



Pearson

A level Music Areas of Study – Other perspectives

The new Pearson Edexcel AS and A level qualifications in Music feature a Component entitled Appraising.

The purpose of this component is for students to develop their listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into six areas of study, each of which contains three set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve this objective, students need to use their knowledge and understanding of musical elements, context and language to make critical judgements about the repertoire and context of music within the areas of study.

Students should also study a range of pieces beyond these set works. The suggested wider listening pieces for each area of study (see Appendix 4 of the specification) provide students with breadth, enabling them to place their knowledge of musical elements, context and language in a wider context, and apply their knowledge and understanding to more pieces of music. The suggested wider listening will help students to relate their learning to other pieces of music, but its study is not compulsory. Teachers can identify and teach other pieces of music to support their students' learning.

The following music and musicians are examples of how each of the areas of study can be approached from a diverse range of other perspectives. The pieces have been chosen to encourage students to think beyond the mainstream and over-represented composers and styles of music, and instead to consider alternative and less well-known types and origins of music. These examples will therefore enable students and teachers to learn about different types of music and provide extra learning and inspiration for students' performances and compositions, and help to contextualise learning of the set works.

These are not additional pieces of music that students must study. The only compulsory pieces students must study are the set works listed in the specification. The examples given here illustrate some different types of music that can be looked at and referred to if students/teachers wish to do so.

Vocal Music

The music of female composers has not always featured in books about music and their music has often been excluded from the mainstream repertoire. But women have always composed and the three highlighted below represent the creativity and diversity of female composers over the past 900 years.

Hildegard of Bingen was born in 1098, and was a Benedictine abbess. She is known for being a theological visionary writing several works that detail visions she claimed to have received from God.

In addition whilst at the monastery in Disibodenberg, Germany, Hildegard worked in the herbal garden and infirmary and consequently left writings outlining her methods of diagnosis, prognosis and treatment. Musically Hildegard is best known for her work *Ordo Virtutum* (Order of the virtues). *Ordo Virtutum* is a morality play which uses allegory to convey ideas of good and evil and the struggle of the human soul. All parts are sung in Plainchant with the exception of the devil who has a speaking part. There are 82 different melodies throughout with a mixture of melismatic and syllabic word-setting. Textually there is alteration between solo and chorus parts. Her music reveals the breadth of her creative expression. In many respects it was a forerunner of the oratorio which expressed Biblical themes through music.

<https://www.youtube.com/watch?v=WBGgRSPyUFQ> *Ordo Virtutum*

Barbara Strozzi (1619-1677) was an Italian baroque singer and soprano. Her father Guilio Strozzi encouraged her musical talent, particularly as a singer even forming an academy called *The Academy of the Unisons* through which her performances could be displayed publicly. Also recognising her gifts as a composer her father arranged for her to study composition with the well-known opera composer Francesco Cavalli. According to musicologist Beth Glixon, Strozzi is "the most prolific composer - man or woman - of printed secular vocal music in Venice in the middle of the century". It is also of interest that her music is almost predominantly secular in theme, with just one volume of music set to sacred texts. Her music is more in the style of *seconda pratica* a phrase coined by Monteverdi to separate his music from the more conventional treatment of dissonance by composers such as Palestrina, who were consequently categorised as being proponents of the *prima pratica*. Her music is very lyrical, evoking the style of her teacher Cavalli, and written nearly exclusively for soprano. Her works show a mastery of musical form, switching between cantatas, ariettas and duets.

<https://www.youtube.com/watch?v=w2lBnocuMC0> *Lagrimie mie, Tears of mine*
cantata for soprano and basso continuo

Lili Boulanger (1893-1918) died tragically young aged only 24, however her output from her short lifetime is enough to confirm her compositional gifts and to place her alongside such well-known greats as Massenet and Fauré. Lili was born into a musical family and her sister Nadia was well known as a composer and teacher. Lili won the Prix de Rome in 1913 with her composition *Faust et Hélène* which entitled her to stay in Rome for three to five years at the expense of the state. She was the first woman to win the prize since its inauguration in 1663. The influence of Debussy and Fauré can be felt in her use of colourful harmony, instrumentation and skilful word-setting. She also influenced her close contemporary the Swiss composer Arthur Honegger. She was greatly affected by the loss of her father in 1900 with many of her works touching on grief and loss. Neglected for most of the 20th century her music has in recent times enjoyed something of a renaissance with several recordings of her work being made.

<https://www.youtube.com/watch?v=3BQgfSfMG4E> *Faust et Helene*

Instrumental Music

The fate of who will be remembered within the repertory of Instrumental music is determined by many variables such as what will attract people to concerts and exposure through film (Pachelbel's Canon is a case in point, which was relatively little known until its use in the 1980 film *Ordinary People*). Inevitably many composers are forgotten with the passing of time, particularly those who are considered outsiders even in their own time. The three composers below are little-known now, but have produced works of beauty and sophistication that deserve wider exposure.

Isabella Leonarda (1620-1704) was evidently born into a family of some status. The Leonardi were an old and prominent Novarese family whose members included important church and civic officials and Palatine Knights. Isabella's father, who held the title of count, was a doctor of laws. In a similar way to Hildegard of Bingen 600 years earlier, young Isabella entered a convent aged just 16 (Collegio di Sant'Orsola, an Ursuline convent in Novara, Italy) and stayed there for the rest of her life. She was highly regarded as a composer in her hometown, despite the efforts of the Church to limit her musical activity, but remained little known elsewhere. Although most of her output is vocal, she is also distinguished in being only one of a very few women who contributed a collection of instrumental works to the repertoire at this time, a volume of *Sonate da chiesa Op. 16*. These works were mostly written for two violins and a continuo of violone and organ. They are representative of the Italian Baroque style in terms of melodic development and texture however her use of form is often quite unique. Leonarda's sonatas have as many as thirteen movements (Sonata No.4) and those with a more familiar four movement structure do not follow the conventional alternation of slow and fast movements. She is now known to have been one of the most prolific composers of the Italian baroque period.

<https://www.youtube.com/watch?v=ISKkgINwQEU> *Sonata duodecima*

Joseph Boulogne, Chevalier De Saint-Georges (1745 - 1799) is unique in that he was a champion fencer, virtuoso violinist, athlete, soldier and composer. He was destined to be an outsider in the 18th century due to the circumstances of his birth. He was the son of a wealthy plantation owner George Bologne de Saint-Georges who owned a plantation on the island of Guadeloupe. His mother was named Nanon and was an African slave who worked on the plantation. When Joseph was seven, his father took him to France for his education. By the age of 17 he was known as the fastest swordsman in France. Very little is known about his musical education and his first compositions were a set of six String Quartets, among the first in France. He gained fame as a violinist, conductor, and composer; some of Europe's top composers created violin works with Saint-George in mind as the soloist, and he led the premieres of some of Franz Joseph Haydn's greatest symphonies. They were inspired by Haydn's earliest quartets. Because of his ancestry and mastery of the Viennese Classical style, he has been nicknamed by some as *The Black Mozart*. His output includes violin concertos, chamber works, operas and other works.

<https://www.youtube.com/watch?v=yZUtWFLUCcM> *Documentary: The Black Mozart; Joseph Boulgne, de Saint-George.*

<https://www.youtube.com/watch?v=MO5PCMz5rGs> *Violin Concerto in G major, Op. 2, No.1*

Rebecca Clarke (1886-1979) was an English Classical composer and one of the first female professional orchestral players. A large proportion of Clarke's work features the viola which was her principal instrument. Her work has often been compared to that of Debussy, which is particularly evident in her Viola Sonata which contains an opening theme based on a pentatonic scale, a dense and rhythmically challenging texture and colourful harmonies. Most of her works are yet to be published and are in the possession of family heirs. In 2000 the Rebecca Clarke society was founded by musicologists Liane Curtis and Jessie Ann Owens. The Society has promoted recording and scholarship of Clarke's work, including several world premiere performances, recordings of unpublished material, and numerous journal publications.

<https://www.youtube.com/watch?v=WqpiW0-2eTQ> *Sonata for Viola and Piano*

Music for Film

Film music is a genre that has produced some of the best loved, and most well-known music of the 20th and 21st centuries. Good film scores will add emotional depth and a heightened sense of context to a plot, and in many cases bring to life characters in the film through the use of leitmotifs. The three composers below have in many cases broken tradition, using interesting sound design techniques and incorporating unlikely combinations of instruments to create a diverse soundscape. In addition, the inclusion of Anne Dudley highlights the fact that female composers are very much present and represented in what continues to be a male dominated industry.

RD Burman (1939-1994) was an Indian film score composer with 331 film scores to his credit. He is regarded as one of the seminal film composers of his time and he revolutionised Bollywood film scores by incorporating a wide range of influences from several genres into his scores. He often mixed disco and rock elements along with Bengali folk music, and also incorporated Western, Latin, Oriental and Arabic music. He experimented with sound design using various objects. For example, he blew into beer bottles to produce the opening sounds of *Mehbooba Mehbooba*. He also rubbed pieces of sand paper and hit bamboo sticks together for percussive effect. He used a comb on a rough surface to produce a whooshing sound in the song *Meri Samne Wali Khidki Main* from the film *Padosan* (1968). Burman also used Western dance music as an influence, with several of his tracks appearing as remixes after his death. Burman influenced many Bollywood film composers including music duo Vishal-Shekhar and was awarded three Filmfare Awards.

https://www.youtube.com/watch?v=X83jS_7KeNQ - *Selection of Bollywood songs from Burman's film scores.*

Jerry Goldsmith (1929 - 2004) was an American composer and conductor known for his work in TV and film compositions although he did also write several concert works. Goldsmith was nominated for six Grammy Awards, five Primetime Emmy Awards, nine Golden Globe Awards, four British Academy Film Awards, and eighteen Academy Awards. In 1976 he was awarded an Academy Award for *The Omen*. He is known for his use of various influences including serialism, impressionism and 20th century classical music. He is also known for using unique instrumentation, utilizing a vast array of ethnic instruments, recorded sounds, synthetic textures, and the traditional orchestra, often concurrently. One example of this is his highly acclaimed score to *Planet of the Apes* which makes use of serial techniques. This score incorporates electronic instruments, such as the electric harp, and ethnic instruments, such as the Tibetan Horn, alongside traditional orchestral instruments. Even the latter are used in unconventional ways, such as the instruction to woodwind players to finger their keys without using any air. Jerry Goldsmith has often been considered one of film music's most innovative and influential composers. While presenting Goldsmith with a Career Achievement Award from the Society for the Preservation of Film Music in 1993, fellow composer Henry Mancini said of Goldsmith, "... he has instilled two things in his colleagues in this town. One thing he does, he keeps us honest. And the second one is he scares the hell out of us".

<https://www.youtube.com/watch?v=YB-VevOGzog> - *'The Hunt' from Planet of the Apes*

Anne Dudley (1956 -) is perhaps best known as one of the core members of synthpop band *The Art of Noise* and as a film composer. In 1998 she won an Academy Award for her film score to the comedy *The Full Monty*. She has worked on over 20 film scores in total, including working as music producer for the film adaptation of *Les Misérables* arranging, and composing some new original material. She is highly sought after due to her ability to work in a variety of styles, having had vast experience in both the pop and classical world. Director Paul Verhoeven is quoted as saying "When I had to choose a composer for *Black Book*, I was listening to an enormous amount of soundtracks. It was then that I discovered a composer who had been working in very many different styles: Anne Dudley. That is very important to me, a composer who can completely adapt to the movie, who is able to change her style radically because the movie scores are very different, such as *American History X*, *The Full Monty* or *The Crying Game*... On top of that, listening more precisely to Anne's scores, I realized the beauty of her orchestrations".

<https://www.youtube.com/watch?v=SMu9yjISWBw> *Film score The Full Monty*

Popular Music and Jazz

Popular Music is such a broad term, and often simply means music that isn't classical. Inevitably within the genre of Popular Music and Jazz there is huge diversity and well-established traditions. The artists listed below represent some of the many innovative and experimental artists that have still managed to carve out a fan base with mainstream audiences.

Scott Joplin (1867/8-1917) was an African-American composer and pianist who is best known today for his Rags written for solo piano, however in addition he also wrote songs, a symphony, a piano concerto and two operas. Joplin was born into a musical family of railway workers in Northeast Texas and gained his early musical knowledge from local teachers. During the 1880s he left Texas and travelled around the American South as an itinerant musician. In 1899 his *Maple Leaf Rag* was published bringing him fame, and a steady income for life, although he did not reach this level of success again and consequently had frequent money difficulties. Joplin and his fellow ragtime composers rejuvenated American popular music and paved the way for African-American music to be appreciated by European Americans by creating exciting catchy dance tunes, as Rhythm and Blues and Rock and Roll would later in the century. As a pioneer composer and performer he helped pave the way for young black artists to reach American audiences of all races.

https://www.youtube.com/watch?v=pMAtL7n_-rc *Maple Leaf Rag*, Pianola roll played by Scott Joplin

Clannad (formed in 1970) is an Irish group whose members are Ciarán, Pól, and Moya Brennan and their two twin uncles Noel and Pádraig Duggan

Their sister/niece Eithne left in 1982 to pursue a solo career as Enya. They first came to the attention of record company Philips after winning a folk festival in Letterkenny, Ireland. However, the first album was delayed a long time as the band wanted to record half the album in Irish, which had never been done previously on a mainstream album. Initially their music had a very traditional folk sound, but during the 1980s they created a new sound which came to define the meaning of Celtic and New Age music. In later years they broadened their style into jazz- and pop-influenced songs which resulted in their songs entering pop charts all over the world. Despite their variety of influences they have remained true to their Celtic roots throughout their careers and have influenced many groups since including Capercaille, The Corrs and even U2.

<https://www.youtube.com/watch?v=2KpNzalFKPo> Theme from *Harry's Game*

Goldfrapp (formed in 1999) is an electronic music duo formed in 1999, consisting of Alison Goldfrapp and Will Gregory. They have a varied musical style including such influences as cinematic trip hop, electropop, glam rock, folktronica and synthpop. Alison cites artists such as Serge Gainsbourg, Donna Summer, Kate Bush, T. Rex and Iggy Pop as key influences. Will's musical background was in classical music and he has cited Ennio Morricone as his main influence. They also draw inspiration from surrealism, nature and films (like *Cul-de-sac*, *The Wicker Man* and the James Bond franchise). Goldfrapp's critically acclaimed début album *Felt Mountain* (11 Sept 2000, Mute), features Alison's synthesized vocals, taking influence from a variety of music styles such as 60s pop, cabaret, folk and electronica (especially trip hop). It was a top 75 album in the UK, certified gold in October 2001 and short-listed for the 2001 Mercury Prize.

<https://www.youtube.com/watch?v=QUB7e3BtnvU> *Utopia*

Fusions

Many musicians and composers like to consider themselves unique and sounding unlike anybody else, however some have managed to create a truly distinctive and unique sound by fusing two or more styles together and producing something new. The three artists below represent a few of the musical fusions that have developed over the past 100 years.

Django Reinhardt (1910-1953) was a Belgian-born French guitarist of Romany Gypsy descent. He is regarded by many as one of the greatest guitarists of all time, not least for his ability to play guitar solos with just two fingers after his fourth and fifth fingers were paralysed from an injury caused by a fire. In 1934 Hot Club de France secretary Pierre Nourry invited Reinhardt and violinist Stéphane Grappelli to form the "Quintette du Hot Club de France," with Reinhardt's brother Joseph and Roger Chaput on guitar, and Louis Vola on bass. Occasionally Chaput was replaced by Reinhardt's best friend and fellow Gypsy, Pierre "Baro" Ferret. Vocalist Freddy Taylor participated in a few songs, such as *Georgia on My Mind* and *Nagasaki*. Reinhardt is often credited with being the founder of *Gypsy Jazz*, a style which is known for percussive strumming, the substitution of a minor 6th chord for a dominant seventh (giving a minor feel to pieces in a major key) and a florid, chromatic lead part often played on violin or guitar.

<https://www.youtube.com/watch?v=VpmOTGungnA> *Minor Swing - Django Reinhardt & Stephane Grappelli*

AkashA Malaysia is a seven-piece ensemble formed in 2008 that prides itself on being a fusion of Malay, Indian, Chinese, and Western music. From these roots they seek to explore African, Celtic, Latin and Cuban Jazz influences making their music a truly eclectic fusion of different styles. Consisting of Jamie Wilson (guitar), Kumar (sitar), Eric Li (piano/keyboard), Greg Henderson (bass), Sivabalan (percussion/mridangam), Vick (percussion/table), Mohd Shah Nizam (percussion). The band has been noted for its excellence in performance and has represented Malaysia in scores of corporate meetings/functions, international and world music festivals and also has garnered international invites throughout the globe.

<https://www.youtube.com/watch?v=46Tbw761NSw> *AkashA Malaysia*

Nitin Sawhney (1964-) Is a British-Indian musician, producer and composer who is known for combining eclectic musical styles including world music, jazz and electronica. As a child growing up in Rochester, Kent, he was exposed to a variety of musical influences and traditions learning to play piano, classical and flamenco guitar, sitar and tabla. He had brief spells with different music ensembles including a Jazz group, The James Taylor Quartet, and the Tihai Trio. In 1993 he launched his own solo career with his debut album *Spirit Dance*. Since then he has worked with many orchestras and solo artists including Paul McCartney, Sting, The London Symphony Orchestra, A.R. Rahman, Brian Eno, Sinead O'Connor, Anoushka Shankar, Jeff Beck, Shakira, Will Young, Joss Stone,

Taio Cruz, Ellie Goulding and Horace Andy. Sawhney has over 50 film scores to his name as well as music for television and adverts. He has been nominated for the Ivor Novello Award and has won various Emmy and other awards.

<https://www.youtube.com/watch?v=i1a4CCQzNIQ> - *Prophecy*

New Directions

All art forms have an Avant-Garde, and experimentation is essential to the development and creative life of music. Below are some artists known for truly challenging popular perceptions of the function of music, and even what constitutes music beyond simply pitch and rhythm.

Tony Conrad (1940 -) is an artist working in many disciplines, including avant-garde film, video and music. He was an early member of the ensemble *the Theatre of Eternal Music* (also known as The Dream Syndicate) who specialised in using just intonation and drones to create 'dream music'. Conrad's first release was a collaboration with the German minimalist group Faust and was called *Outside the Dream Syndicate*. It is his best-known work and is considered to be a classic within the context of minimalism and drone music. Conrad has composed more than a dozen audio works with special scales and tuning for solo amplified violin with amplified strings.

<https://www.youtube.com/watch?v=FGMnDcwoXns> *Outside the Dream Syndicate*

Brian Eno (1948 -) is an English musician, composer, record producer, singer, and visual artist, known as one of the principal innovators of ambient music. He started his musical career as a member of the glam rock group Roxy Music both as a producer and as a performer. His first solo releases consisted of four electronically influenced albums of art pop released between 1973 and 1977. He is known for his extensive experimentations with ambient music a term he coined to separate his music from what he termed "the products of the various purveyors of canned music". One such example is his 1978 album *Ambient 1: Music for Airports*. The music was designed to be continuously looped as a sound installation, with the intent of defusing the tense, anxious atmosphere of an airport terminal. To achieve this Eno sought to create music "as ignorable as it is interesting." Eno stated that rather than brightening the atmosphere, as typical background music does, *Music for Airports* is "intended to induce calm and a space to think." In January 2016 a new Eno ambient soundscape was premiered as part of Michael Benson's planetary photography exhibition *Otherworlds* in the Jerwood Gallery of London's Natural History Museum.

<https://www.youtube.com/watch?v=5KGMo9yOaSU> *Ambient 1 Music for Airports*

Meredith Monk (1942 -) Extended vocal techniques: Songs of ascension

Is an American composer, performer, director, vocalist, filmmaker, and choreographer. Since the 1960s, Monk has created multi-disciplinary works which combine music, theatre, and dance. Although her roots lie in folk music she is primarily known for her extended vocal techniques which

she incorporated into her solo performances before forming her own ensemble. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Her compositions are known for their use of repetition, their drones, modal harmonies, and often wordless vocalising. On September 10, 2015, U.S. President Barack Obama presented Monk with a National Medal of Arts, the highest honor in the United States specifically given for achievement in the arts.

<https://www.youtube.com/watch?v=uGKfEAPTrVI> *Book of days*