

NEA Walk-Through Eduqas GCE Music

Component 1 Performing



This training has accompanying audio. If you cannot hear anything, please check your speakers or headphones are connected and working properly.



Aims of this resource

This resource is designed to help you understand how to approach the NEA task. It covers:

- the requirements for performing at A Level
- how to plan and prepare for the examination
- how to achieve the highest marks in performing

Non-Examination Assessment is the name given to any assessment that does not have a timetabled examination.



A Level Component 1

You have a choice – there are **two options** available for you.

Option A – worth 35% of the qualification:

- a minimum of **THREE** pieces. At least **ONE** piece must be a solo; the others can be solo or ensemble
- **10 to 12** minutes performing time
- **Grade 6** standard
- **TWO** pieces must link with two different areas of study

Option B – worth 25% of the qualification:

- a minimum of **TWO** pieces as a soloist or as part of an ensemble
- **6 to 8** minutes performing time
- **Grade 6** standard
- **ONE** piece must link with an area of study



All Performing examinations are assessed by visiting examiners

AS Component 1	A Level Component 1
AOS A: Western Classical Tradition (including Baroque, Classical and Romantic music)	AOS E: Western Classical Tradition (including Baroque, Classical and Romantic music)
AOS B: Rock and Pop AOS C: Musical Theatre AOS D: Jazz	AOS B: Rock and Pop AOS C: Musical Theatre AOS D: Jazz AOS E: Into the 20 th Century AOS F: Into the 21 st Century



Choosing your music

- Choose music which will best demonstrate your ability and skills as a performer
- Choose music which has some contrast in it
- Don't forget about the required link or links with the Areas of Study
- You may choose to perform ONE of your own compositions but make sure that the piece you choose allows you to demonstrate your highest performing skills
- You may IMPROVISE but you must perform an improvisation to a stimulus of your own choice (eg) a chord sequence or a scale. A copy of the stimulus and a lead sheet must be provided for the examiner



Think carefully about the level of difficulty for each of your pieces

Each piece is marked out of 36. If you perform a piece which is below the standard (the standard at A level is Grade 6) the maximum mark you can achieve will be lowered.

At A level the maximum marks are:

Grade 4 and below	31/36
Grade 5	32/36
Grade 6 and above	36/36



Choose the instrument which will best demonstrate your ability and skills as a performer

You are not restricted to one instrument or voice but there is no advantage in performing on more than one instrument

If you play an unusual or non-standard instrument – an instrument for which there are no graded music examinations – your teacher should contact the Subject Officer for advice well before the examination is due to take place



Solo or Ensemble?

- A solo performance may be accompanied or unaccompanied but not conducted. The accompaniment can be live or on a backing track
- In an ensemble performance you must perform a significant individual part which must not be doubled by any other performer. The performance may be accompanied or unaccompanied but not conducted. The accompaniment can be live or on a backing track.
- An ensemble must consist of two or more performers (not including the accompanist). The maximum number of performers is eight.



How will my work be assessed?

A visiting examiner will come to assess your performance. During your performance, they will be looking and listening for:

- Accurate **pitch** and **rhythm**
- Use of an appropriate **tempo**
- **Fluency** – whether you are able to maintain the appropriate tempo throughout your piece, without hesitations and without stopping
- Other performance directions (eg) **dynamics, phrasing** and **expression marks**
- Technique
- Good **intonation**
- Tone quality and projection of sound
- Expression and interpretation
- Your empathy with other performers if appropriate
- Communication with the audience (ie) the examiner



- Diction
- Articulation
- Breath control and support
- Vocal techniques including vibrato
- Be aware of projection and communication – don't rely too heavily on your music

- Bow control
- Left hand and right hand co-ordination
- Dexterity
- Playing techniques (eg) vibrato

- Left hand and right hand co-ordination
- Dexterity
- Playing techniques (eg) use of pedals

- Breath control, phrasing, articulation
- Dexterity
- Playing techniques (eg) double tonguing

- Breath control, phrasing, articulation
- Lip flexibility
- Playing techniques (eg) double tonguing

- Left hand and right hand co-ordination
- Balance between the musical parts and touch
- Dexterity
- Playing techniques (eg) pedalling

- Use of a variety of voices, tones or stops
- Left hand and right hand co-ordination
- Dexterity
- Pedalling
- Manual and pedal co-ordination

- Stick or mallet dexterity
- Control over a variety of instruments
- Damper and pedal control
- Playing techniques (eg) dampening

- Stick dexterity
- Hands and feet co-ordination
- Control over dynamics
- Playing techniques (eg) single and double strokes, flams, drags etc

Once you've chosen your pieces it is important to do the right kind of practice. Simply playing through your piece from beginning to end repeatedly is not enough. Highlight the difficult passages and work on them.

Try recording yourself at home then ask your friends and teachers for constructive feedback.

If your performance needs accompaniment, make sure you arrange sufficient rehearsals with your accompanist, not just a quick run through the day before the exam!

Make sure you acquaint yourself with the examination venue especially if you intend performing on the piano.

It is also a good idea to take part in a "mock" performance exam in the actual venue, if possible. The other members of your class could be given the assessment criteria and act as "examiners". All feedback given should be constructive.



To achieve top band marks, your performance is expected to be:

- Accurate – fully secure in pitch and rhythm with an appropriate tempo which is sustained throughout. Performance directions are followed throughout.
- Technically assured with secure intonation and a well-developed tone quality and projection
- Expression and interpretation - the performance is persuasive with effective communication. In ensemble performances, there should be a high level of rapport with other performers

Remember: The assessment criteria may be found in APPENDIX A of the A Level Music specification.



Normally, the external examiner will visit your centre during March or April. They will write a brief report of your performance, which will also be recorded.

A copy of the music for all pieces performed must be provided for the examiner. Where this is not possible, a detailed lead sheet must be provided. The part you are performing must be included on the lead sheet:

- If you are singing, the vocal line (not just the words) must be included
- If you are playing guitar, chord symbols or tab including rhythms must be included
- If you are playing drums, drum notation must be included.

In addition, please make sure that the copies of music or lead sheets provided for the examiner are accurate, with no bars cut off and any additional repeats or cuts marked in.



NEA Walk-Through

Eduqas A Level Music

Component 2

Composing



Aims of this resource

This resource is designed to help you understand how to approach the NEA task. It covers how to:

- respond to a brief
- plan your work
- create your material (use of musical elements, structuring and developing)
- present and refine your work.

Non-Examination Assessment is the name given to any assessment that does not have a timetabled examination.



- The NEA task and details of the chosen brief
- The Non-Examination Assessment criteria
- The candidate log

The assessment criteria and a blank copy of the candidate log may be downloaded from the website.



Component 2 – A level Composing

This presentation will cover both components.



AS Component 2

This is worth 30% of the total marks of the AS qualification.

- **Two** compositions

A Level Component 2

You have a choice – there are **two options** available for you.

Option A – makes up 25% of the total A level qualification:

- **Two** compositions

Option B – makes up 35% of the total A level qualification:

- **Three** compositions

You must present your work in a portfolio containing the recordings with the scores / leadsheets, and your candidate log.



Component 2 A Level

Option A: Two compositions

1. A composition which reflects the conventions of the Western Classical Tradition [**WCT**]), in response to a brief set by WJEC.

The recommended duration is at least two minutes. Marked out of 36.

2. A **free** composition

The recommended duration is at least two minutes. Marked out of 36.

**** A choice of briefs for the WCT compositions will be set in September, at the start of the academic year in which you are due to sit the examination.**

Option B: Three compositions

1. A composition which reflects the conventions of the Western Classical Tradition [**WCT**]), in response to a brief set by WJEC.

The recommended duration is at least two minutes. Marked out of 36.

2. A composition which reflects **a different area of study** on the specification.

The recommended duration is at least two minutes. Marked out of 36.

3. A free composition

The recommended duration is at least two minutes. Marked out of 36.



You will be required to write **original compositions**.

- The briefs set by the WJEC will always be linked to Area of Study A.
- At AS, and A Level Option A you may choose to link your free composition with an Area of Study, but this is not compulsory.
- At A Level Option B, the additional free composition must reflect a different Area of Study.

The Areas of Study are shown on the next slide.



AS Component 2	A Level Component 2
AOS A: Western Classical Tradition(The Development of The Symphony)	AOS A: Western Classical Tradition(The Development of The Symphony)
AOS B: Rock and Pop AOS C: Musical Theatre AOS D: Jazz	AOS B: Rock and Pop AOS C: Musical Theatre AOS D: Jazz AOS E: Into the Twentieth Century AOS F Into the Twenty-first Century



AS Component 2

A Level Component 2

The task is the same in both Components, though the outcome at A Level will obviously be expected to be of a more advanced standard.

You are required to compose a piece which uses the techniques associated with the WCT, and responds to a set brief issued by WJEC in September for submission in the summer term.

It is recommended that your piece should be at least 2 minutes long to allow you to meet the criteria fully.



AS Component 2

A Level Component 2

The task is the same in both Components, though the outcome at A Level will obviously be expected to be of a more advanced standard.

You are required to compose a piece in a style of your own choice.
In this task, you must set your own brief.

It may be:

- A brief set by the WJEC from a previous year
- A brief of your own choosing

It is recommended that your pieces should be at least 2 minutes long to allow you to meet the criteria fully.



If you choose Option B at A level, the additional composition is also a free composition in that there is no set brief given by the WJEC.

Once again, you must set your own brief, and it is suggested that your piece should be of at least two minutes duration.

However, this composition must be linked with a different Area of Study.



The set Brief (WCT)

It is very important that you choose a brief which allows you to fulfil the assessment criteria, allowing you to access the full range of marks.

A set of four briefs will be released at the start of September in the academic year in which the assessment is to be taken.

The brief will always contain details of the occasion or audience, plus additional musical information.



AS Component 2	A Level Component 2
<p>Compose an unaccompanied choral piece for a county youth choir summer concert. You may choose appropriate existing words or write your own words.</p>	<p>Write a piece of instrumental music demonstrating aspects of inversion and stretto.</p>
<p>Write a piece of instrumental music to be performed in a school autumn concert; it must make use of diminution.</p>	<p>Compose a vocal trio with accompaniment. The three characters must be portrayed in a scene influenced by the story of ‘The Marriage of Figaro’.</p>
<p>Compose a vocal solo with accompaniment suitable for performance in a commemorative event for war veterans. You may choose appropriate existing words or write your own words.</p>	<p>Compose a piece of music structured on an original Ground Bass intended for performance in the Southbank Centre.</p>
<p>Write a Minuet and Trio for outdoor performance in a cultural festival organised by the local university.</p> 	<p>Compose a vocal quartet (with or without accompaniment) or an instrumental quartet, to be performed in ‘A Celebration of Classical Music’ in County Hall.</p>

At both AS and A level:

- Compose in a style of your own choice
- Set your own brief
- Make sure the brief contains details of the occasion or audience, plus additional musical information.



Before you begin

- You will have approximately two terms to complete the piece to a set brief.
- Spend as much time as you wish (or need) to achieve the best outcome.
- Don't just go along with your first ideas. Refine and develop!
- It is a good idea to keep all of your planning and preparatory material together, in the way that best suits your needs – using digital resources, a music notebook, manuscript paper, etc.
- You will complete the work both in school and at home, and it will be checked by the teacher at least three times during the composing process.

You must meet the deadlines that your teacher gives you.



Group Work is not permitted.

This is the official notice, found at the start of the candidate log:

The work you submit for assessment must be your own. If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

You must also sign a declaration to confirm that you have read, and understand this notice.



Planning your work

You will have spent time previously in your Music education building your understanding of the musical elements, both in theory and in practical work. By keeping a composing notebook/file you may well already have collected many useful ideas, but it is never too late to start.

You should include:

- Necessary **theory information** for easy reference (pitches; clefs; rhythms; key-signatures; chords; information on instruments /voices; structural information; useful musical devices and how they can be used to develop your initial ideas)
- **Melodic** and **rhythmic ideas**, shapes and patterns; fully formed themes, shorter melodies
- A variety of **accompaniment** styles and ideas
- Lots of **chord progressions** that you have collated
- **'Mood' ideas** (and how composers achieve different moods and effects in music)
- Stylistic compositional features of all the **Areas of Study**, but particularly the ones that interest you as far as Composing is concerned.



- Make full use of all the resources available to you in the music department (keyboards / instruments / computers and software such as Muscore, Cubase, Sibelius etc / all recording facilities). Choose the resources that best suit your needs and skills.
- Download useful programs for your own equipment (tablet, phone, home computer, digital keyboard).
- Make use of your notebook / manuscript paper / theory notes / chord charts etc.



- The first thing the assessment criteria refer to is the quality of your initial ideas.
- Decide what musical elements or combination of elements are best suited to your piece.




Consider some of the following musical features:

- Structure/Organisation e.g. forms such as ritornello, fugue, binary, ternary, da capo, strophic, rondo, theme and variations, sonata, through-composed and programme music
- Stylistic characteristics e.g. typical melodic shapes, well-balanced phrases, melodic fluency/contrasts and rhythmic variety/syncopation
- Devices e.g. imitation, sequence, repetition, ostinato, expansion and manipulation of initial material, motivic/episodic development, inversion, augmentation, diminution and retrograde
- Texture and Timbre e.g. layering, timbral contrasts, textural variety, counterpoint, antiphonal writing, suitable accompaniment styles, idiomatic writing for voice and instruments
- Tonality / Harmony e.g. major and minor keys, diatonic harmonies, typical harmonic progressions, cadences, secondary and diminished 7ths, modulation to a variety of keys, tonicisation, circle of 5ths, essential / unessential notes, suspensions, scales, arpeggios and a strong bass line.



Composing in other styles, linked to the Areas of Study

Rock and Pop	Musical Theatre	Jazz	20 th /21 st C
<ul style="list-style-type: none"> • choose suitable instrumentation • definite structure (e.g. verse, chorus, middle 8, intro etc) • use appropriate lyrics • show contrast in the use of elements to provide interest, add layering, countermelodies, backing ideas to enhance the texture 	<ul style="list-style-type: none"> • choose the storyline/situation • compose memorable tunes to reflect the mood • balance the structure thoughtfully • use appropriate chords and progressions to reflect the drama • select suitable instrumentation and show idiomatic writing • appropriate accompaniments 	<ul style="list-style-type: none"> • research a variety of styles (e.g. Be-bop, Dixieland, early Jazz etc) • use suitable structures such as variation form, and 12/24/32 bar structures • show understanding of chord patterning • blues harmonies, typical progressions, 6th and 7th chords, chord extensions, different scales and modes 	<p>Some WCT features may apply!</p> <ul style="list-style-type: none"> • Impressionism • Neo-Classicism • Expressionism • Polystylism • Minimalism • Film Music

- You must submit a portfolio containing mp3 recordings and scores (or equivalent) of your pieces, along with your composing log.
- It will be marked by an examiner who will follow the set marking criteria.
- The following will be assessed:

Creating musical ideas	Developing musical ideas	Control of musical ideas
<ul style="list-style-type: none"> ✓ Construction of ideas ✓ Presentation of ideas ✓ Response to the brief 	<ul style="list-style-type: none"> ✓ Thematic material ✓ Use of devices and techniques ✓ How musical elements have been used and combined to produce a coherent result 	<ul style="list-style-type: none"> ✓ Technical and expressive control of instruments/voices/music technology ✓ Communication



Each composition is marked out of 36, with 12 marks available in each of three columns

- Creating Musical Ideas
- Developing Musical Ideas
- Technical and Expressive control of Musical Elements

There are 4 marking bands in each column.



To achieve top band marks, the musical content for A Level Component 2 is expected to be

- ‘sophisticated’
- ‘mature’
- demonstrating ‘skilful’ technical and expressive control

Remember: The assessment criteria may be found in APPENDIX B of the specification.



- **Recordings** (in mp3 format) – please give the files titles which match the scores.
- **Scores or lead sheets** and any other information as pdf or MS Office compatible documents.
- **Candidate log** as a pdf or MS Office compatible document. This contains the authentication statement, with signature, countersigned by your teacher. (A typed signature is fine). Remember to use the log template on the Eduqas website.
- Type your log where possible using a word processor and use the spell/grammar check when word processing.
- If handwriting, use black ink and write clearly, so that it can be scanned.
- Insert the following details on each piece of work -

The 5-digit centre number

Your full name and candidate number

Details of the Component e.g. AS Music, Component 2 Composing



- Any pre-composed loops, use of ‘borrowed’ melodies (or parts of melodies), given chord progressions or pre-existing ‘backing ideas’ (including drum patterns) must be acknowledged and explained in your candidate log.
- Keep a detailed record of your research and musical ideas as you go along. This will be really valuable when you finally complete your candidate log.
- For any musical material taken from the internet, your reference should show the date when the material was downloaded and must show the precise web page, (not the search engine used to locate it). This can be copied from the address line. E.g., <http://www.wjec.co.uk/nea1.htm> downloaded 3 March 2021.

If you copy the ideas of others and do not show/explain your sources in the candidate log, this will be considered as cheating.



- Download the log form from the website, and update it with relevant information, teacher advice and the musical decisions made **as you go along**.
- Make sure you complete the cover page in full with your name, candidate and centre number and authentication signature.
- For each piece, give an account of the composing and refining process, naming any software used and details of non-original ideas you may have incorporated (e.g. an existing theme, pattern or pre-existing loops)
- Explain how the recording was achieved – this is extremely important when a live group performance is submitted, as you must explain how others learnt and performed the music. (If there was no score, and you taught others what to do, you should consider recording all the parts yourself.)

If no score is presented with your work, you must include a lead sheet which could use screenshots, and explanatory notes outlining all the musical information.



- **DO** take care of your work and keep it safe. If your work is stored on a computer, keep your password secure.
- **DO** destroy paper copies you do not need.
- **DO** tell your teacher if you receive help or guidance from someone else – they will need to record the nature of the help given to you.

- **DON'T** leave your work lying around or share it with others, including on social media.
- The work you submit for assessment must be your own so **DON'T** copy from someone else, including copying from sources online, and **DON'T** allow another person to copy from you.
- **DON'T** write inappropriate, offensive or obscene material.

IT'S YOUR QUALIFICATION, SO IT NEEDS TO BE YOUR OWN WORK!



Eduqas GCE A level Music Component 3

Answering the Essay Question



The task

There is only one question in the Eduqas A Level Music paper which needs to be answered as an essay. It is the final question, which is on the development of the symphony.

The specification describes it as:

“an essay-based question which assesses knowledge of the development of the symphony in relation to **both** set symphonies **and** to the wider social, cultural and historical context.”



Things to cover

The musical elements:

- Structure
- Harmony and tonality
- Texture
- Melody and thematic development
- Sonority
- Tempo, metre and rhythm



Things to cover

Context

Development and changes

- The Orchestra, including individual sections
- Patronage and commissions
- Programme music
- Representative composers and works

See page 16 of the A level specification



A level: 1750 – 1900



Possible repertoire

- Beethoven: symphonies 3, 5, 6 and 9 offer a wealth of relevant detail regarding developments in form, thematic development, instrumentation, programme elements as well as reflecting social/cultural changes and patronage/commissions
- Schubert: “Unfinished” and “Great C major” for points regarding instrumentation and developments in harmony
- Mendelssohn: as well as no 4, symphonies 3 and 5 offer details for programmatic developments and effects of Romanticism
- Berlioz: Symphonie Fantastique, Harold in Italy for important innovations in integration of symphonic form, instrumentation, programme music
- Liszt: Faust Symphony, symphonic poems showing continued development of instrumentation, form and thematic integration reflecting Romantic spirit
- Brahms: symphonies 1, 4 showing more traditional formal approach and reinterpretation of older forms/techniques
- Dvorak: “New World Symphony” reflecting nationalistic elements
- Tchaikovsky: symphonies 4, 5, or 6 Romeo and Juliet Overture (programmatic)
- Mahler: only symphonies 1-4 fall into time period; cyclic elements, large orchestra; nationalist elements (dance forms, rhythms)
- Strauss: symphonic poems eg Till Eulenspiegel (programme music, orchestration)



Best practice

Student file – organised into categories

- elements of music
- instruments and developments
- form and developments
- programme music
- nationalistic developments
- patronage, commissions etc.

Practice essays – use notes in file



Set works

Reference both set works.

- Detailed knowledge of one symphony
- A broad knowledge of the OTHER symphony

Knowledge of

- Instrumentation
- Form and structure
- Harmony and tonality
- Melody
- Rhythm and Metre
- Texture

Target a few sections from movements.



Resources

Rhinegold AS and A level Music Study Guide
ISBN 978-1-78558-347-6

Detailed analytical notes on the two set works are available on the Eduqas website.

Scores online at imslp.org



What makes a good essay?

- Thorough technical and contextual knowledge
- The full time period
- Accurate knowledge
- **Answering the particular question set**
- Balance of contextual understanding and secure knowledge of **precise details**



Common pitfalls

- Too general
- Lack of balance
- Too focused on the set works
- Discussing repertoire **outside the time period.**
- “Learned” answers



What the examiners are looking for

- Criteria in the mark scheme
- 5 bands
- These criteria remain the same each year
- The criteria for marking the essay are on the next slides.
- Note the words highlighted in blue – these define the qualities of each band.



Marking Criteria:

Band 5: 13-15 marks

*A **highly perceptive** and **thorough** discussion.*

*Appraisal will show a **comprehensive** contextual knowledge, with **detailed, accurate** and **relevant** references made to both set works and other symphonic works of the Western Classical Tradition*

Band 4: 10-12 marks

*A **convincing** discussion.*

*Appraisal will show a **good** contextual knowledge, with **accurate** and **relevant** references made to both set works and other symphonic works of the Western Classical Tradition*



Marking Criteria:

Band 3: 7-9 marks

A *general* discussion.

Appraisal will show an *adequate* contextual knowledge, with *some relevant* references made to both set works and other symphonic works of the Western Classical Tradition

Band 2: 4-6 marks

An *inconsistent* discussion.

Appraisal is *insufficient*, lacking detailed contextual knowledge, with *few references* made to one or both set works and other symphonic works of the Western Classical Tradition

Band 1: 1-3 marks

A *very limited* discussion.

There *is little or no* evidence of appraisal or contextual knowledge, with *little or no reference* made to either set work or other symphonic works of the Western Classical Tradition



Using the criteria

- Go through the criteria with your teacher.
- Peer marking



Specimen question

The 2019 essay question was on structure:

*Discuss the **structural changes** that took place in **symphonic works** between **1750 and 1900**. Your answer should refer to a **range of works** from the period, and must include brief references to **both set works**.*

[15]



Indicative content

Though it is not expected by any means that **all** the indicative content should be included, it shows the nature and level of contextual knowledge, critical awareness and specific detail expected in order to access the highest bands of the marking criteria.



Answers should include such detail as:

- ***An awareness of what is meant by structural changes should be evident such as the move from the earlier 3-movement symphonies of Stamitz, CPE Bach and early Haydn to 4-movement symphonies (e.g. later Haydn, Mozart, Schubert, Mendelssohn, Beethoven) and also expansion to 5 (e.g. Beethoven, Berlioz) or contraction to 1-movement works (e.g. symphonic poems and overtures of Liszt, Mendelssohn, Tchaikovsky and Strauss).***
- ***Different kinds of structures within symphonies such as sonata form, binary, rounded binary, ternary, rondo, sonata rondo and variations should be discussed, with an understanding of which movements within symphonies they refer to. Development of minuet and trio into scherzo and trio (Beethoven) should be shown.***
- ***Cyclical structures and programmatic forms are also relevant for discussion with the development of such linking features as idee fixe (Berlioz) and thematic transformation (Liszt).***
- ***Sonata form structure and its development could well be discussed in detail. Embryonic use in early symphonies (e.g. Mannheim School) through to established “blue print” in later Classical and early Romantic symphonies.***
- ***Individual composers’ use of structures could be discussed e.g. Haydn’s monothematicism, and tendency to mix forms; Beethoven’s extreme motivic development, cyclical forms, extended codas, programmatic links of 6th symphony; Berlioz’ structures being led by programmatic links, idee fixe and consequently loosening of established structures; Schumann’s connecting of movements; Liszt’s symphonic poems, Brahms’, Tchaikovsky’s and Bruckner’s (though extended) essentially conservative use of structures, perpetuated by Mahler***



Relevant points from set works:

Reference to set work Haydn 104 (London):

1st movement - sonata form: slow intro; monothematic; periodic phasing; thematic development and connections supporting structure.

2nd movement – theme and variations; internal structure of theme could be discussed as well as methods of variation.

3rd movement – minuet and trio; both sections in rounded binary form; thematic connections supporting form.

4th movement – sonata form; monothematic; thematic links between sections; clear periodic structure (folk song elements).

Reference to set work Mendelssohn 4 (Italian):

1st movement – sonata form; no real introduction; dance influenced S1; introduction of new theme in development section; false reprise; sonata form movement extended in length compared to Haydn.

2nd movement – A B A1 B1 Coda; can be considered as modified sonata form (with no development section); short intro figure; modal; clear balanced phrasing of opening.

3rd movement – Minuet and Trio; minuet rounded binary; trio also rounded binary; coda.

Finale – sonata form, but very loose/developed; opening theme, S1 in style of saltarello; S2a, also saltarello with clear connections to S1; new theme (tarantella style) bar 122 in development section; saltarello and tarantella combined; false recapitulation; extended development section no real recapitulation; coda.



Top tips to help you hit the mark

Ensure you know all of your terminology from Appendix C. Be able to associate what musical element it relates too, as well as be able to identify it aurally and within scores.

Pick out the specific element that you need to focus on in the question.

Know your genres/time periods/composers and their key stylistic features.

Don't overthink the terms, usually there are simple answers that get marks in every question.

Listen to a wide range of symphonies from across the time period covered.

Top tips to help you hit the mark

Read examiner reports and learn from other's mistakes.

Take time to analyse where you are going wrong in your exam.

Read through mark schemes to understand how to answer certain types of questions.

Make sure that you are actively listening to music, not passively.

Listen to your set works with the annotated scores in front of you.

Practice, practice, practice.

If there is any lasting guidance, I could give you it would be to plan and prepare.

If you leave it to the last minute, you will be able to tell in your work and written responses.

There are many transferable skills in this course for any industry, if you actively engage.