

# Music Progression Document - Moving from GCSE to GCE and beyond

## Introduction

The new GCSE Music (first exam 2011) provides good preparation for the current GCE Music (first AS exam 2009) - and the current GCE shows a realistic and measured progression from the new GCSE. But the transition is a big and important one; this document sets out to help you manage it.

We deal with

- Content: unit by unit comparison
- Approaches and practical tips
- Resources

But first, some introductory points:

(1) The first three GCSE units lead on clearly to the first three (AS) GCE units:

GCSE Unit 1: Performing Music	GCE Unit 1: Performing Music
GCSE Unit 2: Composing Music	GCE Unit 2: Composing
GCSE Unit 3: Listening and Appraising	GCE Unit 3: Developing Musical Understanding

(2) The introduction of set works in the new GCSE should make the transition to GCE Music smoother than in the past.

(3) Inevitably many people will have questions relating to their own teaching situation that can't be covered in a generalised document like this. For such questions, please refer to the Ask the Expert service (details given below under 'Resources').

(4) This document deals with *progression from GCSE Music to GCE Music only - not to GCE Music Technology*.

(5) Comments are mainly about AS, because this document deals with the immediate transition from GCSE to GCE. Nevertheless, there are comments on A2 where relevant.

## Content

### Unit 1: Performing Music

#### Specification requirements - outline

GCSE	GCE
1. Marked by teacher-examiner	1. Marked by teacher-examiner
2. Moderated by Edexcel	2. Moderated by Edexcel
3. Available each June exam series	3. Available each June exam series
4. 30% of GCSE marks	4. 30% of AS marks
5. One solo performance and one ensemble performance	5. <i>All solo performance OR all ensemble</i>
6. No minimum duration; neither performance should exceed 5 minutes	6. <i>Performance OR a mixture; number of pieces not stipulated - could be 1, 2, 3 or even more.</i>
7. Recordings of both solo and ensemble	7. <i>Requirement is for 5-6 minutes</i>

on CD/MD/MP3	
8. Scores, professional recordings, or written commentary (for Realisation) for both performances	8. <i>Recording of complete 5-6 min. performance on CD/MD (not long-play), done in one take</i>
9. Controlled conditions (with 'levels of control' specified)	9. <i>Scores for complete 5-6 minute performance</i>
	10. Traditional requirements for authenticity

### Supplementary points, including detail of differences at GCE

There is a fair amount of detail here, but it is not meant to stand alone: you must consult the specification and other official Edexcel documentation referred to either here or in the 'Resources' section.

#### 1. Marking by teacher-examiner

- Different marking criteria (see GCE specification, pages 25-37).
- Only two sets of criteria - for Performances from a Score and for Improvised Performances.
- The first set will fit both solo and ensemble performances, although they include a few supplementary remarks about ensemble performance.
- Each set begins with a Holistic Criterion (out of 40), and then has five detailed criteria (each out of 8).
- When assessing each piece, you begin by considering a holistic mark out of 40 (this can be a precise mark, or a band of marks such as 31-35).
- Then you assess five various matters of detail, before reconciling your holistic mark out of 40 and the sum of your five detailed marks (each out of 8).
- The result is your raw mark for the piece. (More on this later.)
- Difficulty-level decisions are reached differently.
  - Difficulty levels are determined partly in terms of graded-examination grades (ABRSM, etc.), and based where possible on the Difficulty Level Booklet (where not possible, you as teacher-examiner exercise your professional judgement).
  - Difficulty levels can affect raw marks, as shown in the grid on page 37 of the specification.
- Standard level is equivalent to Grade 5 (raw marks stay the same).
- More Difficult = Grade 6 (raw marks of 16/40 and above receive a mark supplement).
- Higher = Grade 7 or above (raw marks of 11/40 and above receive a slightly greater mark supplement).
- Pieces easier than Grade 5 cannot be awarded full credit (see specification. page 22). There is no Easier level as such.
- There is a special mark sheet (MAS1) available at <http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx> . This shows you what you need to do, including averaging the marks if the student has submitted two or more pieces. There is no need for written comments - just provide the marks you've awarded.

#### 2. Moderated by Edexcel

Procedures are set out in the Instructions for the Conduct of Examinations and Coursework (ICE Document) at the Edexcel GCE Music page (internet address shown in the previous bullet point).

### 3. Available each June exam series

As with GCSE Unit 1, GCE Unit 1 is available once a year only (students can't re-take the unit in the autumn or winter).

### 4. 30% of AS marks

Unit 1 (Performing Music) is worth 15% of the whole GCE. Unit 1 and the related Unit 4 (Extended Performance) together provide 30% of the marks for the whole GCE.

### 5. Number and nature of performances

- For GCE, students can offer:
  - Solo performance(s) only OR
  - Ensemble performance(s) only OR
  - Solo and ensemble performance(s).
- The number of pieces is not stipulated.
  - Many students play two pieces, but others play just one, and some play three or even more.
  - 'Pieces' can be complete pieces or complete movements from longer works.
- Students have a very wide choice of what to play or sing, but there are some points at which they are more limited than at GCSE.
  - In an ensemble performance there must be a maximum of five performers including the student. The student's part must not be duplicated by any other member of the ensemble;
    - There is no ban, in solo performing, on an accompaniment doubling a voice or solo instrument.
  - The following GCSE activities are not included in the specification for GCE Music:
    - Rehearsing and directing
    - Multi-track recording
    - Realisations (as defined in the GCSE specification. page 11).
  - Sequenced performances are allowed provided that the final track is performed live, at the correct speed and without further editing (GCE specification, page 21).

### 6. Requirement is to perform for 5-6 minutes

- There is no ban on performing for longer, but as at GCSE there are dangers in continuing beyond the expected duration - fatigue, declining concentration, etc.
- For performances that are too short, there are penalties. For each full half minute short of the minimum 5-minute requirement, the teacher-examiner must subtract 2 marks from the final scaled mark out of 40 (see GCE specification, pages 22-23).

### 7. Recording of complete 5-6 minute performance on CD/MD (not long-play)

- GCE Unit 1 recordings must not be on MP3, as they can be for GCSE. Any MD recording offered must be playable on good-quality domestic hi-fi system, and must not be of the long-play variety.
- The whole 5-6 minute performance must be recorded at the same time - at any convenient time during the course. If there has to be a re-run, the whole performance must be given again (you can't keep the good bits and just re-do the bad bits).

### 8. Scores for complete performance

- For many pieces a score in staff notation is readily available. In such cases, when you submit a student's work for moderation:
  - Send a *photocopy* of the part actually played by the student (*this will not be returned*)

- i. For example, if the student is a clarinettist, send the clarinet part (without the piano part)
  - o Annotate the part if the student is deliberately departing from the notation for stylistic reasons
  - ii. A generalised statement will do - rather than a listing of every tiny change.
    - The word 'score' is defined in the GCE specification (page 21), and provides for scores other than those in staff notation.
    - o The principle must always be - could the moderator assess the piece fully and reliably from any non-staff-notation score submitted?
    - So, where tab notation is available, you can send this provided that it has rhythmic detail as well as pitch information
    - For improvised performances, send
    - o The stimulus, which may be a chord scheme, melody, etc. according to circumstances.
  - iii. Provide as much detail as you reasonably can.
    - For GCE we don't accept 'reference recordings' (i.e. recordings of pieces performed by students in lieu of scores).
9. In the absence of controlled conditions, there are no limits on the amount of time that may be taken in recording work for GCE Unit 1.

## Unit 2: Composing

### Specification requirements - outline

GCSE	GCE
1. Marked by teacher-examiner, and moderated by Edexcel	• <i>Marked by external Edexcel examiner</i>
2. Available each June exam series	• Available each June exam series
3. 30% of GCSE marks	• 30% of AS marks
4. Two compositions OR Two arrangements OR One composition and one arrangement	• <i>One composition plus a sleeve note (structured commentary) Arrangements are not accepted</i>
5. Each piece connected with a different area of study (choice of 2 from 4)	• <i>Composition based on a published brief (choice of 1 from 4)</i>
6. Both pieces together should last between 2 and 4 minutes	• <i>Composition to last 3 minutes</i>
7. Recordings of both pieces on CD/MD/MP3	• <i>Recording of composition on CD/MD (not long play)</i>
8. Scores OR Written commentary, with sufficient performance directions to allow for realisation	• <i>Score (as defined in specification, page 21)</i>
9. Controlled conditions (with 'levels of control' specified)	• <i>Controlled conditions</i>

### Supplementary points, including detail of differences at GCE

#### 1. Marking

The marking criteria applied by external Edexcel examiners are given in the specification, pages 46-56.

#### 2. Available each June exam series

As with GCSE Unit 2, GCE Unit 2 is available once a year only (students can't re-take the unit in the autumn or winter).

### 3. 30% of AS marks

Unit 2 (Composing) is worth 15% of the whole GCE. Unit 2 and the related Unit 5 (Composition and Technical Study) together provide 30% of the marks for the whole GCE.

### 4. One composition and one sleeve note

One composition is required at AS (there is the chance to offer one or two more at A2 in Unit 5). *The sleeve note carries one third of the marks, and is therefore a very significant part of AS Unit 2.* It requires students to answer three questions relating to their composition in one hour of controlled time. These questions are the same year-on-year, and notes may be made in advance of the writing time.

### 5. Composition based on published brief

This is a big difference from GCSE. In the September of the AS year (a week or two after the course starts) a 'paper' is posted on the Edexcel website giving details of four briefs (two on each of the two AS areas of study, Instrumental Music and Vocal Music); students must choose any one of these briefs and compose their 3-minute piece as directed. Each composition brief is intended to provide a good deal of choice, rather than to be very prescriptive. The 'paper' is published in hard copy later in the AS year; this contains the authentication form which teacher and student must sign, and has the spaces into which the sleeve note answers must be hand-written.

### 6. Requirement is to compose a 3-minute piece

- There is no ban on writing more than 3 minutes' worth of music, but there are dangers in continuing beyond the expected duration - excessive reliance of repetition, failure to sustain musical interest, etc.
- Compositions that are too short will not normally do well under the compulsory Quality of Ideas and Outcome criterion (specification, page 47). Students will be denying themselves part of the opportunity to demonstrate what they can do as composers in a three-minute slot.

### 7. Recording of composition on CD/MD (not long play)

Some students will be able to record their piece from a live performance. Others, especially if they write for forces, which are not readily available, can submit a 'performance' direct from a score-writing package.

### 8. Score

Whereas for GCSE, it is possible to submit written commentaries in place of scores, for GCE Unit 2, a score must be submitted. In many cases this will be in staff notation; it will often (notably in 'classical' styles) show everything that the listener will hear. In the case of much popular music the score will be less complete (see for example the Tutor Support Materials, Part 1, page 13 - on the Edexcel website's GCE Music page). The definition of 'score' in the specification, page 21, permits use, where appropriate to the style of music submitted, of forms of notation other than staff notation.

### 9. Controlled conditions

The controlled conditions for GCE Unit 2 are described in the 'paper' and on the Edexcel website's GCE Music page ('Further Guidance - Controlled Conditions for Unit 2').

### Unit 3: Developing Musical Understanding

#### Specification requirements - outline

GCSE	GCE
1 Marked externally by Edexcel	1 Marked externally by Edexcel
2 Available each June exam series	2 Available each June exam series
3 40% of GCSE marks	3 40% of AS marks
4 Knowledge and study of set works in the areas of study (listening and writing)	4 Knowledge and study of set works in the areas of study (listening and writing) <i>PLUS harmony work</i>
5 1½-hour written paper	5 <i>2-hour written paper</i>

#### Supplementary points, including detail of differences at GCE

##### 1. Marking

Each year's GCE Unit 3 paper has its own mark scheme; but the format and general character of the 2009 mark scheme is not likely to change.

##### 2. Available each June exam series

As with GCSE Unit 3, GCE Unit 3 is available once a year only (students can't re-take the unit in the autumn or winter). *Set works change each year - so anyone re-taking Unit 3 in the summer of their A2 year must have learnt a new group of AS set works; they cannot re-enter using the AS set works that they originally studied.*

##### 3. 40% of AS marks

Unit 3 (Developing Musical Understanding) is worth 20% of the whole GCE. Unit 3 and the related Unit 6 (Further Musical Understanding) together provide 40% of the marks for the whole GCE.

##### 4. Knowledge and study of set works in the areas of study (listening and writing) PLUS harmony work)

- Two areas of study (Instrumental Music and Vocal Music) rather than the four for GCSE.
- Varied selection of set works from both areas - all available from the Edexcel Anthology of Music.
  - Specification lists the works - see pages 59-61 (always four for Instrumental Music; five or six for Vocal Music).
  - Set works change each year, as stated in point 2 above.
- Harmony work consists of:
  - Simple analysis (recognition of chords, keys and non-chord notes)
  - Very simple harmonisation: adding alto, tenor and bass parts to five notes from a given soprano part.

##### 5. Two-hour written paper

- The paper lasts for half an hour longer than the GCSE paper, and has three sections instead of two.
- As for GCSE, the CD is played only for Section A (and again contains recorded excerpts from set works)...

- ...but there are two questions only in Section A, which together last about 25 minutes (instead of the approximately 60 minutes for the larger number of questions in GCSE Section A).
- Each excerpt is heard five times (whereas in GCSE the number of playings varies).
- Section A, questions are answered with reference to skeleton scores (not so for GCSE).
- Section B, like GCSE Section B, involves one question in which students write about music on the basis of memory developed from previous study;
  - but both parts (instead of one) call for fairly extended writing, and
  - the weighting is heavier: 28/80 instead of 12/80.
- Section C consists of harmony work, and has no parallel in the GCSE paper.
  - Here candidates can have access to a keyboard for the second question.
- Candidates must decide for themselves how to divide between Sections B and C the time that remains after the completion of Section A.

## Approaches and Practical Tips

### Introductory

Above all, enjoy the course and help your students to do the same - despite all the pressures.

The skills needed to do GCE Music are broadly those previously required for GCSE. The expectations are higher, naturally, but there will be some overlap. For example, some simpler types of question in Section A of the GCE Unit 3 paper might be found also in a GCSE paper.

You can to a large extent teach GCE units separately. But try to look for opportunities to link different activities wherever possible - for example, get students to:

- Play or sing in performances of set work(s) where possible
- Listen widely to relevant repertoire when preparing to compose.

Whether or not all members of your AS Music group continue with A2 Music will depend on a number of factors. But it's wise to assume continuation, and build towards this during the AS year. For example, if students find the harmony test in Unit 3 easy, and if it's likely that some may want to offer the Bach chorale harmonisation technical study in Unit 5, aim to take them beyond the bare minimum requirements for the Unit 3 test, in order that there is not so much new ground to cover in the A2 year. There is no aural dictation exercise in Unit 3, but there is one in Unit 6: why not spend a few minutes now and then cultivating aural dictation skills in the AS year? The beginnings of aural dictation were, after all, taught for GCSE Unit 3. Why not listen to some 'unfamiliar' music in preparation for Unit 6?

Your GCE group may be your last year's GCSE group - in which case you will know their strengths and their weaker points.

If you're in a sixth-form college, or have new students coming into your school at the start of Year 12, you'll need to size up their capabilities, likes and dislikes early on, and may want to discover something of their backgrounds from former teachers.

Find out about their happiness (or otherwise) with staff notation, and if necessary take remedial action (for example, work on some theory exercises of up to Grade 5 standard).

It is hoped that problems with staff notation are not too severe or too frequent. After all, the *Teacher's Guide: Edexcel GCSE in Music* points out (page 21) that

...the subject criteria for music state that all students must gain an understanding of staff notation.

Staff notation should have featured in music teaching even before GCSE. See <http://curriculum.gcda.gov.uk/key-stages-3-and-4/subjects/music/index.aspx>:

Staff notation: This should include gaining an understanding of, and using, traditional staff notation in a range of musical styles (including contemporary and popular music.

### Approaches and Practical Tips: Unit 1

#### 1. Plan carefully.

- The deadline is mid-May, but don't leave too much until even the start of May.
- Students can complete, and be assessed on, their Unit 1 work whenever ready.
- Encourage students to decide on repertoire as soon as possible.
- Those intending to take A2 Music may even be able to think ahead to Unit 4 in their AS year. For example, they might decide to keep back their best pieces for the longer 12-15 minute Unit 4 extended (structured) performance.

### Notes

(a) Those who start the course with limited technique will need careful monitoring. They can sit Unit 1 if they haven't reached the equivalent of Grade 5, but this will limit their marks (see specification, page 22). It's possible to delay Unit 1 until the A2 year, if this is in accordance with your centre's entry policy.

(b) There are few restrictions on students' choice, not least because pieces played for Unit 1 don't need to be structured to form a coherent programme.

1. Give students plenty of opportunities to perform to you, to their peers, and to others:
  - Pieces that might be suitable for assessment
  - Pieces actively being prepared for assessment
  - Anything else, to add to experience and boost confidence in performing.
2. Monitor every student's progress, and their access to suitable instrumental or vocal tuition.
3. Encourage students, where possible, to hear their pieces performed by others (using, for example, commercial recordings and/or good YouTube performances).
4. Be familiar with all the support materials that Edexcel has on offer (see the Edexcel GCE Music page).
5. Practice the assessment process in advance of actual marking, sometimes using
  - Edexcel's support materials.
  - Experiment first with forming a holistic view only (forgetting the detailed criteria).
  - Experiment with individual criteria E.g. mark just Criterion 3 Fluency and Tempo (specification, page 28).
  - Get students to try out the mark scheme (or parts of it) on one another.



6. Here is a good method to use when assessing students' final submissions:
- form a holistic view of each piece as you listen to it in the course of recording or accompanying it
  - write down your verdict
  - listen as soon as convenient to the recordings you have made
  - look at your provisional holistic verdict (Does it still seem right?)
  - as you listen to the recordings, consider the detailed criteria
  - arrive at a final verdict for each piece by reconciling the holistic and detailed marks (see specification, page 23).

### Approaches and Practical Tips: Unit 2

Students have to compose a three-minute piece to a chosen brief. This is a rather artificial state of affairs, but avoids a 'free-for-all' where students may take a long time to decide what kind of piece to compose. To some extent also it simulates a real-life situation where a piece is commissioned with a given duration and where elements of content are specified.

Encourage students to think of their piece as a three-minute opportunity to showcase their work and their talents. They should be as ambitious as reasonably possible (rather than being content with something too straightforward or repetitive).

Composition doesn't come easily to many students, and teaching it is not every teacher's favourite activity. *Remember that there are many different approaches.* Some items listed under 'Resources' may help (in particular the Tutor Support Materials, Part 1, material on Unit 2). Incidentally, try to find time to do at least a little composition yourself, so that you can have clearly in mind how it feels to get stuck, to have flashes of inspiration, to have to rewrite bits, and so on.

#### Plan and prepare carefully.

- The composition briefs are published in September, and the work must be submitted in May.
  - That doesn't mean that students must start on their final submissions immediately (see next bullet point).
- Allow some time at the start of the course for listening, for experimentation, some teaching of how to compose, etc.
  - Experimentation can include improvisation, or any hands-on contact with musical materials (chord patterns, melodic shapes, etc.).
- Do some analysis (not just the set works, but other music that might be of general interest or relevant to particular students).
  - The more we understand of *how* established composers work the better.
- Even the simple harmony required for Unit 3 may build awareness of how notes fit well together, and how the handling of notes *always* requires discipline and care.

#### Choosing a composition topic.

- The first step can be to choose one of the four *topics* (rather than look immediately at the briefs themselves).
  - This can be done early on, even if there is no intention of starting the final submission for a few months...
  - ...or it can be delayed, to follow more generalised teaching and preparation.
- The four topics are listed in the specification on page 40.

- All students can work on the same topic, or on different ones. The former option may be easier for you to control, but will it enable everyone to do their best work?

### Researching the topic

- The Tutor Support Materials (Part 1, Unit 2, pages 15-21) give some excellent suggestions for how to investigate each topic.
- Listening to relevant repertoire is important at every stage.

### Composing on the topic (or around the brief that goes with the topic)

- It's a good idea for students to do some trial composing before working on their final piece.
- Such work can be on the topic (or based on the brief itself).
- Trial pieces can be short - e.g. one of these:
  - Establishing a particular mood in a 15- or 30-second snippet of music.
  - Setting a sentence in different ways for different groups of voices with or without
  - Instruments
  - Writing a beginning (e.g. hinting at a quiet, tense or sinister atmosphere, or sounding a dramatic call to attention)
  - Writing an ending (e.g. triumphant, or peaceful)
  - 'Musical joinery' - writing a few bars to link two given snippets of different characters.
- As confidence grows, some larger pieces may emerge - one of which might even have in it the seeds of the final submission.

### Working on the final submission, and controlled conditions

- The controlled conditions requirements are available on the Edexcel website and in the Unit 2 paper itself. If you still have questions about the controlled conditions, use the Ask the Expert service (see under 'Resources' below).
- You can continue to teach as the final submission takes shape. For example, you can set short and specific tasks to build technique or address weaknesses.
- You must monitor progress on the final submission, and you can make *general* suggestions, for example drawing attention to a
  - Need for stronger contrast
  - Lack of enterprise in the handling of instruments (e.g. very limited range)
  - Lack of ambition, notably over-reliance on straight repetition.
- Keep an eye on presentation.
  - Even though presentation no longer gets a separate mark, students are still 'selling' their work to the examiner, who shouldn't have to cope with poor legibility, notational errors, or lack of performance directions.
  - Provide a little theory teaching and/or training in use of a score-writing package, if you see notational problems (don't correct the errors yourself).
- Watch for plagiarism.
  - It isn't common, but is serious where it exists.
  - You can withhold your signature from the authentication form if you have real fears that you can substantiate: students should know that you hold this sanction.

### Recording.

- Recordings can be of live performances, or electronic ones (e.g. via a score-writing package).
  - The making of recordings is not part of the 15 hours of controlled conditions, but...

- ...it is good to make recordings before the full 15 hours are spent, so that the composition can if necessary be amended in the light of experience gained in performance and recording.

### The sleeve note.

- This counts for one third of the marks for Unit 2, so must be taken seriously.
- It's a chance for students to build analytical and writing skills away from the narrowly defined list of set works.
- Information will come principally from wide listening, which you can help guide and supervise, and perhaps some reading about music.
- Students must provide detail (including where possible bar numbers) in order to get good marks.
  - a. When describing the form of their composition in Question 1, a short statement such as 'my piece is in ternary form' is inadequate. Such a statement can be amplified with bar numbers for beginnings and ends of sections, explanation of how the A and B sections are different, and of how the repeat of A is different from the first A section, etc.
  - b. When locating 'features of interest' in Question 2, students must take care that these are of the types asked for in the question, and provide detail and bar numbers (e.g. the statement 'there is an interesting chord' needs a bar reference, and an explanation of what is 'interesting' about the chord (which could be that it's a diminished 7th chord, that it has an added minor 2nd, making it very dissonant, etc.)
  - c. When answering Question 3, students can interpret 'influences' from other compositions broadly (in effect, examiners will be seeking to record any sensible and well-substantiated comparisons with other pieces - for example, 'My piece ends (bars x-y) in the tonic major key (G major, from G minor), as does the first movement of Haydn's Symphony No. 26, where D minor gives way to D major at bar 100' (The student may not have been directly influenced by Haydn, but the comparative point is a fair one).

### Approaches and Practical Tips: Unit 3

*If you are daunted by the prospect of a yearly change of set works, please remember that there are various published resources, including analyses of some set works on the Edexcel website.*

- **Section A: Listening:** This part of Unit 3 follows on clearly from GCSE Unit 3, Section A. There is one question on a work from the area of study Instrumental Music, and one question on a work from the area of study Vocal Music
- Although the basis of everything is listening, skeleton scores are used in the exam (which doesn't happen at GCSE).
- In practising, you will of course want to use skeleton scores, but it is useful to introduce students to the full anthology scores as well (partly as preparation for Unit 6, partly because this is a very efficient way of communicating information).
- It will probably help to deal with each set work two or more times during the course, rather than try to 'cover' each one thoroughly once.
  - When students first encounter a work, it isn't necessary to go into it too deeply; in some circumstances first acquaintance may be best made with the aid of just two or three simple questions. Personal opinions (liking or not liking) could be aired - but they won't be asked for in the AS paper. When introducing each work, try to find some connection with music previously encountered (e.g. a GCSE set work, a piece from the same genre).

- On second (and any subsequent) acquaintance, identify features that really stand out (melody, rhythm, harmony, tonality, texture, etc.).
- Short answers are required, and Quality of Written Communication is not assessed.
  - Students must note how many marks are allotted to each part-question, and try to make as many valid points as there are marks.

**Section B: Investigating Musical Styles.** This section is similar to GCSE Unit 3, Section B, but larger and more challenging.

- In the exam, students answer on one area of study - *either* Instrumental Music *or* Vocal Music.
  - You are free to prepare students for both areas, to give them more choice in the exam, but this is likely to be quite ambitious in terms of time involved.
- Part (a) of the Section B question focuses on a single work, and asks students 'to identify musical features which place it within a specific historical or cultural context' (Tutor Support Materials, Part 1, page 26).
  - Students need to know about the style and background of each piece, and how various musical features relate to this style. For instance, use of sonata form helps confirm that a piece is from the Classical period.
  - Remember, however, that some features belong to more than one period (sonata form is used by Romantic as well as Classical composers, for example).
  - Therefore, pointing out a feature, which is characteristic of a style (even where it belongs to other styles as well) is allowable.
- Part (b) of the Section B question involves comparison and contrasting of musical features in two different works (with a format such as 'Compare and contrast the use of melody and harmony in works A and B').
- Quality of Written Communication is assessed in both parts of Section B (see the Sample Assessment Materials, pages 78 and 84, and the mark scheme for the 2009 paper). But
  - Answers may be in prose or in note form.
  - Answers in note form can be assessed on QWC, especially in terms of general legibility, spelling, intelligibility, clarity and logic of layout.
- The secret of success in Section B is to:
  - Make a good number of points, and give examples where possible.
    - Not all examples may be allotted specific marks under the mark scheme, it is true, but quoting examples is fundamental good practice, not least in preparing for Unit 6, where more examples are rewarded.
  - Know the music really well from having heard it lots of times.
  - Have plenty of 'taught knowledge' as well.
    - This may, but need not, involve remembering a few bar numbers.
    - Students can always refer an example to a particular section or to a particular line of text.

### Section C: Understanding Chords and Lines

The Course Planner for GCSE Music (part of the Teacher's Guide, page 11) suggests as a task 'using simple chords to harmonise melodies'. This implies that, when beginning GCE Music, students should have some harmonic knowledge. If harmony is not your favourite thing, help is at hand via our list of 'Resources' below.

Here next are a few simple ideas to help students who are encountering harmony for the first time, or are to consolidating limited previous knowledge.

- Begin with practical work. Students can:
  - Play single chords on the guitar, or piano; or make chords with others (three or four people can each play or sing a single note).

- Experiment with successions of chords, beginning even with simple patterns such as G-B-D, A-C-E.
- Identify keys from written or printed music, and then individual chords.
  - a. The harmony in Section C is *functional*, so every chord must be considered in relation to a key - e.g. as D major V<sup>7</sup> not as A<sup>7</sup> (although it may be handy to start with chord symbols such as A<sup>7</sup> and Dm).
- Add one note - alto or tenor - to three given parts, in order to make a full four-part chord.
  - b. This can be done on paper or at a keyboard.
  - c. You can begin explaining the principles of doubling and spacing at this stage.
- Add one note - alto or tenor - in two consecutive chords (e.g. I-V or V-I).
  - d. Explain any part-writing issues that come up (including consecutive 5ths or octaves) - although if you've set up the three given parts correctly there should be few.
- Do the above in a harmonic progression that extends to four or five chords.
- Repeat any or all of the previous three stages, *but omitting both inner parts*.
- Complete simple cadences for which either the top part only or the bottom part only have been given.
- Gradually work to the type of exercise set in Unit 3, Section C - supplying alto, tenor and bass notes to five chords whose soprano part only is given.

### Resources

Edexcel has provided a number of materials to help in delivering GCE Music. These are available at the all-important GCE Music page <http://www.edexcel.com/quals/gce/gce08/music/music/Pages/default.aspx>. Please visit this page regularly as it is your principal source of information.

Note there particularly:

- Specification
- Launch Presentation (a recorded overview of the specification)
- Sample Assessment Materials (the SAMs: specimen question papers and coursework tasks)
- Tutor Support Materials (the TSMs: two important pdfs and various other files with exemplar recordings)
- Instructions for the Conduct of the Examinations and Coursework (ICE)
- Examiners' reports
- Past mark schemes and past papers
- Free online training directory
- Forms needed for coursework submissions
- Notes on some of the current set works written by senior examiners, with an introduction from the Chair of Examiners.

Edexcel offers INSET courses, mostly in the autumn. To see what is available, visit <https://eiewebvip.edexcel.org.uk/TrainingBookingsPublic/>.

For queries at any time, use the Ask the Expert service. See <http://www.edexcel.com/Aboutus/contact-us/ask-expert/Pages/home.aspx>. Click on 'Enquiry Guide' at the bottom, to find out how to get answers to queries that cannot be dealt with via Ask the Expert.

Page 147 of the Edexcel GCE Music Specification has, as Appendix 6: Further Resources and Support, a list of books. The first four of these have been superseded by more recent publications (see 'Other Resources' below: '4. Rhinegold Education'.)

See also Edexcel's Tutor Support Materials, Part 1: 'Getting Started September 2007', page 13.

### Other Resources

An essential resource for anyone entering candidates for Bach chorale harmonisation at A2 level is *Bach Riemenschneider: 371 Harmonized Chorale and 69 Chorale Melodies with Figured Bass* (New York, Schirmer, 1941).

The resources below are produced by four leading suppliers (listed alphabetically); there may well be other suppliers identifiable via Internet searches. *Inclusion in this list does not imply endorsement by Edexcel; exclusion does not imply disapproval. Those who use any non-Edexcel resources must check that references to the specification and its interpretation are correct, and that any factual information about musical matters is correct and appropriate.* Where information on musical matters (e.g. analysis of musical form) differs from that in an Edexcel resource, it is acceptable in examination answers provided that it is correct and relevant, and can be supported with appropriate references and examples.

1. Heinemann

- *Heinemann Advanced Music* and associated materials

For more on the above, see <http://www.pearsonschoolsandfecolleges.co.uk/FEAndVocational/Humanities/Music/Music.aspx>

2. James Ching Professional Services

- Notes on composers and genres, and various Edexcel-specific resources (including analyses and exercises, some related to the pre-2008 specification)

See <http://www.jameschingmusicnotes.co.uk/html/catalogue.html>

3. Renaissance Recordings

- *Edexcel AS Unit 3 - 2011 to 2013 (covering new set works)*

See <http://www.renrec.co.uk/>

4. Rhinegold Education

- *AS Music Composition Workbook* and numerous other titles

See [http://www.rhinegold.co.uk/education/education\\_catalogue.asp?m=2&s=1&css=1](http://www.rhinegold.co.uk/education/education_catalogue.asp?m=2&s=1&css=1) (sections headed 'AS Level' and 'A2 Level')

Finally - if you're still perplexed by four-part harmony, try a few moments on the following site: <http://website.lineone.net/~webduck/alevel/harmony/satb01.htm>.