

Component 3: Appraising

Overview

Component 3 is assessed by means of a 2 ¼ hour examination at the end of year 13. There are three areas of study that will be covered in preparation for the exam one of which is compulsory for all centres and two of which are selected from a range of options. For the optional areas of study, all centres must choose ONE from *Rock and Pop*, *Musical Theatre* and *Jazz* PLUS EITHER *Into the Twentieth Century* OR *Into the Twenty-first Century*.

At King Edward VI we will study the following:

- **Area of Study A: *Western Classical Tradition (40% of the exam)***
Composers such as Haydn, Mozart, Beethoven, Schubert and Mendelssohn helped to establish the musical language that has provided the basis for most popular classics ever since. Their music is sophisticated yet accessible, which makes it great fun to listen to, play and study. We will concentrate on the development of the symphony from the early Classical period through to the late Romantic.
- **Area of Study C: *Musical Theatre (30% of the exam)***
Twentieth century musicals are enduringly popular and form a standard repertoire of songs that continues to be influential to the present day. We will study how different musical elements are used in a range of shows by composers such as Richard Rodgers, Stephen Sondheim, Andrew Lloyd-Webber and Stephen Schwartz.
- **Area of Study E: *Into the Twentieth Century (30% of the exam)***
The music written around the turn of twentieth century (1895-1935) is varied and bold, with lots of styles and techniques from which you might take inspiration for your own compositions (like many of the twentieth century's most famous film composers). We will study a range of music including Debussy, Poulenc, Stravinsky and Schoenberg.

In the exam you will have to:

- answer a range of questions on set works for Areas of Study A (one of two symphonies studied during the course) and E (two short pieces), for which we will have prepared in advance. For these questions you will have blank scores available in the exam.
- answer listening questions on works that we will not have prepared in advance (we will need to develop general listening skills in order to excel on these questions)
- comment on the general context of unprepared extracts and relate or compare them to pieces that we have studied during the course
- write an essay for Area of Study A which demonstrates knowledge of the symphony in relation both to the two works studied and their wider social, cultural and historical context.

Areas of Study

AoS A: Western Classical Tradition – The Development of the Symphony

We will study the development of the symphony from around 1750 to 1900 (early Classical to Romantic) both in terms of musical/technical features and in terms of its social, cultural and historical context.

Set works

- **Joseph Haydn – Symphony No. 104 in D major ‘London’ (1795).**
This is our **set work** - you will answer detailed questions on this symphony in the exam. It will also provide examples for your discussion of the development of the symphony.
- **Felix Mendelssohn – Symphony No. 3 in A major ‘Italian’ (1833)**
This is a **featured work** and will provide concrete examples to refer to in your discussion of the development of the symphony

Wider listening

We will also listen to and discuss a wide range of symphonies and related works by other composers, including Jommelli, J.C. Bach, C.P.E. Bach, Stamitz, Mozart, Beethoven, Berlioz, Schubert, Brahms, Dvorak, Liszt, Mahler and Strauss. Some of these we will study in more detail as further **featured works** (these are listed in the separate resources for this AoS).

Outline of exam questions (based on specification and sample materials)

Question	Content	Marks (40)
<i>Unseen Extract (with skeleton score)</i>	• Analysis of harmony (chords and cadences) and tonality (keys) and correction of melodic and rhythmic errors	5
	• Melodic dictation (pitch and rhythm)	5
<i>Detailed analysis of Mendelssohn (with an unmarked score)</i>	• Identifying musical elements	5
	• Detailed harmonic and tonal analysis of a passage	5
	• Comparing harmony, texture, melody, orchestration and rhythm between two passages	5
<i>Essay</i>	Referring to both set works and featured works, you will be asked to write an essay on the development of the symphony that also relates to the wider social, cultural and historical context. You will need to be able to talk about: <ul style="list-style-type: none"> • Musical elements (e.g. structure, tonality, texture, melody, sonority, harmony, metre and rhythm or dynamics) and particularly how stylistic features of the Western Classical Tradition can be found. • Development of orchestra and instrumentation • Important symphonic composers and their works • Development of genre overall and the form and length of individual movements • How and why symphonies were commissioned • The development of the programme symphony and symphonic poem 	15

AoS C: Musical Theatre

We will study the many different ways in which composers have approached musical theatre, exploring varying genres, types of song and how musical features support the lyrics and dramatic flow.

Prescribed composers

Eduqas requires that you study music by the following composers but does not prescribe particular works. Some key works by each composer is shown in the list below – those in bold we will study in more detail as **featured works**.

- **Richard Rodgers (1902-1979)**
with Lorenz Hart: *Babes in Arms* (1937), *Pal Joey* (1940)
with Oscar Hammerstein: *Oklahoma!* (1943), ***Carousel* (1945)**, *South Pacific* (1949)
The Sound of Music (1959)
- **Leonard Bernstein (1918-1990)**
On the Town (1944), *Candide* (1956/1982/1989), ***West Side Story* (1957)**
- **Stephen Sondheim (1930-)**
A Funny Thing Happened on the Way to the Forum (1962), *Follies* (1971), *A Little Night Music* (1973), ***Sweeney Todd* (1979)**, *Merrily we Roll along* (1981) *Into the Woods* (1988), *Bounce / Road Show* (2003/8)
- **Claude-Michel Schönberg (1944-)**
***Les Misérables* (1980)**, *Miss Saigon* (1989), *Martin Guerre* (1996), *Marguerite* (2008)
- **Andrew Lloyd Webber (1948-)**
Joseph and the Amazing Technicolour Dreamcoat (1968), ***Jesus Christ Superstar* (1970)**, *Evita* (1976), *Cats* (1981), *Phantom of the Opera* (1986), *Sunset Boulevard* (1993)
- **Stephen Schwartz**
Godspell (1971), *Pippin* (1972), *Children of Eden* (1991), ***Wicked* (2003)**

Outline of exam questions (based on specification and sample materials)

Question	Content	Marks (30)
<i>Unseen Extract (with lyrics)</i>	<ul style="list-style-type: none"> • Analysis of harmonic, rhythmic and textural features • Explanation of how the style and technical features of the music relate to the words 	10
<i>Comparison of two unseen extracts</i>	<ul style="list-style-type: none"> • Describing musical elements in first extract • Comparing stylistic features of both excerpts and putting the music in context. You will need to discuss: <ul style="list-style-type: none"> ○ Musical elements (e.g. structure, tonality, texture, melody, sonority, harmony, metre and rhythm or dynamics) ○ Relationship between lyrics and music ○ Role of the orchestra ○ Different genres of musical and types of songs ○ Intention of the music and the effect of the audience, time and place 	10 10 mark essay

AoS E: Into the Twentieth Century

We will study how composers from around the turn of the twentieth century (1895-1935) reshaped musical language for new circumstances and audiences. We will focus on the three styles of Impressionism, Expressionism (including Serialism) and Neo-Classicism.

Set works

- **Poulenc – Trio for Oboe, Bassoon and Piano, Movement II (1926)**
This piece is a good example of the Neo-Classical style. You may be asked to answer detailed questions about technical features of this work with reference to a score.
- **Debussy – Three Nocturnes, No. 1: Nuages (1899)**
This piece is a good example of the Impressionist style. You may be asked to answer detailed questions about technical features of this work with reference to a score.

Wider listening

We will also listen to and discuss a range of works by other composers relevant to these styles. For each style we will study two

<i>Impressionism</i>	In the Impressionist style composers expand and blur the language in order to create music that is more colourful and atmospheric. Debussy – ‘Sarabande’ (1894), <i>Prelude a l’apres midi d’un faune</i> (1894), ‘Voiles’ (1909) Ravel – <i>String Quartet</i> (1903) <i>Rapsodie Espagnole</i> (1908)
<i>Neo-Classicism</i>	In the Neo-Classical style composers take aspects of the musical language, structures and genres from the Western Classical Tradition and reshape them with a modern twist or accent. Prokofiev - <i>Classical Symphony</i> (1917), <i>Violin Concerto No. 2</i> (1935) Stravinsky – <i>Pulcinella Suite</i> (1922), <i>Concerto for Piano and Winds</i> (1924)
<i>Expressionism and Serialism</i>	Expressionist composers totally reshaped the musical language they found, initially to find more direct ways of expressing emotion and then later to create music that was more abstract and mathematical in its structures. Serialism is a method of composing in which a specific ordering of the twelve notes of the chromatic scale are used as the basis for the whole composition. Schoenberg – <i>Ewartung</i> (1909), <i>Pierrot Lunaire</i> (1912), <i>Variations for Orchestra</i> (1928) Berg – <i>Wozzeck</i> (1922) <i>Violin Concerto</i> (1935) Webern – <i>Six Bagatelles</i> (1913) , <i>Quartet Op. 22</i> (1930)

Outline of exam questions (based on specification and sample materials)

Question	Content	Marks (30)
<i>Extract from EITHER set work (with blank score)</i>	<ul style="list-style-type: none"> • Short questions on musical elements and devices, including comparisons of passages • Longer question discussing one aspect of the piece (e.g. form, tonality etc.) 	10 5 mark question
<i>Unseen extract</i>	<ul style="list-style-type: none"> • Short questions on musical elements and devices, including comparisons of passages. Might also ask about composer and style. • Discuss one musical element in the context of other pieces studied in wider listening 	10 5 mark question

Question types

The following pages outline in brief what you need to cover in response to various different types of questions.

‘Describe’ / ‘Identify’ Questions

Take careful notes of what elements of music are referenced and start with features that are central to them (see next few pages for lists of these). If you are asked to describe a melody, for example, you should concentrate first on purely melodic features (type of movement, range, scale used, repetition etc) before branching out into other elements such as rhythm, articulation and dynamics. For multi-mark questions on unseen extracts it can be a good idea to describe what happens first THEN what happens next etc. rather than trying to make generalisations.

Question that ask you to **‘describe the writing for [instrument/voice/ensemble]’** can relate to any element, but focus first on features that are particularly relevant to the forces you are describing (i.e. techniques particular to that instruments or idiomatic writing) before moving onto more general ones.

‘Compare / Contrast’ Questions

Answers to **compare** questions need to identify similarities and differences whilst those to **contrast** questions should focus only on differences.

For this type of question, be as precise as possible and do not forget to state the obvious first (changes of instrumentation, texture, dynamics or articulation). You should also listen out for obvious pitch relationships such as exact or transposed repeats (sequence, up an octave, in a different key etc.)

‘Explain’ Questions

This type of question requires you briefly to explain technical features in relation to a broader question, for example about how the music is put together, or how it relates to other similar music that you have studied.

‘Discuss’ questions

For this sort of longer essay question you will need to put a proper balanced argument together, using features that you describe to support your points.

Stylistic Features

Some questions might ask you to talk about stylistic features or differences. A stylistic feature might be any of those listed below under the various elements headings, but the focus should be on those that are typical (or not typical) of the relevant style