for one of the higher grades in GCSE Music. They should be able to perform to a standard roughly equivalent to a pass at Grade IV.

This specification is aimed at:

- students who have studied GCSE Music and wish to develop their skills and understanding
- students wishing to study music, popular music or a combined arts subject in higher education
- students wishing to gain an AS or Advanced GCE alongside a BTEC National Diploma Course or the Advanced GNVQ Diploma in Performing Arts
- students wishing to pursue a vocation in music, and/or the arts
- mature students who wish to broaden their experience and deepen their understanding of both live and recorded music as part of lifelong learning.

Depending on which options they choose, students may follow a route that focuses mainly on classical music or popular music.

Environmental education, the European dimension and health education

This music specification aims to offer opportunities to support environmental education, the European dimension in education, and health education in connection with the report *Environmental Responsibility, an agenda for further and higher education* (HMSO, 1993) and the Resolutions of the Council of Ministers (EC, 1988) in so far as it is applicable. Within the Areas of Study, the influence of European music on all music will be studied. Much of the music studied in each unit will have been created by European musicians. Where music technology is used, health and safety factors will play a major part in the development of skills learning. Students will be made aware of the requirements for handling electrical and electronic equipment and the legislation governing time spent working with VDUs. Suitable exercises and correct posture will be encouraged when playing musical instruments. The cultural issues surrounding popular music may also lead to discussion work on matters related to health education. Environmental education will be alluded to if students wish to use this as a starting point for a composition or wish to study the work of composers concerned with it.

Spiritual, moral and cultural aspects

One of the requirements of this specification is to encourage students to engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development. Music cannot be studied without an awareness of both the cultural context in which it is created and heard, and of the way in which it can affect cultural change. Music is often referred to as the route to the soul and students need to be aware of the spiritual effect it can have on both themselves and on others. Music is a central component of worship in many faiths and students will have the opportunity to experience some of the music used in this way. Moral issues may be a subject for discussion in music in relation to music theatre and to the lyrics of popular music. Similarly, the use (or misuse) of music as a political tool may be considered.

Equal opportunities

The teaching of this specification should promote equal opportunities by avoiding gender, ethnic, religious, political and all other forms of bias.

Students with particular requirements

Regulations and guidance relating to students with particular requirements are published annually by the Joint Council for General Qualifications and are circulated to examinations officers. Further copies of guidance documentation may be obtained from the address below or by telephone 0870 240 9800.

Edexcel is happy to assess whether special consideration can be made for students with particular requirements. Requests should be addressed to:

Special Requirements
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN

Private students

This specification is not available to private students.

Scheme of assessment

Sequence of assessment

AS

Unit no	Unit title	Sequence
1	Performing	Can be assessed at any time during the course but must be submitted to Edexcel by May 15 for assessment by an external examiner.
2	Developing musical ideas	The composition will be submitted to Edexcel by May 15 for assessment by an external examiner. Work on the compositional techniques exercises may be undertaken at any time between the release of the techniques paper and the coursework deadline (see ICE).
3	Listening and understanding	The listening test, lasting 45 minutes, and the written paper, lasting one and a half hours, will take place on a set date in the summer examination series only.

A2

Unit no	Unit title	Sequence
4	Specialist options Pathway A Composition	Pathway A Composition Portfolio: The compositions will be submitted to Edexcel by May 15 for assessment by an external examiner.
	Pathway B – Performance	Pathway B Recital: The recital can take place at any time during the course up to 15 May in the A2 year.
5	Performing and composing	Students will be assessed by completion of a commissioned compositional techniques exercise. The examination will take place in May in the A2 year. It is expected that students will spend up to three hours under supervised and timed conditions on their chosen question. Centres will be required to submit their students' work to an Edexcel examiner. Students and teachers will sign an authentication statement. The performances can take place at any time during the AS or Advanced GCE course up to 15 May in the A2 year.
6	Analysing music	Unit 6, part 1 (Listening Paper) and Unit 6, part 2 (Written paper), will take place on a set date in the summer examination series only.

Mapping of assessment objectives and weightings

AS units

	AO1a	AO1b	AO2	Total
Performing	✓			15%
Developing musical ideas		✓		15%
Listening and understanding			✓	20%
AS Total	15%	15%	20%	50%

A2 units

	AO1a	AO1b	AO2	Total
Specialist option Unit 4A		✓		15%
Specialist option Unit 4B	✓			
Performing and composing	7½%	7½%		15%
Analysing music			✓	20%
A2 Total	4A 7½% 4B 22½%	4A 22½% 4B 7½%	20%	50%

Awarding and reporting

The grading, awarding and certification of this specification will comply with the requirements of the GCE Code of practice for courses starting in September 2002, which is published by QCA. Qualifications will be graded and certificated on a five-grade scale from A to E. Individual unit results will be reported.

Language of assessment

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all written work submitted for examination and moderation must be produced in English. Scores that appear in examination question papers may include marks of interpretation in Italian, German or French. Students may perform and compose pieces of music that use any language.

Specification content

Areas of study

- Keyboard music*
- Music for large ensemble*
- Music for small ensemble*
- Music for film and television
- Popular music and jazz
- 20th century art music*
- Sacred vocal music*
- Secular vocal music*
- World music

*from the Western classical tradition

Areas of Study are fundamental to the whole specification. They are broad fields within which students will gain in-depth experience of specific musical elements, resources, procedures, qualities and repertoire. The specification encourages the integration of the various musical disciplines that have traditionally been studied more or less in isolation. Thus every Area of Study provides opportunities not only for study of repertoire but also for the development of musical ideas through composing and compositional techniques and for performance activities. For each Area of Study, the specification indicates a number of objectives that will help students and their teachers to achieve both breadth and depth in their studies.

For AS, students must choose two contrasting Areas of Study. At least one of these Areas of Study should be from the Western classical tradition (marked * in the list above). Areas of Study are an integral part of *Unit 3: Listening and understanding* and there are opportunities to relate composition and/or composition techniques to Areas of Study in *Unit 2: Developing musical ideas*.

In the A2 units, students have to take the study of one of their Areas of Study further and select a third Area of Study.

Unit 1: Performing – 15%

Internally assessed/externally moderated coursework – 15% (AS), 7½% (A2)

Externally assessed solo performance – 15% (AS), 7½% (A2)

Content

Study for this unit should include:

- the development of a higher level of performance skills related to solo and ensemble playing as a progression from GCSE
- the development of a competent handling of pitch, rhythm, harmony, co-ordination and dynamic shading for an accurate realisation of the music being performed
- the acquisition of the relevant stylistic knowledge, musical understanding and sensitivity in performance
- the ability to respond to the demands of the performance situation with an awareness of other performers and thus communicate effectively an appreciation of the meaning of the music being performed
- planning and evaluative skills
- the making of connections between the music and its context
- integration of performing and composing activities.

Assessment tasks

1 Solo Performance (Paper 11)

Students will perform one or more solos of their own choice, with or without accompaniment as appropriate to the music, lasting in total between five and six minutes. The music must be performed to the teacher and at least one other person: a larger audience may be present at the student's discretion. Generally speaking, any instrument may be used, but if there are doubts about the suitability of any instrument, centres should consult Edexcel. The accompaniment may be for keyboard instrument or any group or on a backing tape – provided that the student has a clearly defined solo role. Music that was written with an accompaniment must be performed with that accompaniment. It is important that the music chosen should meet the prescribed time limits, and that it should be suitable for presentation under examination conditions.

The performance can take place at any time during the course up to 14 May in the year of entry. All performances will be recorded and marked by an examiner nominated by Edexcel. The recording must be on audio cassette with Dolby noise reduction, or CD (audio) or mini-disc. A tape recorder with automatic recording level is not suitable for this purpose. If a cassette is used, only one student should be recorded per cassette side and a C30 or C60 cassette used.

Photocopies of the music (solo part only) **must** be submitted with the recording: original copies should not be supplied. Photocopies will be destroyed by Edexcel at the end of the examination series. Where no staff notation exists (for example, where students offer their own compositions) centres **must** still supply a score¹ in a format appropriate to the style of the music. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the performance. Improvised performances will be accepted for this part of the unit only if a chord scheme or other stimulus is supplied, together with as much information as possible about the student's working methods.

2 Performing during the course (Paper 12)

Students will take part in a range of solo and ensemble performance activities during the course. As part of this, students will be expected to perform one of their own compositions, either as a soloist, as part of an ensemble or group, or as a director. Students may use their Unit 2 composition or any other.

Each student will keep a log of his or her performances and choose the four best occasions for submission to Edexcel. The log will record details of the performance and the context of the pieces performed. Students should choose and list on the mark sheet to be provided by Edexcel, at least four performances from the period of study (up to the 14 May of the examination year). A student may submit one example of directing of an ensemble as one of the ensemble performances. The teacher examiner must be present for at least three of the occasions listed.

It is expected that the four pieces that students select will have a minimum duration of some 5 – 6 minutes, but it is recognised that some may wish to exceed this substantially. The total duration will depend on many factors, not least on the types of ensemble activity available to students in their centres.

No later than 14 May of the examination year of the course, the teacher examiner must award a single overall mark for the student's list of performances and supply a short supporting commentary, in accordance with the scheme of assessment given in the specification. The performances will be marked by the teacher examiner and moderated by Edexcel. While it is expected that students will wish to show as wide a range of activities as possible, marks should be awarded for the quality of performance rather than diversity. A recording of one solo piece in this part of the examination is required for moderation purposes. Performances in which improvisation plays a part may be offered for this part of the examination.

Marking and assessment procedures

The recordings of the performances will be submitted to Edexcel by the 14 May. The work may be undertaken at any time during the course and both the teacher and the student will sign an authentication form to verify that it is the student's own unaided work. Each component will be marked out of 25 using the assessment criteria that follow. The teacher examiner should provide a single mark out of 25 for the 4 logged performing during the course pieces. The teacher examiner should mark holistically, checking where possible against the accuracy and interpretation guidelines. When improvisation plays a significant role in a performance the marking criteria on page 45 should be used. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the piece.

¹Throughout the specification the word score refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; tables or diagrams.

For Unit 1 the standard level of performance is to correspond to Grade 5 of the graded examinations, of such bodies as the Associated Board of the Royal Schools of Music, the Guildhall School of Music and Drama, Trinity College of Music and the London College of Music. If the level of difficulty is higher or lower than Grade 5 the raw mark will be scaled according to the grid on page 25. If the level of difficulty is below Grade 4 (Easier) the raw mark will be reduced by 2 for every syllabus grade below this standard. If the duration of the one or more pieces offered in solo performance is significantly below the five minutes required the raw mark should be scaled down one level. Care must be taken in determining the level of difficulty for an ensemble piece. Individual parts must be compared to graded pieces to determine the level while taking account of the added difficulty of the ensemble playing of a particular piece.

Assessment criteria (Unit 1 – Performance indicators)

Assessment of accuracy	Mark
No work offered capable of assessment.	0
Some notes and/or rhythms are accurate but a sense of continuity is not achieved.	1
The basic elements of pitch and/or rhythm are partially realised in the simpler sections of the piece.	2
There is an awareness of the notational aspects of the piece but some sections have serious defects of intonation, co-ordination and tempo.	3
The accuracy of pitch, rhythm, intonation and co-ordination is achieved in the more straightforward passages, sometimes at the expense of fluency and tempo.	4
The playing is broadly accurate and proficient, though there are some blemishes and lack of co-ordination which interrupt the flow.	5
The performance displays competent technical control and fair accuracy within the demands of the piece.	6 – 7
Mainly accurate work despite the occasional small slip, tiny hesitation or out-of-tune note.	8 – 9
Very accurate. Slips, hesitations or weaknesses of intonation are very rare and unobtrusive.	10 – 11
Excellent accuracy. Any tiny blemishes are very well covered.	12 – 13
Excellent accuracy with real attention to detail in every aspect of the playing.	14 – 15

Assessment criteria (Unit 1 – Performance indicators)

Assessment of interpretation	Mark
No work offered capable of assessment.	0
While achieving basic accuracy in the easier passages, the student is not able to achieve shape or contrast.	1
While there may be an understanding of the broad shape of the music, this is very seriously compromised by the lack of technical proficiency.	2
There is a limited ability to achieve shape and contrast and interpretative qualities are only rarely in evidence.	3
While there is an attempt to shape the music through dynamic contrasts and articulation, fluency of playing and consistency of tone seriously affect its effectiveness in several sections.	4
There are some obvious contrasts of dynamics and articulation. However, concerns about tone production and/or technical problems interfere with a satisfactory interpretation of the music.	5
Contrasts of dynamics, articulation and tone are present, but their effectiveness is lessened at times by a lack of subtlety and/or dull tone.	6
Good control: well-shaped and effectively contrasted. Attention to detail in most of the performance.	7
Very good control and variety. Detailed playing throughout, and some sense of style. Good tone.	8
Vivid contrasts, excellent tone, a thorough understanding of the music and good stylistic awareness.	9
Imaginative interpretation, with total control of the instrument and a real sense of style throughout.	10

Assessment criteria (Unit 1 – Performance indicators)

Assessment of the holistic mark	Mark
No work offered capable of assessment.	0
The performance does convey at a minimal level some of the intentions of the composer in the very easiest passages.	1 – 4
There is some evidence of basic and partially developed technical and interpretative skills, but these are seriously compromised by a lack of preparation.	5 – 7
The performance does convey the meaning of the music in the more basic passages, with some evidence of technical and interpretative skills, but it does not reach an acceptable standard at this level.	8 – 9
The most obvious stylistic characteristics are understood and basic accuracy and co-ordination are sufficient for this work just to reach an acceptable standard at this level.	10 – 11
This is generally solid work but with limited maturity, assurance and technique to cope with some of the problems.	12 – 13
This is secure work, showing a conscientious approach despite the occasional weakness.	14 – 15
This is well-prepared work with few flaws, showing an awareness of style and presentation.	16 – 17
This is first-class work, showing excellent preparation, real security and sensitivity.	18 – 21
Work of outstanding quality, displaying imagination and real musicianship in every aspect.	22 – 25

Assessment criteria (Unit 1 – Performance indicators)

Criteria for use when improvising plays a major part in performing	Mark
No work offered capable of assessment.	0
The improvisation meets a few of the criteria. The performance keeps going for only a limited length of time.	1 – 4
The improvisation consists of much repetition and the most simple variation. There are frequent stops and hesitations. It does not last for the expected duration.	5 – 7
There is some exploration of the possibilities of the given material but frequent hesitations, or the inability to sustain the improvisation for the expected duration, or major inconsistencies of style, seriously compromise the effectiveness of the playing.	8 – 9
This is modest work, perhaps dependent upon cliché, but with some feel for style and direction. The student is able to sustain the work for the expected duration, despite a limited vocabulary and some hesitation.	10 – 11
There is reasonable fluency, despite occasional hesitation. There is a basic sense of shape and development, even though the work may be a little repetitive and lacking in variety or real unity.	12 – 13
The performance is fairly fluent with few hesitations. There is a sense of purpose and design in the performance with a good realisation of the potential of the given material. The student makes use of a range of playing techniques.	14 – 15
The playing is fluent, with no significant hesitation. It has unity and variety and is well balanced, producing a consistent style. There is some degree of imagination in the development of ideas and a sense of involvement with the work.	16 – 17
The performance is fluent and free of hesitation, consistent in style with imaginative ideas. It demonstrates an effective development of ideas with awareness of points of climax and points of repose. A convincing performance.	18 – 20
The playing is fluent, consistent and imaginative with an excellent sense of overall shape. It demonstrates an ability to exploit both the original ideas and the potential of the instrument to musical effect. It shows a real sense of involvement.	21 – 25

Difficulty levels – Unit 1 (Solo performance only)

Unit 1	‘Grade 4’	‘Grade 5’	‘Grade 6+’
Level	Easier	Standard	More difficult
0	0	0	0
1	1	1	1
2	1.5	2	2.5
3	2.5	3	3.5
4	3.5	4	4.5
5	4	5	6
6	5	6	7
7	6	7	8
8	6.5	8	9.5
9	7.5	9	10.5
10	8.5	10	11.5
11	9	11	13
12	10	12	14
13	11	13	15
14	11.5	14	16.5
15	12.5	15	17.5
16	13.5	16	18.5
17	14	17	20
18	15	18	21
19	16	19	22
20	16.5	20	23.5
21	17.5	21	24.5
22	18.5	22	25
23	19	23	25
24	20	24	25
25	21	25	25

Unit 2: Developing musical ideas

15% externally assessed coursework (composition 7½% and compositional techniques 7½%)

Content

Externally assessed coursework (composition) – 15% (AS), 7½% (A2)

Compositional techniques – 15% (AS), 7½% (A2)

Study for this unit should include:

- the development of a wider musical vocabulary
- the use of appropriate forms of notation and/or technology to record and communicate ideas
- the cultivation of an awareness of the capabilities of different instruments
- where possible, students are encouraged to cultivate an awareness of technological hardware and software, which may include the production of a printed score using a scorewriting package and/or the production of a recording
- planning and evaluative skills.

There are opportunities to relate composition and/or composition techniques to Areas of Study.

Study for this unit will include the topics, listed below.

Composition topics (Paper 22)

Students should choose one composition topic. When composing in response to one of the following topics, students may find it useful to listen to a few examples from existing repertoire, such as some of the following:

Variations	variations by Bach, Mozart and Haydn, twentieth-century composers might include Ives and Webern, variation-related forms might include the chaconne and passacaglia.
Romantic miniatures	miniatures by Schumann, Chopin, Mendelssohn, Tchaikovsky and Grieg.
Neo-Classicism	neo-classical pieces by, for example, Stravinsky, Hindemith, Bartok and Shostakovitch using forms that might include dance movements, sonata structures and fugues.
Post-modernism	works of the post-war avant-garde, which might include the return to diatonicism (Tavener, Gorecki and minimalism), multimedia and installations, community projects, computer games music and internet art.
The popular song	songs covering the development of style and form from Blues, through the 32-bar jazz standard (for example, Gershwin, Carole King and the Beatles) to chorus structures (for example, Tamla Motown and Oasis) and riff-based songs, (for example, Led Zeppelin and Joan Armatrading).

Club dance and hip-hop	tracks featuring the technical procedures of sampling, sequencing and remixing and their application to current work in addition to the historical development from early rap and club remixes.
Fusions	fusions of popular styles (which might include Celtic rock, reggae, Bhangra and salsa), examples of world music influences on popular music and jazz (which might include Paul Simon, Miles Davis, Santana) and examples of Western classical music and popular music fusions (which might include Peter Maxwell Davies, Elvis Costello).
Film and TV	synchronisation, title themes, cartoons and adverts with reference to the work of composers who might include Bernard Herrmann, Jerry Goldsmith, John Williams, James Horner and the Disney Corporation, and to the television composers George Fenton, Stephen Warbeck and Rachel Portman.
Music theatre	songs, arias, ballads, choruses and ensemble pieces in a wide range of styles, which may include opera, experimental music theatre and musicals.

Compositional techniques (Paper 21)

Students will develop their musical vocabulary and confidence in handling compositional techniques, use appropriate forms of notation and/or technology to record and communicate ideas and gain an awareness of the capabilities of different instruments and/or technological hardware and software.

Study for this unit will include the following topics, from which the student will choose **two**, noting that each topic also includes a choice. There are opportunities to relate composition techniques to Areas of Study. Where composers are named below, this does not preclude the examiners from choosing similar works by the contemporaries of these composers.

Textures	In general, the combination of melodic material and ostinati and the management of instrumental combinations. In particular, two-part Baroque counterpoint as exemplified in the work of Corelli and Handel, <i>or</i> minimalism as exemplified in the work of Reich and Glass.
Chords and cadences	In general, the management and grammar of chord progression and voice leading. In particular, chorale harmonisation, in the manner of J S Bach, <i>or</i> 32-bar song form as exemplified in the songs of Gershwin and the Beatles.
Scales, modes and series	In general, the structure and associated compositional grammar of scales, modes and note rows. In particular, Renaissance counterpoint, as exemplified in the work of Palestrina, <i>or</i> 12-note composition as exemplified in the work of the Second Viennese School and late Stravinsky.

Timbres

In general, the management of the acoustic characteristics of instruments and ensembles and the use of technology to synthesise and manipulate sound. In particular, the use of extended vocal and instrumental techniques in the work of Cathy Berberian, Berio and Cage, *or* the electronic manipulation of sound in the work of Brian Eno, Trevor Wishart and Stockhausen.

Assessment tasks

Composition – 7½%

Students will produce **one** composition lasting not less than three minutes. Students must submit their work in a format appropriate to the style. This may be a fully notated score, a lead sheet or chord chart, track sheets, tables or diagrams. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the piece. The quality of recorded performances will not be assessed.

Compositional techniques – 7½%

Students will produce two exercises, one from each of the two chosen topics. Students may not choose both exercises from the same topic. The exercises, a coursework task, will be set by Edexcel and issued to centres at a date in April, to be notified in the 'Instructions for the Conduct of the Examination'. The deadline for submissions will be in late May: again the date will be indicated in the instructions. The assessment window will be six weeks. The set tasks appear in a question paper/answer booklet whose format will be similar to that adopted for the 2002 examination.

Textures

either

Baroque counterpoint – complete an upper part of 12 – 16 bars to a given bass with figures

or

Minimalism – complete a given keyboard opening to make a piece lasting approximately one minute.

Chords and cadences

either

Bach chorale – add three parts to a given soprano part to harmonise the cadences (not more than five)

or

32-bar song – realise a bass line of the middle-eight section and turnaround from a given chord chart.

or

Scales, modes and series

either

Renaissance counterpoint – add a part of about 8 – 10 bars to two given parts

or

Serialism – complete a melody for solo instrument to make a short piece of about 12 bars. The opening, which will include the entire row, will be given.

Timbres

either

Extended instrumental techniques – develop one of two given melodic ideas into a piece lasting about one minute and exploiting one of the following: vocal contrast (speech, sprechgesang), prepared piano, woodwind chords, glissandi, vocalising through the instrument

or

Electro-acoustic music – record a given ostinato and add a second recorded track to make a piece lasting approximately one minute and exploiting one of the following: envelope shaping, filtering, pitch-shifting, sampled sounds, reversing and looping.

Marking and assessment procedures

The composition and compositional techniques exercises will be submitted to Edexcel by May 15 for assessment by an external examiner. Work on the compositional techniques exercises may be undertaken at any time between the release of the techniques paper in February and the coursework deadline. Both the supervising teacher and the student will sign an authentication form to verify that it is the student's unaided work. The compositions and the techniques will be marked out of 60 each using the assessment criteria that follow on page 30.

Centres will submit to an examiner appointed by Edexcel:

Composition

- a completed authentication form
- a score² of the student's composition
- a recording of the student's composition.

Compositional techniques

- the student's completed techniques exercises.

Centre should not that the composition and compositional techniques **may** be sent to different examiners.

Compositions and exercises may be submitted in a form appropriate to the style of the music (notated exercises may be hand-written or printed and recordings may be on cassette tape, mini-disc or CD formats).

²This may be a fully notated score, a lead sheet or chord chart, track sheets, tables or diagrams. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the piece.

Assessment criteria

Coursework will be assessed according to six of the following nine criteria, which will be applied as appropriate by the examiner according to the style of music.

Composition criteria will consist of ideas and presentation plus four more.

Techniques criteria will consist of style and presentation plus four more.

Marks will be awarded for the following:

1	Ideas	The originality and focus of the materials
2	Presentation	The clarity of the score and recording
3	Style	Awareness of characteristic stylistic idioms and procedures
4	Resources	Awareness of instrumental characteristics and capabilities, management of ensemble and/or technological hardware/software
5	Structure	Overall coherence and management of formal processes
6	Harmony	Awareness of chordal progression and intervallic relationships
7	Melody	Awareness of shape and voice-leading
8	Rhythm	Management of rhythmic vitality/feel and focus of backing tracks
9	Timbre	Management of instrumental combinations and registers and/or procedures and processes for manipulating sound through technology.

Each of the criteria will be marked out of 10.

9 – 10	Confident and creative handling in all of the work
7 – 8	Controlled handling with few errors or misjudgements
5 – 6	Competent handling in most of the work
3 – 4	Some aspects of the criterion evident in most of the work
1 – 2	Some aspects of the criterion evident in some of the work

Unit 3: Listening and understanding

Externally assessed listening test and written paper – 40% (AS), 20% (A2)

45-minute listening paper 15% (AS), 7½% (A2)

1hr 30 min written paper 25% (AS), 12½% (A2)

Content

Study for this unit should include:

- extensive listening to enable students to respond to the types of question asked in the Listening Paper in terms of rhythm, melody, harmony and texture and some appreciation of how sound and notation inter-relate
- two contrasting Areas of Study, at least one of which must belong to the Western classical tradition (marked * in the list on page 17)
- analysis of the musical content, and investigation of the social and historical context, of the chosen Areas of Study in short-answer form
- comparison of different interpretations of the same piece.

It is intended that for each Area of Study students will:

- understand the social and cultural conditions that have influenced the composition and performance of the music
- identify musical characteristics and understand how musical elements are used
- understand and analyse formal characteristics
- investigate the use of musical resources.

The following lists the prescribed works for each Area of Study. These works are published in *The New Anthology of Music*:

- *A* denotes LIST A
- *B* denotes LIST B

Keyboard music

This Area of Study is designed to help students understand and appreciate the development of keyboard instruments, keyboard technique and the relevant textures, styles and forms from the Renaissance to the twentieth century through a study of:

- (*B*) Sweelinck: Pavana Lachrimae
- (*A*) J S Bach: Partita No 4 in D major, BWV 828 (Sarabande and Gigue)
- (*A*) Mozart: Piano Sonata K.333 (1st movement)
- (*B*) Schumann: Kinderscenen, Op.15 (Nos. 1, 3 and 11)
- (*A*) Debussy: Pour le piano (Sarabande)
- (*B*) Shostakovitch: Prelude and Fugue in A major Op 87 No 7.

Music for film and television

This Area of Study is designed to help students understand and appreciate music written for film and television through a study of:

- (A) Leonard Bernstein On the Waterfront: Symphonic Suite (opening)
- (A) John Williams ET: Flying Theme
- (A) Barrington Pheloung Inspector Morse: Morse on the Case
- (B) James Horner Titanic: 'Take her to sea, Mr Murdoch'
- (B) Georges Auric Passport to Pimlico: 'The Siege of Burgundy'
- (B) Jerry Goldsmith Planet of the Apes: The Hunt (opening)

Music for large ensemble

This Area of Study is designed to help students understand and appreciate developments, continuity and change in the composition of large, predominantly instrumental works through a study of:

- (A) J S Bach: Brandenburg Concerto No 4 in G (1st movement)
- (B) Haydn: Symphony No 26 in D minor (1st movement)
- (A) Berlioz: Harold in Italie (3rd movement)
- (B) Wagner, Prelude to Tristan und Isolde
- (B) Debussy: Prélude a l'après-midi d'un faune
- (A) Tippett: Concerto for double string orchestra (1st movement).

Music for small ensemble

This Area of Study is designed to help students understand and appreciate developments, continuity and change in the composition of small-ensemble instrumental works from the late Renaissance to the twentieth century through a study of:

- (A) Holborne: Pavane 'The image of melancholy' and Galliard 'Ecce quam bonum'
- (B) G Gabrieli: Sonata pian' e forte
- (A) Corelli: Trio sonata in D, Op.3 No.2 (4th movement)
- (B) Haydn: String quartet in E flat, Op.33 No.2 (4th movement)
- (A) Beethoven: Septet in E flat (1st movement)
- (B) Brahms: Piano quintet in F minor (3rd movement)
- (A) Poulenc: Sonata for horn, trumpet and trombone (1st movement).

Popular music and jazz

This Area of Study is designed to help students appreciate and understand music that has been written in jazz, popular and rock styles from the origins in the late nineteenth/early twentieth century to the present day through a study of:

- (A) Louis Armstrong West End Blues
- (B) Duke Ellington Black and Tan Fantasy
- (A) Miles Davis Four
- (A) Howlin' Wolf I'm Leavin' You
- (B) Carl Perkins Honey Don't
- (A) Kinks Waterloo Sunset
- (B) The Beatles A Day in the Life
- (B) Desmond Dekker You Can Get It if You Really Want
- (B) Van Morrison Tupelo Honey
- (A) Oasis Don't Look Back in Anger.

Sacred vocal music

This Area of Study is designed to help students to understand and appreciate a selection of music across time in which composers have set words drawn from Christian liturgies and/or from the Bible through a study of:

- (A) Taverner (d.1545): O Wilhelme, pastor bone
- (B) Gabrieli: In ecclesiis
- (A) J S Bach: Cantata No. 48 'Ich elender Mensch' movements I – IV
- (A) Haydn: Quoniam tu solus from 'The Nelson Mass'
- (A) Bruckner: Locus iste
- (B) Stravinsky: Symphonie de psaumes (3rd movement)
- (B) Tavener (b.1945): The Lamb.

Secular vocal music

This Area of Study is designed to help students to understand and appreciate a selection of music (from the late sixteenth to the twentieth century) that composers have intended for performance outside church services or other religious observances through a study of:

- (B) Dowland: Flow my teares
- (A) Weelkes: Sing we at pleasure
- (A) Monteverdi: Ohimè, se tanto amate
- (B) Purcell: Thy hand, Belinda *and* When I am laid in earth
- (B) Haydn: My mother bids me bind my hair

- (A) Schubert: Der Doppelganger
- (B) Faure: Après un rêve
- (A) Schoenberg: Der kranke Mond from Pierrot Lunaire
- (B) Gershwin: Summertime from Porgy and Bess.

20th century art music

This Area of Study is designed to help students to understand and appreciate contemporary art music from the twentieth century through a study of:

- (A) Stravinsky Pulcinella [Sinfonia, Gavotte and Vivo]
- (A) Webern Quartet Op. 22, (1st movement)
- (B) Shostakovich String Quartet No 8, Op.110 (1st movement)
- (B) Cage Sonatas and Interludes for Prepared Piano (Sonatas I – III)
- (A) Berio Sequenza III for female voice
- (B) Reich New York Counterpoint – Movement II.

World music

This Area of Study is designed to help students to understand and appreciate music from cultures around the world through a study of:

- (A) Music of Northern India: Ram Narayan – Rag Bhairav
- (B) Bali and Java – gamelan music: Baris Melampahan
- (A) Caribbean – calypso music for steel pan ensemble: Red Stripe Band – Yellow Bird
- (B) Celtic folk music: Niall Keegan – Tom McElvogue's Jig and New Irish Barndance
- (A) African drum music eg from Burundi: Mustapha Tettey Addey – Agbekor Dance
- (B) Salsa: Familia Valera – Se quema la cumbambá

Assessment tasks

Students will be tested on their listening skills and on their appreciation and understanding of the chosen Areas of Study.

The examination will test aural and recognition skills in Part 1 and analytical and appreciation skills in Part 2.

Part 1 (Paper 31)

Students will take a listening test lasting 45 minutes. (7½%)

The test will be presented on CD and will consist of short-answer questions including notational exercises. The CD will contain pauses during which students may write their answers. Answers will be written in answer booklets.

Students should attempt all four questions.

- 1 Timbre and texture (4 marks for each part: total 8 marks). Students will hear two passages of music, for which no notation will be provided. For each passage they will be required to identify, as directed, the forces used (with the manner of their use) and/or aspects of texture. Questions may be open or may involve multiple-choice format. ('Texture' will encompass such procedures as homophony; counterpoint (including imitation, fugue and canon); melody plus accompaniment styles; antiphony; two-, three- or four-part writing.) No knowledge of the provenance of the music will be expected.
- 2 Comparison of performances (12 marks). Student will hear two performances of a single passage of music, to be identified as 'Performance A' and 'Performance B'. No notation will be provided. They will be required to comment on the differences that they hear in such areas as tempo, dynamics, ornamentation, instrumentation, as directed. No knowledge of the provenance of the music will be expected.
- 3 Aural recognition (8 marks). Students will hear an excerpt of unfamiliar music five times. A skeleton score of at least part of the excerpt will be provided. Students will be required EITHER (a) to add notation to that already provided as directed in the answer booklet OR (b) to answer questions, as directed, on its context (notably in terms of place, period, social ambience, expressive intention).
- 4 Perception of tonality* and harmony (12 marks). Students will hear a short extract of music. They will be required to identify, as directed, the nature of the tonality and/or the nature of individual chords and/or chord progressions (including cadences). A single-stave skeleton score will be provided.

* 'Tonality' is understood for the purposes of this question to refer to major or minor keys, to modes and to pentatonic music. Specific major and minor keys ('G major', 'E minor', etc) will not need to be identified, but simple key relationships may be tested.

Part 2 (Paper 32)

The Part 2 examination last for one and a half hours. Students must take unmarked copies of *The New Anthology of Music* into the examination room. The question paper will contain nine questions, one for each of the Areas of Study. Students must answer two questions – one on each of their chosen Areas of Study. (One of these Areas must be from the Western classical tradition). Each question will have four parts. Part (a) carries 4 marks, part (b) 4, part (c) 8 and part (d) 14. The total mark for the paper is 60.

Part (a) will require students to say what they understand by two terms or expressions (from a list of four). The terms and expressions chosen by the examiners may relate to works from List A AND/OR List B: in other words, candidates should study BOTH LISTS in preparation for part (a).

Part (b) will require students to locate an example of EACH of the TWO terms or expressions that they wrote about in parts (a). Because the terms and expressions chosen by the examiners may relate to works from List A AND/OR List B, students should prepare BOTH LISTS, in preparation for part (b).

For parts (c) and (d) questions will concern ONLY works from List A in 2001 and 2002 (and ONLY works from List B in 2003 and 2004). Questions will focus on matters such characteristics of musical style, structural matters, resources employed, and social and cultural context. Part (c) questions may be subdivided into subsections ((i), (ii), etc); part (d) questions will not be subdivided.

Marking and assessment procedures

Unit 3 Part 1 (Listening Paper) and Part 2 (Understanding), will take place on a set date in the summer examination series. The scripts for both Part 1 and Part 2 answer booklets will be sent to an external examiner for marking. Sample papers and mark schemes are published separately.

Unit 4: Specialist Options

In Unit 4 students will either follow Pathway A with the emphasis on composition (Paper 41) or Pathway B with the emphasis on performance (Paper 42).

Pathway A: Composition portfolio

15% externally assessed coursework

Content

Students will extend the compositional skills and knowledge acquired in Unit 2.

Study for this unit will include the composition topics studied in Unit 2 from which the student will choose **two**; one must be the same as that studied in Unit 2.

- Variations
- Romantic miniatures
- Neo-classicism
- Post-modernism
- The popular song
- Club dance and hip-hop
- Fusions
- Film and TV
- Music theatre.

Assessment tasks

Composition portfolio (15%)

Students will produce **two** compositions, one from each of the **two** chosen topics, the two works together lasting not less than six minutes. The compositions must be presented in full score³ (either hand-written or printed), and as a recording (on cassette tape, mini-disc or CD).

Students will be required to submit with their compositions a short description of the procedure that they have adopted in their work using a pro forma, supplied by Edexcel. This must detail the intention of the compositions, preliminary research, compositional and stylistic models related to the chosen topics and the processes of modification and refinement undertaken, especially in the light of performance.

³Throughout the specification the word score refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; tables or diagrams.

Marking and assessment procedures

The compositions will be submitted to Edexcel in May 15 of the year of assessment by an external examiner. Both the supervising teacher and the student will sign an authentication form to verify that it is the student's unaided work.

Centres will submit to an examiner appointed by Edexcel:

- a completed authentication form
- scores of the student's compositions
- recordings of the student's compositions.

Students must submit their work in a format appropriate to the style. This may be a fully notated score, a lead sheet or chord chart, track sheets, tables or diagrams. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the piece. The quality of recorded performances will not be assessed.

Assessment criteria

Compositions will be assessed according to four criteria:

Presentation	The clarity of the score and the recording as a realisation of the student's intentions.
Quality of outcome	The degree of ambition of the work and the extent to which the ideas have been realised.
Use of resources	The selection and handling of instruments and ensemble and the creative proficiency with which technology has been employed
Coherence	The management of structural elements, stylistic grammar and overall cohesiveness.

Each criterion will be marked out of 15, giving a total mark of 60.

Mark scheme – Compositions

a **Presentation.** The composition will:

13 – 15	be presented as an extremely well-written score/recording with attention to detail
10 – 12	be presented as a neat score or accurate recording that for the most part communicates the student's intentions
7 – 9	be presented in an appropriate form, which is mostly accurate
4 – 6	be presented in a form in which an attempt has been made to notate or record most of the work's important features
1 – 3	be presented in a form in which some of the work's features have been notated or recorded

b **Quality of outcome.** The composition will:

13 – 15	be an ambitious and creative realisation of the work's initial ideas
10 – 12	be a competent realisation of the work's potential
7 – 9	be an adequate attempt to meet the compositional targets set
4 – 6	be an attempt to realise and develop ideas in parts of the work
1 – 3	be an attempt to realise and/or develop some of the ideas

c **Use of resources.** The composition will:

13 – 15	demonstrate excellent and effective selection and handling of resources
10 – 12	demonstrate competent selection and handling of resources
7 – 9	demonstrate an attempt to deploy the resources in a functional manner
4 – 6	demonstrate an attempt to realise the potential of most resources
1 – 3	demonstrate an attempt to realise the potential of some of the resources

d **Coherence.** The composition will:

13 – 15	demonstrate a satisfying sense of structure and constitute a well – balanced whole
10 – 12	demonstrate competent control of structural elements
7 – 9	demonstrate an attempt to provide structure and coherence
4 – 6	demonstrate an attempt to control most structural elements in most of the work
1 – 3	demonstrate an attempt to control some structural elements in some of the work

Unit 4: Specialist options

Pathway B: Performing

15% externally assessed practical

Content

Study for this unit should include:

- the development of more advanced performance skills with greater technical assurance than shown in Unit 1
- the cultivation of more mature and assured interpretative and expressive skills
- the ability to communicate for a significant period of time the expressive and stylistic characteristics of a varied selection of music, as would be expected in a public recital
- planning and evaluative skills.

Assessment tasks

Recital (15%)

Each student will present a recital lasting for 20 minutes. Students may present their recital on one or more instruments. They are required to create a well-balanced, coherent and varied programme of works. This might consist of several short pieces of music either from different periods, or in different styles or of differing moods. Students might also offer a single work in which variety and contrast is exhibited in the various movements. It is important that the music chosen should meet the prescribed time limits, and that it should be of a nature suitable for presentation under examination conditions.

Students should supply programme notes using a pro forma supplied by Edexcel.

Instruments from the same family (eg violin and viola) are acceptable. Orchestral percussionists may wish to perform on a variety of instruments in order to produce a varied programme.

The music must be performed to the teacher and at least one other person: a larger audience may be present at the student's discretion. The accompaniment may be for keyboard instrument or any group or on a backing tape – provided that the student has a clearly defined solo role. Music that was written with an accompaniment must be performed with that accompaniment. It is important that the music chosen should meet the prescribed time limits, and that it should be suitable for presentation under examination conditions.

The recital can take place at any time during the Advanced Subsidiary and Advanced GCE course up to 14 May in the A2 year. All performances will be recorded and marked by an Examiner nominated by Edexcel. The recording must be on audio cassette with Dolby noise reduction, minidisc or CD. A tape recorder with automatic recording level is not suitable for this purpose. If a cassette is used, only one student should be recorded per cassette side.

Photocopies of the music (solo part only) must be submitted with the cassette: original copies should not be supplied. Photocopies will be destroyed by Edexcel at the end of the examination series. Where no staff notation exists (for example, where students offer their own compositions) centres must still supply a score⁴ in a format appropriate to the style of the music. Whatever format or combination of formats is chosen, the presentation must be sufficiently clear for the examiner to be able to make an assessment of the performance. Improvised performances will be accepted for this part of the unit only if a chord scheme or other stimulus is supplied, together with as much information as possible about the student's working methods.

Marking and assessment procedures

Recordings of recitals will be submitted to Edexcel by 14 May. The work may be undertaken at any time during the AS/A2 course and both the teacher and the student will sign an authentication form to verify that it is the student's own unaided work.

For Unit 4 the standard level of performance is taken to correspond to Grade 6 of the graded examinations of such bodies as the Associated Board of the Royal Schools of Music, the Guildhall School of Music and Drama, Trinity College of Music and the London College of Music. If the level of difficulty is higher or lower than Grade 6 the raw mark will be scaled according to the grid on page 41. If the level of difficulty is below Grade 5 (Easier) the raw mark will be reduced by -2 for every syllabus grade below this standard. If the duration of the recital is significantly less than the time required (20 minutes) the raw mark should be scaled down one level. The timing for the recital is understood to include initial announcements, intermediate and final applause.

Marks given for accuracy and interpretation will be reconciled to a holistic mark.

⁴Throughout the specification the word score refers to any of the following: a full score in conventional staff notation; a lead sheet or chord chart; track sheets; tables or diagrams.

Difficulty levels – Unit 4B (42) (Recital)

Unit 4	Grade 5	Grade 6	Grade 7+
Level	Easier	Standard	More difficult
0	0	0	0
1	1	1	1
2	1.5	2	2.5
3	2.5	3	3.5
4	3.5	4	4.5
5	4	5	6
6	5	6	7
7	6	7	8
8	6.5	8	9.5
9	7.5	9	10.5
10	8.5	10	11.5
11	9	11	13
12	10	12	14
13	11	13	15
14	11.5	14	16.5
15	12.5	15	17.5
16	13.5	16	18.5
17	14	17	20
18	15	18	21
19	16	19	22
20	16.5	20	23.5
21	17.5	21	24.5
22	18.5	22	25
23	19	23	25
24	20	24	25
25	21	25	25

Assessment criteria (Unit 4B (42) – Performance indicators)

Recital

Assessment of accuracy	Mark
No work offered capable of assessment.	0
Some notes and/or rhythms are accurate but the sense of continuity is not achieved.	1
The basic elements of pitch and/or rhythm are partially realised in the simpler sections of the piece.	2
There is an awareness of the notational aspects of the piece but some sections have serious defects of intonation, co-ordination and tempo.	3
The accuracy of pitch, rhythm, intonation and co-ordination is achieved in the more straightforward passages, sometimes at the expense of fluency and tempo.	4
The playing is broadly accurate and proficient, though there are some blemishes and lack of co-ordination which interrupt the flow.	5
The performance displays competent technical control and accuracy of notation within the demands of the piece.	6
Mainly accurate work despite the occasional small slip, tiny hesitation or out-of-tune note.	7
Very accurate. Slips, hesitations or weaknesses of intonation are very rare and unobtrusive.	8
Excellent accuracy. Any tiny blemishes are very well covered.	9
Excellent accuracy with real attention to detail in every aspect of the playing.	10

Performance criteria (Unit 4B (42) – Performance indicator)

Assessment of Interpretation	Mark
No work offered capable of assessment.	0
While achieving basic accuracy in the easier passages, the student is not able to achieve shape or contrast.	1
While there may be an understanding of the broad shape of the music, this is very seriously compromised by the lack of technical proficiency.	2
There is a limited ability to achieve shape and contrast and interpretative qualities are only rarely in evidence.	3
While there is an attempt to shape the music through dynamic contrasts and articulation, fluency of playing and consistency of tone seriously affect its effectiveness in several sections.	4
There are some obvious contrasts of dynamics and articulation. However, concerns about tone production and/or technical problems interfere with a satisfactory interpretation of the music.	5
Contrasts of dynamics, articulation and tone are present, but their effectiveness is lessened at times by a lack of subtlety and/or dull tone.	6 – 7
Good control: well – shaped and effectively contrasted. Attention to detail in most of the performance.	8 – 9
Very good control and variety. Detailed playing throughout, and some sense of style. Good tone.	10 – 11
Vivid contrasts, excellent tone, a thorough understanding of the music and good stylistic awareness.	12 – 13
Imaginative interpretation, with total control of the instrument and a real sense of style throughout.	14 – 15

Performance criteria (Unit 4)

Assessment of the holistic mark	Mark
No work offered capable of assessment.	0
The performance does convey at a very minimal level some of the intentions of the composer in the very easiest passages.	1 – 4
There is some evidence of basic and partially developed technical and interpretative skills, but these are seriously compromised by a lack of preparation.	5 – 7
The performance does convey the meaning of the music in the more basic passages, with some evidence of technical and interpretative skills, but it does not reach an acceptable standard at this level.	8 – 9
The most obvious stylistic characteristics are understood and basic accuracy and co-ordination are sufficient for this work to just reach an acceptable standard at this level.	10 – 11
This is generally solid work with limited maturity, assurance and technique to cope with some of the problems.	12 – 13
This is secure work, showing a conscientious approach despite the occasional weakness.	14 – 15
This is well-prepared work with few flaws, showing an awareness of style and presentation.	16 – 17
This is first-class work, showing excellent preparation, real security and sensitivity.	18 – 21
Work of outstanding quality, displaying imagination and real musicianship in every aspect.	22 – 25

Performance criteria

Unit 4

Criteria for use when improvising plays a major part in performing	Mark
No work offered capable of assessment.	0
The improvisation meets a few of the criteria. The performance keeps going for only a limited length of time.	1 – 4
The improvisation consists of much repetition and the most simple variation. There are frequent stops and hesitations. It does not last for the expected duration.	5 – 7
There is some exploration of the possibilities of the given material but frequent hesitations, or the inability to sustain the improvisation for the expected duration, or major inconsistencies of style, seriously compromise the effectiveness of the playing.	8 – 9
This is modest work, perhaps dependent upon cliché, but with some feel for style and direction. The student is able to sustain the work for the expected duration, despite a limited vocabulary and some hesitation.	10 – 11
There is reasonable fluency, despite occasional hesitation. There is a basic sense of shape and development, even though the work may be a little repetitive and lacking in variety or real unity.	12 – 13
The performance is fairly fluent with few hesitations. There is a sense of purpose and design in the performance with a good realisation of the potential of the given material. The student makes use of a range of playing techniques.	14 – 15
The playing is fluent, with no significant hesitation. It has unity and variety and is well balanced, producing a consistent style. There is some degree of imagination in the development of ideas and a sense of involvement with the work.	16 – 17
The performance is fluent and free of hesitation, consistent in style with imaginative ideas. It demonstrates an effective development of ideas with awareness of points of climax and points of repose. A convincing performance.	18 – 20
The playing is fluent, consistent and imaginative with an excellent sense of overall shape. It demonstrates an ability to exploit both the original ideas and the potential of the instrument to musical effect. It shows a real sense of involvement.	21 – 25

Unit 5: Performing and composing

7½% Internally assessed practical and 7½% Externally assessed examination

This unit involves synoptic tasks that test the knowledge, understanding and skills developed across the whole qualification.

Content

Performing during the course (7½%) (Paper 52)

All students will take part in a range of solo and ensemble performance activities during the course. This must include at least one solo and one ensemble item.

AND

Composition techniques (7½%) (Paper 51)

All students will extend one of the compositional techniques studied in Unit 2. They will be assessed by completion of a Compositional Techniques paper, under timed and supervised conditions in the last week of May.

Performing during the course

Study for this unit should include:

- the development of more advanced performance skills than shown in Unit 1, with greater technical assurance
- the cultivation of more mature and assured interpretative skills with an increased stylistic awareness
- further development of the skills, techniques and understanding necessary to achieve the higher standards of musicianship required at this level of performance
- the ability to respond to the demands of the performance situation (including an increased awareness of other performers in an ensemble) in order to communicate effectively the meaning of the music being performed.

Students will take part in a range of solo and ensemble performance activities during the course. Each student will keep a log of his or her performances and choose the four best occasions for submission to Edexcel. The log will record details of the performance and the context of the pieces performed. Students should choose, and list on the mark sheet to be provided by Edexcel, four performances from the period of study (up to 14 May of the examination year). A student may submit one example of directing of an ensemble as one of the ensemble performances. The teacher examiner must be present for at least three of the occasions listed.

It is expected that the four pieces that students select will have a minimum duration of some 7 – 8 minutes, but it is recognised that some may wish to exceed this substantially. The total duration will depend on many factors, not least on the types of ensemble activity available to students in their centres.

Assessment tasks

The recordings of the performances will be submitted to Edexcel as soon as possible after 14 May. The work may be undertaken at any time during the course and both the teacher and the student will sign an authentication form to verify that it is the student's own unaided work. Each component will be marked out of 25 using the assessment criteria on pp 41 – 45.

For Unit 5 the standard level of performance is taken to be that of Grade 6 of the graded examinations, such as those offered by the Associated Board of the Royal Schools of Music, the Guildhall School of Music and Drama, Trinity College of Music and the London College of Music. If the level of difficulty is higher or lower than Grade 6 the raw mark will be scaled according to the grid. If the level of difficulty is below Grade 5 (Easier) the raw mark will be reduced by 2 for every syllabus grade below this standard. Care must be taken in determining the level of difficulty for an ensemble piece: individual parts must be compared to graded pieces to determine the level while taking account of the added difficulty of the ensemble playing of a particular piece.

Marking and assessment procedures

No later than 14 May of the examination year of the course, the teacher examiner must award a single overall mark for the student's list of performances and supply a short supporting commentary, in accordance with the scheme of assessment given in the specification. The performances will be marked by the teacher examiner and moderated by Edexcel. While it is expected that students will wish to show as wide a range of activities as possible, marks should be awarded for the quality of performance rather than diversity. A recording of one solo piece in this part of the examination is required. Performances in which improvisation plays a part may be offered for this part of the examination.

Assessment criteria

Performances will be marked according to the same criteria as in Unit 4 (see pages 41 – 45).

Compositional techniques

Externally assessed (7½%)

Students will extend one of the compositional techniques studied in Unit 2.

Assessment tasks

The Compositional Techniques paper will take place under timed and supervised conditions in the last week of May in the A2 year. It is expected that each student will spend between up to three hours under supervised and timed conditions on his or her chosen question. Students and teachers will sign an authentication statement. The compositions will be sent to an external examiner for marking.

Textures

either

Baroque counterpoint – complete an upper part of 18 – 24 bars to a given bass with figures

or

Minimalism – complete an opening passage for three melody instruments to make a piece lasting approximately one minute.

Chords and cadences**either**

Bach chorale – add alto, tenor and bass parts to a given soprano of about 8 – 12 bars

or

32 – bar song – complete the middle eight and turnaround by adding chord symbols and realising the bass part.

Scales, modes and series**either**

Renaissance counterpoint – add a part of about 12 – 16 bars to two given parts

or

Serialism – extend a given atonal melody to make a piece for two instruments that lasts for about 20 bars.

Timbres**either**

Extended instrumental techniques – develop one of two given melodic ideas into a piece lasting about one minute and exploiting two of the following; vocal contrast (speech, sprechgesang), prepared piano, woodwind chords, glissandi, vocalising through the instrument

or

Electro – acoustic music. Record a given ostinato and add one or two recorded tracks to make a piece lasting approximately one minute and exploiting two of the following; envelope shaping, filtering, pitch – shifting, sampled sounds, reversing and looping.

Those candidates who choose to complete the electro-acoustic music exercise will be allowed to set up the equipment and to record the question (the given ostinato) outside the timed portion of the examination.

Marking and assessment procedures

Centres will be required to submit their students' work to Edexcel on a date in early June. It will be marked by an external examiner appointed by Edexcel.

Assessment criteria

Compositional techniques will be assessed according to four criteria: presentation; quality of outcome; style and medium; and coherence.

Mark scheme – Compositional Techniques

Presentation

The exercise will:

17 – 20	be presented as an extremely well-written score/recording with attention to detail
13 – 16	be presented as a neat score or accurate recording that for the most part communicates the student's intentions
9 – 12	be presented in an appropriate form, which is mostly accurate
5 – 8	be presented in a form in which an attempt has been made to notate or record most of the work's important features
1 – 4	be presented in a form in which some of the work's features have been notated or recorded

b **Quality of outcome.** The exercise will:

17 – 20	be an ambitious and creative realisation of the work's initial ideas
13 – 16	be a competent realisation of the work's potential
9 – 12	be an adequate attempt to meet the compositional targets set
5 – 8	be an attempt to realise and develop ideas in parts of the work
1 – 4	be an attempt to realise and/or develop some of the ideas

c **Style and medium.** The exercise will:

17 – 20	demonstrate thorough and imaginative handling of idioms, procedures and resources as appropriate to the style
13 – 16	demonstrate competent handling of idioms, procedures and resources as appropriate to the style
9 – 12	demonstrate an attempt to understand and apply idioms, procedures and resources as appropriate to the style
5 – 8	demonstrate an attempt to apply, in most of the work, aspects of idiom, procedure and resources as appropriate to the style
1 – 4	demonstrate an attempt to apply, in some of the work, some aspects of idiom, procedure and resources as appropriate to the style

d **Coherence.** The exercise will:

17 – 20	demonstrate a satisfying sense of structure and constitute a well – balanced whole
13 – 16	demonstrate competent control of structural elements
9 – 12	demonstrate an attempt to provide structure and coherence
5 – 8	demonstrate an attempt to control most structural elements in most of the work
1 – 4	demonstrate an attempt to control some structural elements in some of the work

Each exercise will be marked out of 80.

Unit 6: Analysing music

20% Externally assessed Listening Test and Written Paper

7½% (AL) 45-minute Listening Paper 12 ½% Written Paper

Along with the tasks in Unit 5, this unit involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

This unit comprises a 45-minute listening paper (drawing on a wide repertoire of music) and a 2-hour written paper linking the theoretical and practical aspects of the chosen Areas of Study. Unit 6 part 1 (Listening Paper) will take place in May on a separate occasion from Part 2 (Understanding), which will take place in June.

Students will continue with one of the Areas of Study pursued in their AS year, and select an additional Area of Study from the prescribed list. To differentiate the task in part 2 from the AS questions in Unit 3, students will be required to study a prescribed topic in more depth as detailed in the description of content for each Area of Study.

Content

Study for this unit should include:

- extensive listening to enable students to respond to the types of question asked in the Listening Paper, which will require more finely discriminating aural perception than those encountered in Unit 3
- extended work on either of the Areas of Study selected in the AS year, and selection of any additional Area of Study
- analysis of the musical content, and investigation of the social and historical context, of the chosen Areas of Study in greater depth than for Unit 3 and in both short-answer and essay form with appropriate attention to structure, grammar, style and spelling.

It is expected that for the new Area of Study that students select in their A2 year students will

- study in depth prescribed piece(s).

It is expected that for the Area of Study that students have carried forward from their AS year students will:

- analyse in depth prescribed special focus work(s)
- investigate a topic that focuses on continuity and change within a group of prescribed works.

The following indicates the prescribed topic and works for each Area of Study in the years specified. These works are published in *The New Anthology of Music*, available from Edexcel. **The assessment tasks for Unit 6 are set out on page 53-54.**

Keyboard music

2002, 2003 Special focus work: Shostakovich: Prelude and Fugue in A major Op 87 No 7.
Topic: Continuity and change in keyboard textures (prescribed works are those of Lists A **and** B, as given for Unit 3)

2004, 2005 Special focus work: J S Bach: Partita No 4 in D major, BWV 828 (Sarabande and Gigue). Topic: Continuity and change in the handling of short forms (prescribed works are those of Lists A **and** B, as given for Unit 3)

Music for film and television

2002, 2003 Special focus works: *One the Waterfront* (Bernstein) and *Inspector Morse* (Pheloung)

Topic: continuity and change in thematic treatments.

2004, 2005 Special focus work: *Titanic* (Horner)

Topic: continuity and change in scores for epic drama.

Music for small ensemble

2002, 2003 Special focus work: Haydn: String quartet in E flat, Op.33 No.2 (fourth movement).

Topic: Continuity and change in writing for strings (prescribed works are those of Lists A **and** B, as given for Unit 3).

2004, 2005 Special focus work: Beethoven: Septet in E flat (first movement).

Topic: Continuity and change in harmony and tonality (prescribed works are those of Lists A **and** B, as given for Unit 3).

Music for large ensemble

2002, 2003 Special focus work: Debussy: *Prélude a l'après-midi d'un faune*.

Topic: Continuity and change in instrumental writing (prescribed works are those of Lists A **and** B, as given for Unit 3).

2004, 2005 Special focus work: Berlioz: *Harold in Italie* (3rd movement).

Topic: Continuity and change in texture (prescribed works are those of Lists A **and** B, as given for Unit 3).

Popular Music and Jazz

2002, 2003 Special focus works: The Kinks: *Waterloo Sunset* *and* The Beatles: *A Day in the Life*.

Topic: Continuity and change in the handling of voices and instruments (prescribed works are those of Lists A **and** B, as given for Unit 3).

2004, 2005 Special focus works: Armstrong: *West End Blues* *and* Howlin' Wolf: *I'm Leavin' You*.

Topic: Continuity and change in blues and in rhythm and blues (prescribed works are those of Lists A **and** B, as given for Unit 3).

Sacred vocal music

2002, 2003 Special focus work: Stravinsky: *Symphonie de psaumes* (third movement).

Topic: Continuity and change in the handling of voices and/or instruments (prescribed works are those of Lists A **and** B, as given for Unit 3).

2004, 2005 Special focus work: Haydn: 'Quoniam tu solus' from 'The Nelson Mass'.

Topic: Continuity and change in the setting of Latin words (prescribed works are those of Lists A **and** B, as given for Unit 3).

Secular vocal music

2002, 2003 Special focus works: Purcell: *Thy hand, Belinda* and *When I am laid in earth*.
Topic: Continuity and change in the setting of English words (prescribed works are those of Lists A and B, as given for Unit 3).

2004, 2005 Special focus works: Schubert: *Der Doppelgänger* and Schoenberg: *Der kranke Mond*.

Topic: Continuity and change in the relationships between voice(s) and instrument(s) (prescribed works are those of Lists A and B, as given for Unit 3).

20th century art music

2002, 2003 Special focus work: Cage: *Sonatas and Interludes for Prepared Piano* (Sonatas I – III).

Topic: Continuity and change in instrumental and vocal techniques (prescribed works are those of Lists A and B, as given for Unit 3).

2004, 2005 Special focus work: Webern: *Quartet Op. 22, First movement*.

Topic: Continuity and change in approaches to tonality (prescribed works are those of Lists A and B, as given for Unit 3).

World music

2002, 2003 Special focus: Trinidadian steel pan ensemble: *Red Stripe Band – Yellow Bird* and *Famila Valera – Se quema la curribambá*.

Topic: Continuity and change in South American and European influences

2004, 2005 Special focus: Celtic folk: *Niall Keegan – Tom McElvogue's Jig* and *New Irish barndance*

Topic: Continuity and change in folk instrumentation

Assessment tasks

Students will be tested on their listening skills and on their appreciation and understanding of the chosen Areas of Study. The examination will test aural and recognition skills in Part 1 and analytical and appreciation skills in Part 2.

Part 1

Students will take a listening test lasting 45 minutes. (7½%)

The test will be presented on CD and will consist of short answer questions including notational exercises. Each student will be given his or her own recording and may listen to the tests as many or as few times as he or she likes, within the overall time allowed for Part 1.

Answers will be written in answer booklets.

The music to be heard will be selected from a wide variety of styles. Some knowledge of the provenance of the music heard will be expected.

Students should attempt all three questions.

- 1 Context (4 marks for each part: total 12 marks). Students will hear three varied passages of music, for which no notation will be provided. For each they will be required, as directed, to categorise the music in terms of style, genre, etc, to suggest a date of composition, and to suggest the name(s) of person(s) associated with the genesis of the music (eg a composer, performer-composer, or band).
- 2 Comparison (16 marks). Student will hear two excerpts of music, to be identified as 'Excerpt A' and 'Excerpt B'. The excerpts may come from a single piece, or from separate pieces. No notation will be provided. Students will be required to comment on the similarities and differences that they hear in such areas as instrumentation, use of shared material, and any other aspect(s) of musical technique and style, as directed. A question on the provenance of each piece may be included.
- 3 General test of aural perception (32 marks). Students will hear a single passage of music, for which a two-stave skeleton score will be provided. A range of tests will be provided. Students must attempt any two of the following (for 6 marks each):
 - a locating the position on the score of three short rhythmic and/or melodic excerpts printed in the answer booklet
 - b notating a rhythmic passage at a location indicated on the skeleton score
 - c notating a melodic passage at a location indicated on the skeleton score.

They must also (for 8 marks) identify four tonality/ies* and/or chord(s) and/or chord progressions, and (for 12 marks) write a short commentary in note form or continuous prose drawing attention to salient features of the music and placing it in its socio-historical context.

* 'Tonality' is understood for the purposes of this question to refer to major or minor keys; to modes and to pentatonic music. Specific major and minor keys ('G major', 'E minor', etc) will need to be identified in tonal excerpts.

Part 2

Students will answer five questions in 2 hours, three on the Area of Study on which work was begun in the AS year, and two on the Area of Study specifically chosen for A2.

The paper will be in two sections A (Analysis) and B (Continuity and change). Students must answer four questions from Section A (two on each chosen Area of Study) and one from Section B (on the extended Area of Study).

In Section A students may use continuous prose or may write in note form (provided that the meaning is entirely clear). In Section B answers must be in continuous prose.

For Part 2 students must take unmarked copies of the *New Anthology of Music* into the examination room.

Marking and assessment procedures

Unit 6 Part 1 (Listening Paper) will take place in May on a separate occasion from Part 2 (Analysing), which will take place in June. The scripts for both Part 1 and Part 2 answer booklets will be sent to an external examiner for marking.

Sample papers and mark schemes are published separately.

Coursework

Coursework moderation

Information about moderation procedures will be sent to centres making entries for this specification.

Textbooks and other resources

For reference purposes the above textbooks have been linked to specific units. However, most of these textbooks are useful for more than one unit.

Units 3 and 6 (Listening)

- Bowman D – *Aural Matters* (Schott, London, 1995)
Cripps C – *Score Reading* (Cambridge University Press, 1988)
Taylor E – *The AB Guide to Music Theory* (ABRSM, 1991)
The AB Aural Tests (ABRSM, 1994)
The AB Jazz Aural Tests (ABRSM, 1998)
Turnbull D – *Aural Time* (Bosworth, 1995)

Units 3 and 6 (Understanding)

- Barrow S and Dalton – *The Rough Guide to Reggae*
Bebey F – *African Music: A People's Art* (Lawrence Hill & Co, 1997)
Bowman D – *Analysis Matters* (Schott, 1993)
Boyden M – *The Rough Guide to Classical Music* (1999)
Broughton S – *The Rough Guide to World Music* (1996)
Buckley J – *The Rough Guide to Rock* (1997)
Carr I and Fairweather D – *The Rough Guide to Jazz* (1998)
Chambers I – *Popular Culture* (Routledge, 1986)
Cole W – *The Form of Music* (ABRSM, 1997)
Copland A – *What to Listen for in Music* (Penguin, 1998)
Donington R – *Baroque Music: Style and Performance* (Faber, 1982)
Donington R – *The Interpretation of Early Music* (Norton & Co, 1989)
Harvey E – *Jazz in the Classroom* (Boosey and Hawkes, 1988)
Lebrecht N – *The Companion to 20th Century Music* (Simon & Schuster, 1992)
Levine M – *The Jazz Theory Book* (Sher Music Co, 1995)
Machlis J – *Introduction to Contemporary Music* (Dent & Son, 1979)
Sadie S – *The Cambridge Music Guide* (Cambridge University Press, 1990)
Schaefer J – *New Sounds: The Virgin Guide to New Music* (Harper & Row, 1987)
Schuker R – *Key Concepts in Popular Music* (Routledge, 1998)
Terry P and Bowman D – *A Student's Guide to AS Music for the Edexcel Specification* (Rhinegold Study Guides, 2001)
Winterson J – *The New Anthology of Music* (Peters Edition, 2000) available from Edexcel

Smith Brindle R – *The New Music* (Oxford University Press, 1987)
Sorrell N – *A Guide to the Gamelan* (Faber and Faber, 1990)
Sturman P – *Creating Music Around the World* (Cambridge University Press, 1988)
Warner S – *Rockspeak!* (Blandford, 1996)

Units 2, 4 and 5

Aschmann L – *500 Songwriting Ideas* (Music Books Plus, 1997)
Baker D – *Arranging and Composing for the Small Ensemble: Jazz, R & B, Jazz Rock* (Alfred Publishing)
Bartlett B & Bartlett J – *Practical Recording Techniques* (Focal Press, 1997)
Burns C – *Composing – A Student's Guide* (Nelson, 1996)
Citron S – *Songwriting: A Complete Guide to the Craft* (Amazon, 1990)
Cole B – *The Composers Handbook* (Schott, 1998)
Newquist – *Music and Technology* (Billboard, 1989)
Paynter J – *Sound & Structure* (Cambridge University Press, 1992)
Piston W – *Harmony* (Norton and Co, 1987)
Piston W – *Orchestration* (Norton and Co, 1988)
Sturman P – *Harmony, Melody, Composition* (Cambridge University Press, 1995)
Taylor, E – *The AB Guide to Music Theory* (ABRSM, 1991)

Support and training

Training

Each year Edexcel provides a programme of training courses covering aspects of the specifications and assessment. These courses take place throughout the country. For further information on what is planned, please consult the annual *Training and Professional Development Guide*, which is sent to all centres or contact:

INSET
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN

Tel: 0870 240 9800
Fax: 020 7758 5951
E-mail: trainingenquiries@edexcel.org.uk

Edexcel Publications

The following support materials will be available from spring 2000:

- specimen papers
- teachers' guide.

Support materials and further copies of this specification can be obtained from:

Edexcel Publications
Adamsway
Mansfield
Notts NG18 4FN

Tel: 01623 467467
Fax: 01623 450481
E-mail: publications@linneydirect.com

Chief examiners' comments

Chief Examiners' comments and mark schemes will be issued to centres after each June examination. Additional copies may be obtained from Edexcel Publications at the address above.

Regional offices

Further advice and guidance is available through our national network of regional offices. For details of your nearest office please call the Edexcel Customer Response on 0870 240 9800.

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of grades A, C and E at Advanced GCE. They give a general indication of the required learning outcomes at the specified grades. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice on the extent to which the student has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

Students demonstrate:

- the ability to communicate through music in a coherent musical style, interpreting, expressing and developing musical ideas with imagination and flair, and with assurance and command of the resources and techniques used
- the ability to make critical judgements and justify personal opinions, to apply knowledge and understanding in selected Areas of Study and to place pieces of music within a broad musical perspective, making extensive connections across time and/or cultures and using relevant musical vocabulary.

Grade C

Students demonstrate:

- the ability to communicate through music exploiting expressive and structural features and stylistic conventions with confidence and control of the resources used
- the ability to make critical judgements and support opinions, to apply knowledge and understanding in selected Areas of Study, making connections across time and/or cultures and using relevant musical vocabulary.

Grade E

Students demonstrate:

- the ability to communicate through music with sufficient technical and expressive control to achieve musical intentions
- the ability to analyse, evaluate and make suppositions and to apply knowledge and understanding in selected Areas of Study with awareness of continuity and change and using relevant musical vocabulary.

Appendices

Appendix 1: Key skills mapping

Communication

Key skill evidence requirements	AS/A units	Opportunities for development or internal assessment
C3.1a Contribute to a group discussion about a complex subject	1, 2, 4, 5 3, 6	<ul style="list-style-type: none">• Presentation to peer group on performance, composition or recording issues• Music historical/critical presentation using visual images, CD or audiotape techniques• Critical appraisal of own and others' work• Discussion groups• Consultation with staff and others
C3.1b Make a presentation about a complex subject, using at least one image to illustrate a complex point.	1, 2, 3, 4, 5, 6	<ul style="list-style-type: none">• Presentation using OHP, visual images, CD and/or audiotape techniques. This could explore the work of a single composer or performer, a movement or a critical issue, but the emphasis must be on the use of musical illustrations

Key skill evidence requirements	AS/A units	Opportunities for development or internal assessment
<p>C3.2 Select and synthesise information from two extended documents that deal with a complex subject</p> <p>One of these documents should include images</p>	<p>2, 3, 4, 5 2, 3, 4, 5</p> <p>1, 2, 3, 4, 5, 6</p>	<ul style="list-style-type: none"> • Research and make notes on the origins of a specific style of music • Compile a report on single composer or performer, a movement or a critical issue, of your choice • Write an essay that addresses a key issue which has come out the course
<p>C3.3 Write two different types of documents about complex subjects</p> <p>One piece of writing should be an extended document and include at least one image</p>	<p>1, 2, 3, 4, 5, 6 4 3, 6 3, 6</p>	<ul style="list-style-type: none"> • Write an evaluative commentary on the composition or performance • Write programme notes to accompany the recital • Write a dissertation on a subject of own choice • Write essays in the context of historical and analytical studies

Improving own learning and performance

Key skill evidence requirements	AS/A units	Opportunities for development or internal assessment
<p>3.1 Set targets and plan action</p>	<p>2, 4, 5 1, 4, 5 1, 4, 5 1, 2, 3, 4, 5</p>	<ul style="list-style-type: none"> • Plan a recital programme, recording or composition project • Produce a time management plan for practice for one week • Produce a time plan for major rehearsal for not less than three months' work • Work in tutorial sessions – note making, agreed target setting, etc • Agree time schedule for practice and rehearsal • Produce a practice and rehearsal diary
<p>3.2 Work towards identified targets</p>	<p>1, 4, 5 1, 4 1, 4, 5 1, 4, 5</p>	<ul style="list-style-type: none"> • Produce a practice diary and rehearse regularly • Present the composition/recording/recital to an audience • Demonstrate in the context of planning that plans have been modified as the project has progressed • Demonstrate modifications to plans in programme content

Information technology

Key skill evidence requirements	AS/A units	Opportunities for development or internal assessment
<p>IT3.1 Compare and use different sources to search for, and select, information required for two different purposes</p>	3, 6	<ul style="list-style-type: none"> • Compile a report on the musical instruments commonly found in a country of your choice, using information gathered from CD ROM and internet sources • Produce a presentation using PowerPoint in which images are compiled from two different sources
<p>IT3.2 Explore, develop and exchange information and derive new information to meet two different purposes</p>	3, 6	<ul style="list-style-type: none"> • Produce a diary that annotates the development of a document • Create a style template for a dissertation or essay • Use the internet/e-mail to gather information in a number of formats <p>To satisfy this key skill it will be necessary to have evidence that is corroborated by a teacher or fellow student.</p>
<p>IT3.3 Present information from different sources for two different purposes and audiences Your work must include at least one example of text, one example of images and one example of numbers</p>	2, 3, 5, 6	<ul style="list-style-type: none"> • Make a presentation to your peers that examines the work of a composer, songwriter/performer, or movement, or ideas • Make a presentation about the use of number in musical form

Working with others

Key skill evidence requirements	AS/A units	Opportunities for development or internal assessment
<p>3.1 Plan activities with others</p>	<p>1, 2, 3, 4, 5, 6</p>	<ul style="list-style-type: none"> • Group work on a large-scale multi-media performance • Plan a seminar presentation as a group • Plan a visit to a concert or recording studio • Plan a concert in the school or community • Plan a performance/composition or recording in a group • Plan and make musical installations • Direct and rehearse an ensemble • Devise and perform a group composition • Record a programme of student compositions
<p>3.2 Work towards identified targets</p>	<p>2, 4</p>	<ul style="list-style-type: none"> • Make contributions to a group performance or composition that has been agreed • Provide information in any of the planning processes outlined above • Participate in group meetings or discussions that are reviewing outcomes • Recording, minutes, agendas and note taking during the planning process

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467
Fax 01623 450481

Order Code UA006800 August 2002
For more information on Edexcel qualifications please contact
Customer Services on 0870 240 9800
or E-mail: enquiries@edexcel.org.uk
or visit our website: www.edexcel.org.uk

Edexcel Foundation is a registered charity and a Company Limited
By Guarantee Registered in England No. 1686164

BTEC
from Edexcel