Component 1 – Listening Western Classical Music & World Music (40%)
Western Classical Music – Mrs Gill

Component	Title	Topic	Focus/Repertoire
Ongoing	**General Listening Skills**	To develop knowledge and recognition music using relevant musical vocabulary	Rudiments Melody and rhythm Harmony Ensembles and instruments / voices Instrumental and / or vocal effects Structure Compositional devices Texture
Unit 1	**Music in the Baroque Era**	Opera Concerto Choral	Purcell 'Ah, Belinda' from Dido & Aeneas Vivaldi 'Autumn' from The Four Seasons 'Behold, a virgin shall conceive' from Handel's Messiah
Unit 2	**Music in the Classical Era**	The Concerto Minuet & Trio	Mozart Rondo from Horn Concerto No.4 Haydn Minuet & Trio from String Quartet Opus 50 no.1

		The Sonata	Mozart 'Allegro' from Mozart Piano Sonata K454
Unit 3	**Music in the Romantic Era**	The Symphony Solo Piano Music Orchestral Music	Beethoven 'Funeral March' from Symphony No.3 'Eroica' Chopin Etude Op. 10 No.3 Johann Strauss Roses from the South
Unit 4	**Music in the 20th Century**	Impressionism The Symphony in Russia The Musical Minimalism	Debussy: *Prélude à l'après-midi d'un faune* Prokofiev: Allegro from Symphony No. 1, *Classical* Gershwin: *I got rhythm* Reich: *Six Pianos*
Unit 5	**Prescribed Set Work**	**Mozart**	**Piano Concerto No. 21, K. 467: Movement 1**

World Music – Mr Longstaff

Unit 1	Arab Music & The Music of Africa	Melody and rhythm	Rabāb
			Kora
			Xylophone
		Ensembles and instruments	'Ūd.
			An emphasis on percussion instruments
			Syncopation
		Compositional devices	Polyrhythm
			Ostinato
			Call and response singing
		Texture	Parallel motion
			Call and response (in both singing and instrumental music)
			Short phrases, with a narrow range of notes
			Scales which use quarter-tones
			Heterophonic texture
Unit 2	Chinese Music	Melody and rhythm	Ch'in
			Dizi
			Erh-hu.
		Ensembles and instruments	Pentatonic scale
			Duple or quadruple metre
			Pitch bending
		Instrumental effects	Ornamentation
			Notation

Unit 3	Indian Music	Melody and rhythm	Bansuri, Sitar, Sārangī, Tablā.
			Texture of melody and drone
			Melody based on a *raga*
		Ensembles and instruments	Addition of *tabla*, playing a metrical *tala*, after a rhythmically free opening section
			Pitch bending
		Instrumental effects	Improvisation
			Ornamentation
		Texture	
Unit 4	Indonesian Music	Ensembles and instruments	Extensive use of metallophones and gongs
			Heterophonic texture
			Drums indicating the tempo changes
		Texture	Contrasts of tempo, dynamics and timbre
Unit 5	Japanese Music	Ensembles and instruments	Shakuhachi, Koto, Shō
			Heterophonic texture
			Pitch-bending
		Texture	Through-composed compositions
Unit 6 – World Focus	**Arabic Music**	**Melody & Rhythm Ensembles & Instruments Texture**	

Component 2 – Performing (30%)

Internally marked/externally assessed coursework, 50 marks

Component 2 consists of prepared performances of the candidate's own choice, all of which must be recorded.

Candidates must:

(i) sing or play *individually* – either one piece or two short contrasting pieces (which should be on the same instrument)

and

(ii) sing or play *in an ensemble* – either one piece or two short contrasting pieces (which should be on the same instrument – but this does not need to be the same instrument as that offered for individual performing).

The total playing time should be between 4 and 10 minutes.

Component 3 – Composing (30%)

Internally marked/externally assessed coursework, 50 marks

Candidates submit two compositions, written for different instruments and/or voices, which must be recorded.

Composition 1 must be written in a Western, tonal style and must demonstrate familiarity with the basic principles of traditional harmonic language; this composition must be fully notated using staff notation and the score must be submitted with the recording.

Composition 2 may be in any style of the candidate's choice and may be notated in whatever form of notation is appropriate to the music. If staff notation is not used, the intentions of the notation must be clearly explained in an accompanying commentary. The score and commentary (if applicable) must be submitted with the recording. Notation may be either handwritten or computer generated, but all scores must be accurately edited.