

# A Level Music

Summary

Unit	What is Involved?	Marks and %
<b>Component 1 Performing</b>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> A public performance performed as a recital</li> <li><input checked="" type="checkbox"/> <b>Total performance time is 8 minutes</b></li> <li><input checked="" type="checkbox"/> Minimum expected level of difficulty in <b>year two is grade 7</b></li> <li><input checked="" type="checkbox"/> Performances must be recorded <b>after March 1st in Year Two</b></li> </ul>	<p>30 % of your A Level</p> <p>60 Marks</p>

<b>Component 2</b> <b>Composing</b>	<ul style="list-style-type: none"> <li>✓ A total of <b>two compositions</b> produced over the two years</li> <li>✓ <b>Composition one:</b> either a <b>free composition</b> or <b>free choice</b> (from briefs published by Edexcel on September 1st in year two) composition, minimum of <b>4 minutes</b></li> <li>✓ <b>Composition Two:</b> a <b>composition from a list of briefs assessing technique</b> (e.g. Bach Chorale harmony) and a minimum of <b>1 minute</b> (brief published 1st April in year two)</li> <li>✓ The total of both compositions <b>must be a minimum of 6 minutes</b></li> </ul>	<p>30 % of your A Level</p> <p>60 Marks</p>
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**Component 3  
Appraising**

- ☒ Over the two years you explore **set works** from 6 **areas of study**:

**Vocal Music** - J.S. Bach, Mozart and Vaughan Williams

**Instrumental Music** - Vivaldi, Clara Schumann and Berlioz

**Music for Film** - Elfman, Portman and Hermann

**Popular Music and Jazz** - Courtney Pine, Kate Bush and The Beatles

**Fusions** - Debussy, Familia Valera Miranda and Anoushka Shankar

**New Directions** - Cage, Saariaho and Stravinsky

- ☒ Section A - 3 questions relating to the set works. **Melody/ rhythm** completion exercise

- ☒ Section B - 2 essay questions. 1 - link set works to unfamiliar music 2 - evaluate the elements, context and language of one set work

40% of your A Level

100 Marks

Written Examination:  
2 Hours

# The Paper

Length: two hours

Maximum mark: 100

The paper includes multiple choice, short open and extended writing questions.

Each pupil receives a CD containing all of the music relating to the exam, and will be in control of listening to extracts relating to each question

## Section A

Q1 (15 Minutes) Based on extracts from a set work

Q2 (15 Minutes) Based on extracts from a set work

Q3 (15 Minutes) Based on extracts from a set work

Q4 (15 Minutes) Completing melody

## Section B Q5

Q5 (20 Minutes) One essay question based on an unfamiliar piece of music, such as:

*This music was composed to depict scenes from the life of an evil character. Discuss how the composer used musical elements and language to meet this intention. Relate your discussion to other relevant works. These may include set works, wider listening or other music (20)*

**Audio - No Score**

## Section B Q 6

Q6 (30 Minutes) One essay question from three options based on a set work. For Example:

*Discuss Berlioz's use of melody, harmony and instrumentation in his Symphonie Fantastique, Movement I, in relation to the work's programme. Relate your discussion to other relevant works. These may include set works, wider listening or other music. (30)*

**No Audio - Illustrative Score**



# Section B Q6 Structure:

1. **A short context introduction.** I.e. **Ein feste Burg ist unser Gott** is a church cantata by J.S. Bach. The text and the music in this work are based on a hymn composed by Martin Luther. The cantus firmus, a fixed melody, is developed throughout the complex contrapuntal texture.
2. **Element 1 in detail** with links to other composers or works where appropriate
3. **Element 2 in detail** with links to other composers or works where appropriate
4. **Element 3 in detail** with links to other composers or works where appropriate

There must be an even balance of detail and description for each element. **Use bar references of the set work (use the score provided).** Additional marks are awarded for:

- ➔ **Use of Musical vocabulary**
- ➔ **Links between music and the context of the piece (including historical, social or cultural influences)**
- ➔ **Use relevant works and pieces to justify your points**

e.g. J.S. Bach exploits counterpoint which was an important characteristic of the Baroque era and style. This developed polyphonic texture can also be found in Bach's Brandenburg Concerto, notably his Concerto no.5 in D Major, final movement, where he forms a fugue based on an opening subject and answer. Vivaldi also makes use of fugue at the end of the first movement of his Concerto in D Minor, which is developed from a subject established by the bass.

## Q6 Example:

J.S. Bach exploits counterpoint during the first movement of Ein feste Burg which was an important characteristic of the Baroque era and style. This developed polyphonic texture can also be found in Bach's Brandenburg Concerto, notably his Concerto no.5 in D Major, final movement, where he forms a fugue based on an opening subject and answer. Vivaldi also makes use of fugue at the end of the first movement of his Concerto in D Minor, which is developed from a subject established by the bass. Again, this is highly contrapuntal. Bach's counterpoint in Ein feste Burg movement 1 is developed from the cantus firmus, a fixed melody taken from a pre existing composition, in this case a Martin Luther hymn.

# Grade Boundaries - 2019

9MU03 Listening  
Boundaries  
**Maximum Mark**  
**100**

<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
75	66	58	50	42	34	0

# Revision Strategies (log in to Gmail to make the links work!):

- [Refer to your annotated scores](#)
- [Complete active listens \(no distractions\)](#)
- [Complete Revision summaries](#)
- [Complete an analysis grid](#)
- Scanned revision notes (Google Drive)
- Look - Cover - Check **key words for each set work**
- [Response words](#)
- [Class Revision Folder \(Google\)](#)
- [Purchase the A Level Music Revision Guide](#)