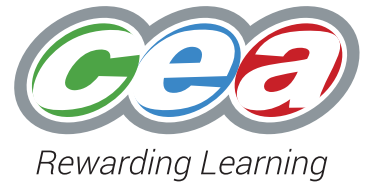
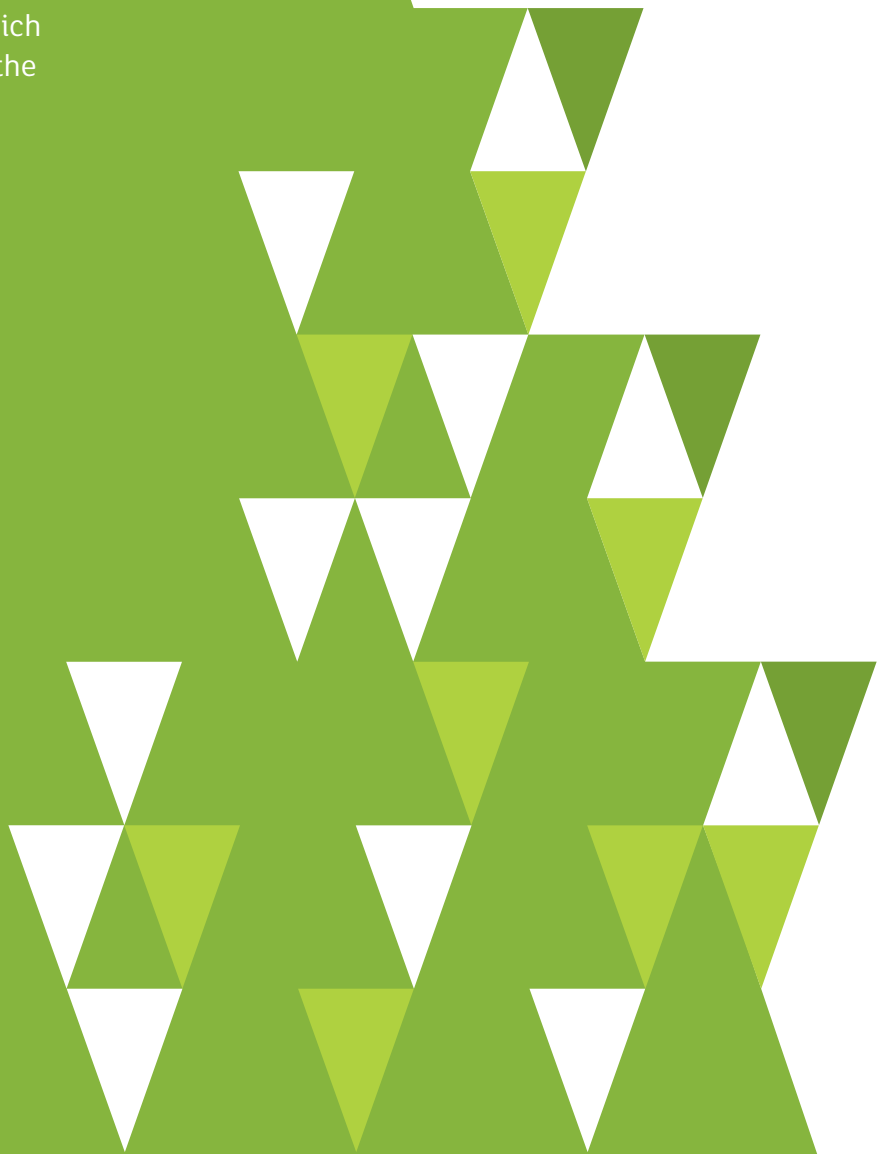


GCE



Revised GCE
Scheme of Work
Music

This is an exemplar scheme of work which supports the teaching and learning of the GCE Music specification



GCE Music

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Introduction

CCEA has developed new GCE specifications for first teaching from September 2016. This scheme of work has been designed to support you in introducing the new specification.

The scheme of work provides suggestions for organising and supporting students' learning activities. It is intended to assist you in developing your own scheme of work and should not be considered as being prescriptive or exhaustive.

Please remember that assessment is based on the specification which details the knowledge, understanding and skills that students need to acquire during the course. The scheme of work should therefore be used in conjunction with the specification.

Published resources and web references included in the scheme of work have been checked and were correct at the time of writing. You should check with publishers and websites for the latest versions and updates. CCEA accepts no responsibility for the content of third party publications or websites referred to within this scheme of work.

A Microsoft Word version of this scheme of work is available on the subject microsite on the CCEA website (www.ccea.org.uk/microsites). You will be able to use it as a foundation for developing your own scheme of work which will be matched to your teaching and learning environment and the needs of your students.

I hope you find this support useful in your teaching.

Best wishes



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Exemplar Scheme of Work Music

Unit AS 1: Performing

Specification: GCE Music

Unit AS 1: Performing

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a performance with technical control and accuracy; and • comment perceptively on the music they perform. <ul style="list-style-type: none"> • create a performance with technical control and accuracy; and • comment perceptively on the music they perform. 	<p>Students perform for each other in a recital style. This is then formatively peer assessed using the performance mark scheme for AS 1</p> <p>Students prepare to talk about a commercial recording of one of their chosen pieces to the rest of the class, explaining how it has influenced their own performance and interpretation</p> <p>Students should attend weekly instrumental lessons and keep a regular reflective journal of their rehearsal time, including the setting of SMART targets from week to week</p> <p>Students record a performance on video or audio for self-assessment and critical consideration using the performance mark scheme for AS 1</p> <p>Students present their self assessment to the teacher commenting on their performance, technical shortcomings and propose timetables for their development</p>	<p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Candidates may use backing tracks as long as this does not detract from the performances</p> <p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Small portable recording equipment for audio/video logging</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • interpret and communicate the composer’s intentions with an appropriate sense of style; and • reflect, analyse and evaluate their preparation for their performance. <ul style="list-style-type: none"> • interpret and communicate the composer’s intentions with an appropriate sense of style; and • reflect, analyse and evaluate their preparation for their performance. 	<p>Students work on developing and extending their repertoire by responding to a commission to perform from certain specified genres or styles. For example learners must source, rehearse and perform a piece from the following genres: Jazz, Broadway musical, 50s popular music, 60s popular music, sonata or opera</p> <p>Students are required to keep a rehearsal diary where they record their reflections, analysis and evaluation of their performance preparation</p> <p>Students prepare a lunchtime concert that proposes pieces they may wish to use in their AS exam, allowing students to try out and experiment with repertoire and consider how exam stresses and pressures may affect their confidence</p> <p>Students are required to keep a rehearsal diary where they record their evaluation of their preparation considering the requirements of the AS performance exam</p>	<p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a performance with technical control and accuracy; and • reflect, analyse and evaluate their preparation for their performance. 	<p>Students finalise their choices of pieces for their AS performance examination</p> <p>Using their work completed reflecting and commenting on their preparations earlier, students should produce a clear and achievable plan for their practice and development in the final term of the course</p> <p>Students should ensure, with input from class and instrumental teachers, that their technical control and accuracy are in line with the requirements of the AS mark criteria as is their expressive interpretation and sense of style and communication</p>	<p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a performance with technical control and accuracy; • interpret and communicate the composer’s intentions with an appropriate sense of style; • comment perceptively on the music they perform; and • reflect, analyse and evaluate their preparation for their performance. 	<p>Students begin the final half term by recording, using audio or video equipment, their intended AS performance and using the recording as a baseline for evaluation, practice and planning purposes</p> <p>Students continue to work on their performances and their critical and evaluative considerations for the AS performance examination, using the AS marking scheme as a guide and focus for their work</p> <p>Where possible a mock exam should be held up to a month before the formal examination itself. Use of visiting instrumental teachers to support this activity is recommended</p> <p>Candidates should be fully prepared well in advance</p>	<p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Small portable recording equipment for audio/video logging</p>

Unit AS 2: Composing

Specification: GCE Music

Unit AS 2: Composing (Option A)

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make consistent and effective use of harmony; 	<p>Students complete composition exercises that develop their understanding of structure, texture and voice leading, composing for the instruments of the orchestra</p> <p>Students work on harmony using primary and secondary triads</p> <p>Students should use computer based composition systems to enable listening and critical ear development of the music they create</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create, organise and develop musical ideas in line with their chosen brief; • control and use appropriate instrumental resources to realise their chosen brief; 	<p>Students compose a short piece that responds to a brief set by the teacher for example: A short waltz, a trio in binary form etc.</p> <p>Students compose using primary and secondary chords and idiomatic instrumental techniques, regularly auditioning their work to the teacher and others for feedback and suggestions for further work</p> <p>Melodic ideas should show some development</p> <p>Students explore a wider selection of idiomatic instrumental techniques for inclusion in their compositions. These include use of broken chords for piano and instrumental accompaniment, repeated rhythmic patterns such as Alberti Bass and techniques to colour instrumental writing such as pizzicato, flutter-tonguing, use of mutes and double stopping etc.</p> <p>Regular peer, self and teacher assessment should be undertaken linked to the mark scheme for composition</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make consistent and effective use of harmony; • control and use appropriate instrumental resources to realise their chosen brief; 	<p>Students compose music that responds to a brief set by the teachers for example; a short piece of music for a string quartet which must include a modulation to a related key</p> <p>Although still using melodic and accompaniment techniques studied earlier students should develop their harmonic language by extending and developing the primary and secondary chord use by including suspensions, 7ths, passing notes and other devices to maintain harmonic interest</p> <p>Students should compose and redraft their work based on feedback and suggestions where appropriate</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create, organise and develop musical ideas in line with their chosen brief; • make consistent and effective use of harmony; 	<p>Students choose and focus on their composition for final submission for the AS examination</p> <p>Students develop their compositions working on style and idiom ensuring their work is stylish, consistent and exploits the medium chosen</p> <p>Students may work on short introductory exercises or more substantial works as they wish and ensure they become confident in the creation, development and organisation of ideas, the use of resources (texture and timbre) and their handling of harmony</p> <p>Melodic ideas should show development</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental resources to realise their chosen brief; and • write a coherent and reflective commentary on their composition. 	<p>Candidates will continue to prepare for the final submission of their examination piece. The piece must last between 1½ to 2½ minutes and be accompanied by their written commentary</p> <p>Candidates will prepare an audio recording on a CD of the final piece and a score if appropriate</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase.</p>

Specification: GCE Music

Unit AS 2: Composing with Technology (Option B)

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make consistent and effective use of harmony; 	<p>Students complete composition exercises that develop their understanding of structure, texture and voice leading, composing for chosen sound sources, plug-ins, synthesisers and samplers</p> <p>Students work on harmony using primary and secondary triads</p> <p>Students should use a DAW or computer based composition system to enable listening and critical ear development of the music they create</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create, organise and develop musical ideas in line with their chosen brief; • demonstrate effective use of music technology to capture, edit and produce a recording of their arrangement. • control and use appropriate instrumental or music technology resources to realise their chosen brief; 	<p>Students develop a short composition that responds to a brief set by the teacher for example; a short waltz, a trio in binary form, a quartet for 4 mono-synths etc.</p> <p>Students compose using primary and secondary chords and idiomatic synth/sampler techniques, regularly auditioning their work to the teacher and others for feedback and suggestions for further work</p> <p>Students explore a wider selection of idiomatic technology techniques for inclusion in their compositions. These include use of arpeggios, use of pitch bend and modulation, use of panning, level and CC control to colour voices such as other performance and editable parameters such as portamento, vibrato etc.</p> <p>Regular self, peer and teacher assessment should be undertaken linked to the mark scheme for composition</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make consistent and effective use of harmony; • control and use appropriate instrumental or music technology resources to realise their chosen brief; 	<p>Students compose music that responds to a brief set by the teachers for example; a short piece of music which includes a modulation to a related key</p> <p>Students should compose and redraft their work based on feedback and suggestions where appropriate</p> <p>Although still using melodic and accompaniment techniques studied earlier students should develop their harmonic language by extending and developing the primary and secondary chord use by including suspensions, 7ths, passing notes and other devices to maintain harmonic interest</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create, organise and develop musical ideas in line with his/her chosen brief; • make consistent and effective use of harmony; 	<p>Students select the stimulus for their formal AS submission and begin to develop their arrangement</p> <p>Students develop their compositions working on style and idiom ensuring their work is stylish, consistent and exploits the medium chosen</p> <p>Students may work on short introductory exercises or more substantial works as they wish and ensure they become confident in the creation, development and organisation of ideas, the use of resources (texture and timbre) and their handling of harmony</p> <p>Melodic ideas should show development</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental or music technology resources to realise their chosen brief; • demonstrate effective use of music technology to capture, edit and produce a recording of their arrangement; and • write a coherent and reflective commentary on their composition. 	<p>Candidates will continue to prepare for the final submission of their examination piece. The piece must last between 1½ to 2½ minutes, have a minimum of four parts, and be accompanied by their written commentary</p> <p>Candidates will prepare an audio recording on a CD of the final piece and a score if appropriate</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

**Unit AS 3:
Responding to Music:
Music for Orchestra 1700–1900**

Specification: GCE Music**Unit AS 3:** Responding to Music: Music for Orchestra 1700–1900

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Music for Orchestra 1700-1900	<p>Students should be able to:</p> <ul style="list-style-type: none"> demonstrate knowledge and understanding of music for orchestra from 1700 to 1900 including the development of the orchestra, instrumental families and individual instruments; demonstrate knowledge and understanding of Baroque and Classical styles including the characteristics of the concerto (solo concerto and concerto grosso), the symphony, ritornello form, binary form and sonata form; use analytical, evaluative and reflective skills to make critical judgements about music for orchestra in the Baroque and Classical periods (AO3); 	<p>Detailed bar-by-bar analysis of each set work with particular reference to the guidance material provided via the CCEA Music Microsite</p> <p>Background reading from relevant textbooks such as those suggested in the Resource List</p> <p>Listening to other works exemplifying the forms and styles within this area of study, for example: Vivaldi: <i>Spring from The Four Seasons</i> (RV269) or <i>Concerto Grosso in D minor</i> (RV565); Mozart: <i>Symphony No. 36 in C</i> (K425) or <i>Symphony No. 40 in G minor</i> (K550), first movements</p>	<p>Candidates should have access to printed scores and recordings of these set works:</p> <p>Vivaldi: <i>Concerto for Two Mandolins</i> (RV532)</p> <p>Mozart: <i>Symphony No. 39 in Eb</i> (K543)</p> <p>They should also have access to recordings of other repertoire from the prescribed area of study and have the opportunity to carry out further independent research</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Music for Orchestra 1700-1900 (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> • apply knowledge and understanding of musical elements, musical contexts and musical language (AO4), for example: <ul style="list-style-type: none"> – Baroque: the predominance of string orchestra, harpsichord (basso) continuo, ritornello form, trills (generally at cadence points, frequent use of sequences, dissonance restricted to prepared suspensions; – Classical: prevalence of scales and arpeggios, harmonisation based on primary triads, regular (symmetrical) phrasing, double woodwind, trumpet and horn writing restricted to notes of the harmonic series, cello and double bass sharing the same stave, timpani confined to tonic and dominant; 	<p>The completion of aural questions on the set works or on unfamiliar music related to the Classical or Romantic periods (the SAMS provided or past aural papers from 2010 onwards are a useful guide)</p> <p>The completion of written analysis questions on printed score extracts along the lines of the SAMS or corresponding questions in the previous specification</p> <p>Carrying out passages of extended writing modelled on examples in the SAMS</p>	<p>Candidates should have access to printed scores and recordings of these set works:</p> <p>Specimen Assessment Materials</p> <p>Set Study analysis for AS Music for Orchestra 1700-1900</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Music for Orchestra 1700-1900 (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> demonstrate knowledge and understanding of late Classical and Romantic styles including characteristics of the symphony and concerto, variation form and sonata rondo form; use analytical, evaluative and reflective skills to make critical judgements about music for orchestra in the late Classical and Romantic periods (AO3); and 	<p>Detailed bar-by-bar analysis of each set work with particular reference to the guidance material provided via the CCEA Music Microsite</p> <p>Background reading from relevant textbooks such as those suggested in the Resource List</p> <p>Listening to other works exemplifying the forms and styles within this area of study, for example: Beethoven: <i>Septet in Eb</i> (Op. 20), fourth movement or <i>Piano Sonata in G</i> (Op. 14 No. 2), second movement; Brahms: <i>Piano Concerto No. 1 in D minor</i> (Op. 15) or <i>Concerto for Violin and Cello in A minor</i> (Op. 102), third movements</p>	<p>Candidates should have access to printed scores and recordings of these set works:</p> <p>Beethoven: <i>Symphony No. 3 in Eb</i> (Op. 55) Brahms: <i>Violin Concerto in D</i> (Op. 77)</p> <p>They should also have access to recordings of other repertoire from the prescribed area of study and have the opportunity to carry out further independent research</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Music for Orchestra 1700-1900 (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • apply knowledge and understanding of musical elements, musical contexts and musical language (AO4), for example: expansion of the orchestra (extra horns), independent role for double basses, conception of existing genres on a larger scale, freer approach to musical form, increased technical demands on orchestral players and soloists, consistent development of rhythmic and melodic motifs, lyrical and expressive melodies, more frequent use of chromaticism, modulation to a wider range of keys. 	<p>The necessary skills, knowledge and understanding will be developed through the following:</p> <p>The completion of aural questions on the set works or on unfamiliar music related to Classical and Romantic periods (the SAMS provided or past aural papers from 2010 onwards are a useful guide)</p> <p>The completion of written analysis questions on printed score extracts along the lines of the SAMS or corresponding questions in the previous specification</p> <p>Carrying out passages of extended writing modelled on examples in the SAMS</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for music for Orchestra 1700-1900.</p>

**Unit AS 3:
Responding to Music:
Sacred Vocal Music**

Specification: GCE Music

Unit AS 3: Responding to Music: Sacred Vocal Music

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Sacred Vocal Music</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • develop knowledge and understanding of Sacred Vocal Music from 1600 to 20th century by studying the following movements from representative works: <ul style="list-style-type: none"> – Gibbons: <i>This is the record of John</i>; – Handel: <i>Zadok the Priest</i> (HWV 258); – Mendelssohn: <i>Hear my Prayer</i> (Wo0 15); and – Rutter: <i>A Clare Benediction and For the Beauty of the Earth</i>; 	<p>Complete detailed analysis of musical scores for each of the set musical pieces. Any references to the learning outcomes for this area of study should be made clear on the scores:</p> <p>Work through the aural perception and written questions within the Specimen Assessment Materials</p> <p>Background reading from textbooks (resource list provided)</p>	<p>Scores and recording of the following:</p> <p>Gibbons: <i>This is the record of John</i></p> <p>Handel: <i>Zadok the Priest</i> (HWV 258)</p> <p>Mendelssohn: <i>Hear my Prayer</i> (Wo0 15)</p> <p>Rutter: <i>A Clare Benediction and For the Beauty of the Earth</i></p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Sacred Vocal Music (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • gain knowledge and understanding of Renaissance, Baroque, Classical and Romantic and twentieth century styles; • the characteristics of the anthem and verse anthem; • writing for voices and word painting; and • the development of the orchestra and orchestral accompaniment roles and organ accompaniment; and 	<p>Complete detailed analysis of musical scores for each of the set musical pieces. Any references to the learning outcomes for this area of study should be made clear on the scores:</p> <p>Listening to other works exemplifying the characteristics of the forms and styles within this area of study, for example:</p> <p>Gibbons: <i>O God, the King of Glory</i> or Byrd: <i>Teach me O Lord</i></p> <p>Handel: <i>My Heart is Inditing (HWV 261)</i> or Handel: <i>The King Shall Rejoice (HWV 260)</i></p> <p>Mendelssohn: <i>Rejoice O Ye People (Op.79 No.1)</i> or Mendelssohn: <i>Above all Pray and Majesty (Op.79 No.3)</i></p> <p>Rutter: <i>All Things Bright and Beautiful</i> or Rutter: <i>The Lord Bless you and Keep you</i></p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for AS sacred vocal music</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Sacred Vocal Music (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • recognise (visually and aurally) the salient features which characterise each of these styles, for example: <ul style="list-style-type: none"> – Renaissance: use of modes, the motet; the madrigal; use of polyphony, homophony and imitation in vocal parts; – Baroque: influence of the opera and the oratorio, use of organ, use of trumpets and timpani, counterpoint, use of melismatic writing, cantata; – Classical: prevalence of scales and arpeggios, harmonisation based on primary triads, regular (symmetrical) phrasing; – Romantic: lyrical and expressive melody, more chromaticism, modulates more widely, freer approach to musical form. – 20th Century: neo-Romantic harmony, use of obbligato, influence of popular styles: syncopation, added note chords and sudden shifts of key. 	<p>Complete detailed analysis of musical scores for each of the set musical pieces. Any references to the learning outcomes for this area of study should be made clear on the scores:</p> <p>Regular listening questions on the set works or on unfamiliar music related to each of the styles within the area of study in line with Specimen Assessment Materials</p> <p>Completion of written analysis questions on score extracts in line with the SAMS provided</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for AS sacred vocal music</p> <p>Scores and recordings of the set works</p>

**Unit AS 3:
Responding to Music:
Secular Vocal Music**

Specification: GCE Music

Unit AS 3: Responding to Music: Secular Vocal Music

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>AS 3 Responding to Music</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • develop and demonstrate knowledge and understanding of secular vocal music; and • develop their knowledge and understanding of the following: <ul style="list-style-type: none"> – the ability to analyse a musical score with reference to structure, instrumentation, melody and harmony etc; – use of extended writing skills in response to a variety of contexts; – styles of performance in musicals, both vocal and instrumental; – the role and function of instrumental accompaniments to vocal performance; – the relationship between the set works and the context in which they were written; and 	<p>Complete background research work on secular vocal music, in particular music for the stage and the Broadway musical</p> <p>Track the development of the musical from 1900 to the present day. Pupils could place the four musical set works on a timeline from the earliest (Kern, 1927) to the most recent (Schönberg, 1980) and listen to other musical works written throughout the 1900s in order to learn about the stylistic conventions used by a range of composers across a significant period of musical history</p> <p>Write short essay plans about a range of vocal styles evident in secular music, such as solo, chorus etc. and how they relate to the song within the musical as well as the thematic and narrative elements of the story. Pupils could also focus on the use of text and developing meaning through music</p>	<p>Scores and recordings of the following:</p> <p>Kern: <i>Ol' Man River</i> from <i>Showboat</i></p> <p>Rodgers and Hammerstein: <i>Soliloquy</i> from <i>Carousel</i></p> <p>Bernstein: <i>Tonight</i> (Quintet) from <i>West Side Story</i></p> <p>Schönberg and Boubil: <i>One Day More</i> from <i>Les Misérables</i></p> <p>Specimen Assessment Materials</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>AS 3 Responding to Music (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> – critically respond to familiar and unfamiliar recorded music and make judgements about its composition and performance. 	<p>Study the social and historical context of each of the set works within the time in which they were written. Present an analysis of the predominant musical style, which has influenced each set work, for example, jazz or popular music</p> <p>Complete detailed analysis of musical scores for each of the set musical pieces. Any references to the learning outcomes for this area of study should be made clear on the scores</p> <p>Prepare essay plans and pieces of extended writing on each of the set works composers and the role of instrumental accompaniment in each piece</p> <p>Complete analyses of unfamiliar musical scores focusing on the following; melodic, harmonic, rhythmic and textural features, instrumentation – specifically features of melody and accompaniment, types of chords, cadences, modulations, structural features</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for AS Secular Vocal Music</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
AS 3 Responding to Music (cont.)		<p>Regularly listen to a wide range of secular vocal music in this area of study. This will allow students to become familiar with the compositional style</p> <p>Work through the aural perception and written questions within the Specimen Assessment Materials</p>	

Unit A2 1: Performing

Specification: GCE Music

Unit A2 1: Performing

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a performance with technical control and accuracy; and • comment perceptively on the music they perform; 	<p>Students repeat the performance from their AS year and assess it against the A2 mark scheme. Students refer to their practice diaries and evaluation of their AS performances to identify targets and priorities for the coming year</p> <p>Students begin a dialogue with their class and instrumental teachers on the proposed makeup of their A2 performance examination and start to construct a programme, identifying challenges, and priorities for the year ahead</p> <p>Students should attend weekly instrumental lessons and keep a regular reflective journal of their rehearsal time, including the setting of SMART targets from week to week</p>	<p>Classroom rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Students may use backing tracks as long as this does not detract from the performances</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • interpret and communicate the composer's intentions with an appropriate sense of style; and • reflect, analyse and evaluate their preparation for their performance; • create a performance with technical control and accuracy; and • comment perceptively on the music they perform; 	<p>Students work on developing and extending their repertoire by responding to a commission to perform from certain specified genres or styles</p> <p>Students are required to keep a rehearsal diary where they record their reflections, analysis and evaluation of their performance preparation</p> <p>Students prepare a well-rehearsed performance for interim teacher assessment of two contrasting pieces. The teacher will assess using the A2 mark scheme for feedback</p> <p>Students prepare to talk about a performance of one of their pieces sourced from commercial recordings or YouTube to the rest of the class, explaining how it has influenced their own performance and interpretation and highlighting the challenges they might face in the coming year</p>	<p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Small portable recording equipment for audio/video logging</p> <p>Classroom, rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • interpret and communicate the composer's intentions with an appropriate sense of style; and • reflect on, analyse and evaluate their preparation for their performance; <ul style="list-style-type: none"> • create a performance with technical control and accuracy; and • reflect on, analyse and evaluate their preparation for their performance; 	<p>Students prepare a lunchtime concert that proposes pieces they may wish to use in their A2 exam, allowing students to try out and experiment with repertoire and consider how exam stresses and pressures may affect their confidence</p> <p>Students are required to keep a rehearsal diary where they record their evaluation of their preparation considering the requirements of the A2 performance exam</p> <p>Students finalise their choices of pieces for their A2 performance examination</p> <p>Using the work already completed reflecting and commenting on their preparations earlier, students should produce a clear and achievable plan for their practice and development in the final term of the course</p> <p>Students should ensure that their technical control and accuracy are in line with the requirements of the A2 marking criteria as is their expressive interpretation and sense of style and communication</p>	<p>Classroom rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Classroom rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Performing (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a performance with technical control and accuracy; • interpret and communicate the composer's intentions with an appropriate sense of style; • comment perceptively on the music they perform; and • reflect on, analyse and evaluate their preparation for their performance. 	<p>Students begin the term by recording, using audio or video equipment, their intended A2 performance and use the recording as a baseline for evaluation, practice and planning purposes</p> <p>Students continue to work on their performances and their critical and evaluative considerations for the A2 performance examination, using the A2 marking scheme as a guide and focus for their work</p> <p>Where possible, a mock exam should be held up to a month before the formal examination itself. Use of visiting instrumental teachers to support this activity is recommended</p> <p>Candidates should be fully prepared well in advance</p>	<p>Classroom rehearsal and practice spaces as necessary</p> <p>Specific equipment requirements including instruments and PA equipment</p> <p>Small portable recording equipment for audio/video logging</p>

Unit A2 2 (Option A): Composing

Specification: GCE Music

Unit A2 2: Composing (Option A)

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • use harmony consistently and effectively; • create, organise and develop musical ideas in line with their chosen brief; 	<p>Students complete composition exercises that develop their understanding of harmony</p> <p>They focus on tonal harmony, extending chords, using 7ths and chromatic chords</p> <p>Where possible students should use computer based composition systems to enable listening and critical ear development of the music they create</p> <p>Students develop a short composition that responds to a brief set by the teachers for example: a fanfare, a piece for four instruments in 4/4, a piece for a piano in rondo form etc.</p> <p>Students compose using primary and secondary chords and idiomatic instrumental techniques, regularly understanding self, peer and teacher assessment</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental resources to realise their chosen brief; • use harmony consistently and effectively; • control and use appropriate instrumental resources to realise their chosen brief; 	<p>Students complete short composition tasks to demonstrate their understanding of instruments and/or voices. These may include use of textural writing, use of instrumental colour and choice of instrumentation and performance techniques etc.</p> <p>Teachers should regularly complete formative assessment to highlight strengths and areas for development</p> <p>Students compose a piece of music that responds to a brief set by the teachers that challenges the composers' use of harmony and instrumental colour</p> <p>Students should compose and redraft their work based on feedback and suggestions where appropriate</p> <p>Although using melodic and accompaniment techniques studied earlier students should develop their harmonic language by using secondary 7ths, modulations to remote keys and chromatic chords and extensions</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create, organise and develop musical ideas in line with their chosen brief; • make consistent and effective use of harmony; 	<p>Students begin the composition for submission as part of the A2 examination</p> <p>Students develop their composition, ensuring compliance with the A2 mark scheme, working on style and idiom ensuring their work is stylish, consistent and exploits the medium chosen</p> <p>Students work on their composition for final submission building upon work undertaken as part of their study this year</p> <p>Students develop their commentary alongside, including sections on their intention, decisions concerning instrumentation/texts or performance considerations and some analysis of the musical material</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option A: Composing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental resources to realise their chosen brief; and • write a coherent and reflective commentary on their composition. 	<p>Candidates continue to prepare for the final submission of their submission piece. The piece must last between 2 to 3 minutes and be accompanied by their written commentary</p> <p>Candidates will prepare an audio recording on a CD of the final piece and a score if appropriate</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Sibelius, Logic or Cubase</p>

Unit A2 2 (Option B): Composing

Specification: GCE Music

Unit A2 2: Composing (Option B)

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make consistent and effective use of harmony • create, organise and develop musical ideas in line with their chosen brief; • demonstrate effective use of music technology to capture, edit and produce a recording of their arrangement; 	<p>Students complete composition exercises that develop their understanding of harmony</p> <p>They focus on tonal harmony, extending chords' and using 7ths and chromatic chords</p> <p>Students should use a DAW or computer based composition system to enable listening and critical ear development of the music they create</p> <p>Students develop a short composition that responds to a melodic stimulus set by the teachers for example; a fanfare, a piece for four synths in 4/4, a piece in rondo form for a particular synth or plug-in etc.</p> <p>Students compose using primary and secondary chords and idiomatic synth/sampler techniques, regularly undertaking self, peer and teacher assessment</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental or music technology resources to realise their chosen brief; • create, organise and develop musical ideas in line with his/her chosen brief; • make consistent and effective use of harmony; 	<p>Students complete short composition tasks to demonstrate their understanding of electronic instruments and/or voices. These include use of the facilities provided by the software, use of continuous controllers and EQ etc.</p> <p>Teachers should regularly complete formative assessment to highlight strengths and areas for development</p> <p>Students select the stimulus for their formal A2 submission and begin to develop their arrangement</p> <p>Students develop their composition, ensuring compliance by using the A2 mark scheme working on style and idiom ensuring their work is stylish, consistent and exploits the medium chosen</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Composition (cont.)</p> <p>Option B: Composing with Technology</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • control and use appropriate instrumental or music technology resources to realise their chosen brief; • demonstrate effective use of music technology to capture, edit and produce a recording of their arrangement; and • write a coherent and reflective commentary on their composition. 	<p>Students work on their composition for final submission building upon work undertaken as part of their study this year</p> <p>Students develop their commentary alongside, including sections on their intention, decisions concerning instrumentation/texts or performance considerations and some analysis of the musical material</p> <p>Candidates will continue to prepare for the final submission of their examination arrangement. The piece must last between 2 to 3 minutes, for a minimum of 6 parts and be accompanied by their written commentary</p> <p>Candidates will prepare an audio recording on a CD of the final piece and a score if appropriate</p>	<p>Specific equipment requirements including instruments and PA equipment</p> <p>Computer based composition software such as Logic or Cubase with appropriate plug-ins or external synths/samplers</p>

Unit A2 3: Music for Orchestra in the Twentieth Century

Specification: GCE Music

Unit A2 3: Music for Orchestra in the Twentieth Century

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to Music</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of music for orchestra in the twentieth century including the development of the orchestra, instrumental families and individual instruments; • demonstrate knowledge and understanding of the following twentieth century musical styles: Impressionism and Neoclassicism; • use analytical, evaluative and reflective skills to make critical judgements about music for orchestra in the twentieth century (AO3); and 	<p>Detailed bar-by-bar analysis of each set work with particular reference to the guidance material provided via the CCEA Music Microsite</p> <p>Background reading from relevant textbooks such as those suggested in the Resource List</p> <p>Listening to other works exemplifying the characteristics of Impressionism and Neoclassicism, for example; Debussy: <i>Prélude à L'après-midi d'un faune</i> or <i>La Mer</i>; Ravel: <i>Pavane pour une infante défunte</i> or <i>Menuet sur le nom d'Haydn</i></p> <p>The completion of aural questions on the set works or on unfamiliar music related to Impressionism or Neoclassicism (the SAMS provided or past aural papers from 2010 onwards are a useful guide)</p>	<p>Candidates should have access to printed scores and recordings of these set works:</p> <p>Debussy: <i>Nuages</i> from <i>Trois Nocturnes</i></p> <p>Ravel: <i>Menuet</i> and <i>Rigaudon</i> from <i>Le Tombeau de Couperin</i></p> <p>They should also have access to recordings of other repertoire from the prescribed area of study and have the opportunity to carry out further independent research</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to Music (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • apply knowledge and understanding of musical elements, musical contexts and musical language (AO4), for example: <ul style="list-style-type: none"> – Impressionism: use of whole-tone scale, tritone, tonal ambiguity, diatonically unrelated chords, rhythmic flexibility, delicacy of orchestration; and – Neoclassicism: modernisation of pre-existing dance forms, addition of unprepared dissonances, retention of Baroque features such as ornamentation, sequence and chamber orchestra scoring 	<p>The completion of written analysis questions on printed score extracts along the lines of the SAMS or corresponding questions in the previous specification</p> <p>Carrying out passages of extended writing modelled on the examples in the SAMS</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for A2 Music for the Orchestra in the 20th Century</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Responding to Music (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of the following twentieth century styles: Nationalism and the influence of Jazz; and • apply knowledge and understanding of musical elements, musical contexts and musical language, for example: <ul style="list-style-type: none"> – Nationalism: use of modes and scales derived from folk music, melodies based around a limited number of pitches, changing and irregular metre, drone bass; and – Jazz: frequent riff/ostinato patterns, added note chords, ‘blue’ notes, playing techniques such as the use of cup mutes, the presence of drum kit and alto saxophone. 	<p>Detailed bar-by-bar analysis of each set work with particular reference to the guidance material provided via the CCEA Music Microsite</p> <p>Background reading from relevant textbooks such as those suggested in the Resource List</p> <p>Listening to other works exemplifying the characteristics of Nationalism or the influence of Jazz, for example; Bartok: <i>Dance Suite</i> or <i>Divertimento for Strings</i>; Bernstein: <i>Symphonic Dances from West Side Story</i> or <i>Fancy Free</i></p> <p>The completion of aural questions on the set works or on unfamiliar music related to Impressionism or Neoclassicism (the SAMS provided or past aural papers from 2010 onwards are a useful guide)</p>	<p>Candidates should have access to printed scores and recordings of these set works:</p> <p>Bartók: <i>Concerto for Orchestra</i>, first movement</p> <p>Bernstein: <i>Three Dance Episodes</i> from <i>On the Town</i></p> <p>They should also have access to recordings of other repertoire from the prescribed area of study and have the opportunity to carry out further independent research</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Responding to Music (cont.)		<p>The completion of written analysis questions on printed score extracts along the lines of the SAMS or corresponding questions in the previous specification</p> <p>Carrying out passages of extended writing modelled on the examples suggested in the SAMS</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for A2 Music for the Orchestra in the 20th Century</p>

Unit A2 3: Sacred Vocal Music

Specification: GCE Music

Unit A2 3: Sacred Vocal Music

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to music</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • deepen their knowledge and understanding of Sacred Vocal Music through a detailed study of: Byrd: <i>Mass for Five Voices, Kyrie and Agnus Dei</i>; Mozart: <i>Requiem Mass, Introit and Kyrie</i> (orchestral score); Faure: <i>Requiem Mass, Libera Me</i> (orchestral score); and Chilcott: <i>A Little Jazz Mass, Kyrie and Agnus Dei</i> (mixed voice version); • gain knowledge and understanding of Renaissance, Baroque, Classical, Romantic and Twentieth Century styles; • gain knowledge of the characteristics of the mass and requiem mass; 	<p>Complete detailed analysis of musical scores for each of the set musical pieces. Any references to the learning outcomes for this area of study should be made clear on the scores</p> <p>Work through the aural perception and written questions within the Specimen Assessment Materials</p> <p>Background reading from textbooks (resource list provided)</p> <p>Background reading from apposite textbooks (resource list provided)</p>	<p>Scores and recording of the following:</p> <p>Byrd: <i>Mass for Five Voices, Kyrie and Agnus Dei</i></p> <p>Mozart: <i>Requiem Mass, Introit and Kyrie</i> (orchestral score)</p> <p>Faure: <i>Requiem Mass, Libera Me</i> (orchestral score)</p> <p>Chilcott: <i>A Little Jazz Mass, Kyrie and Agnus Dei</i> (mixed voice version)</p> <p>Specimen Assessment Materials</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
Responding to music (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> gain knowledge and understanding of writing for voices (both solo and chorus) and word painting; gain knowledge of the development of the orchestra and orchestral accompaniment roles; gain knowledge of the development of keyboard accompaniment – with particular reference to Chilcott; and gain knowledge and understanding of 20th century features such as 7th and 9th chords; quartal harmony, riff/ostinato and close vocal harmony. 	<p>Listening to other works exemplifying the characteristics of the four styles within this area of study, for example; Byrd: <i>Mass for Three Voices</i> or <i>Mass for Four Voices</i>; Mozart: <i>Great Mass in C minor</i> (K427) or <i>Mass No. 15 in C major</i> (K 317); Faure: <i>Requiem Mass, Pie Jesu</i> or Verdi: <i>Requiem Mass</i>; Chilcott: <i>A Little Jazz Mass, Gloria</i> or <i>Sanctus</i></p> <p>Regular listening questions on the set works or on unfamiliar music related to each of the styles within the area of study (past aural papers from 2010 onwards may be useful)</p> <p>Completion of written analysis questions on score extracts along the lines of the SAMS provided or the corresponding question in the previous specification</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis for A2 Sacred Music</p>

Unit A2 3: Secular Vocal Music

Specification: GCE Music

Unit A2 3: Secular Vocal Music

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to music</p>	<p>Students should develop their knowledge and understanding of the following:</p> <ul style="list-style-type: none"> • the ability to analyse a musical score with reference to structure, instrumentation, melody and harmony etc; • extended writing skills in response to a variety of contexts; • styles of performance in secular vocal music, both vocal and instrumental; • the role and function of instrumental accompaniments to vocal performance; 	<p>Complete background research work on secular vocal music, in particular the relationship between music and portraying the meaning of text/lyrics</p>	<p>Scores and recording of the following:</p> <p>Weelkes: <i>Thule the period of cosmography/The Andalusian Merchant</i></p> <p>Handel: <i>I Rage and O Ruddier than the Cherry</i> from <i>Acis and Galatea</i></p> <p>Schumann: <i>Widmung</i> (Ab major) and <i>Ich Grolle Nicht</i> (C major)</p> <p>Copland: <i>Simple Gifts</i> and <i>I Got Me a Cat</i> from <i>Old American Songs</i></p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to music (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • understand the relationship between the set works and the context in which they were written; and • critically respond to familiar and unfamiliar recorded music and make judgements about its composition and performance. 	<p>Make a comparison of secular vocal styles within all of the musical eras, Renaissance, Baroque, Classical and Romantic, 20th Century. A particular focus could be made on the stylistic conventions used in each period as well as significant works produced. A comparative study could be made between the set works and other significant pieces written in approximately the same time period by a range of other composers</p> <p>Write short essay plans about a range of vocal styles evident in secular music, such as solo-aria & recitative, chorus etc. and in particular how composers relate their music to the portrayal of the meaning within the text</p> <p>Study the social and historical context of each of the set works within the time in which they were written. A study of the predominant musical style, which has influenced each set work, for example, songs based on literary text (Lied) or masque semi-opera</p>	<p>Specimen Assessment Materials</p> <p>Set study analysis of A2 Secular Vocal Music</p>

Specification Content	Learning Outcomes	Teaching and Learning Activities	Resources
<p>Responding to music (cont.)</p>		<p>Complete detailed analysis of musical scores for each of the set works. Any references to the learning outcomes for this area of study should be made clear on the scores</p> <p>Prepare essay plans and pieces of extended writing on each of the set works composers and the role of instrumental accompaniment in each piece</p> <p>Complete analyses of unfamiliar secular musical scores focusing on the following; melodic, harmonic, rhythmic and textural features, instrumentation – specifically features of melody and accompaniment, types of chords, cadences, modulations and structural features</p> <p>Regularly listen to a wide range of secular vocal music in this area of study. This will allow students to become familiar with the compositional style</p> <p>Work through the aural perception and written questions within the specimen assessment materials</p>	



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