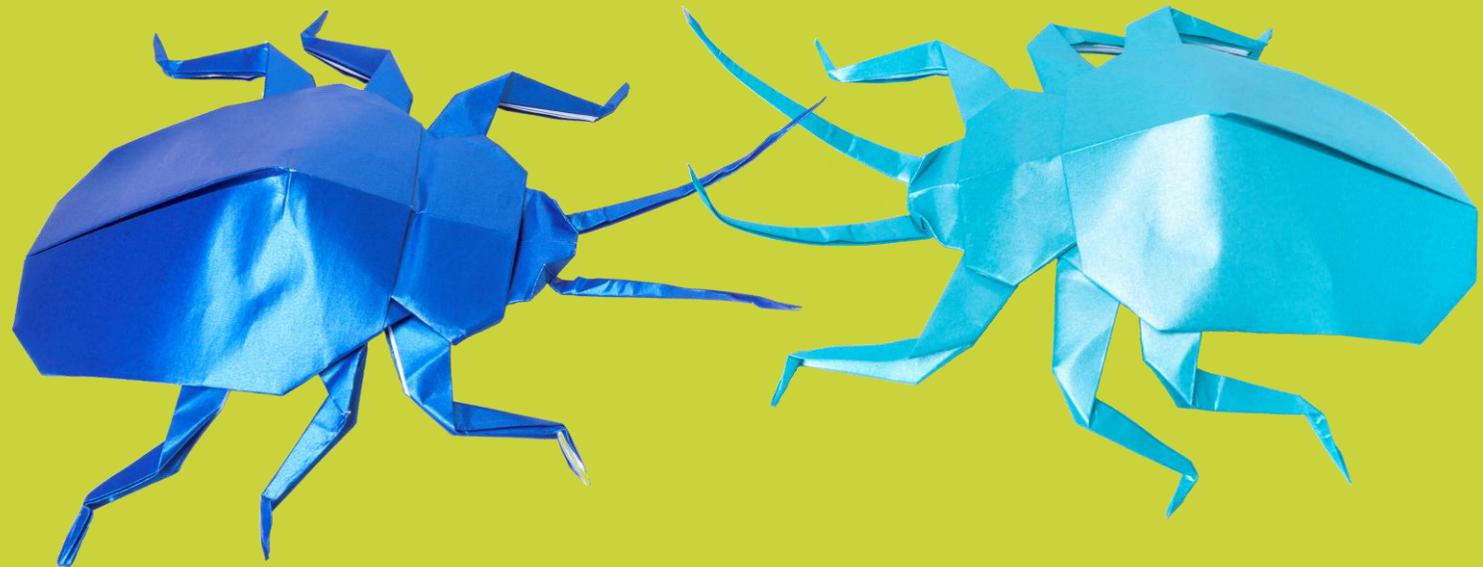


A level Music

Teacher Planner: **Edexcel GCE A Level Music**





Teacher Planner

Edexcel GCE A Level Music

Intro

This document outlines an approach teaching this qualification. It follows the proportions of the weighting of the final assessment: 30% Performing, 30% Composing, 40% Appraising.

It provides an overview of the course, the allocation of time to deliver it successfully, independent study, extended writing and a suggested course outline.

The elements of this teacher planner can be customised. Cutting and pasting the various sections makes it possible to create a bespoke course that fits specific learners and the expertise within the centre.

Teachers can access a 'Getting Ready to Teach' presentation for this specification [here](#)

Any planned curriculum for GCE A Level Music should take into account the existing skills, knowledge and experience of the learners and so, in practice, the effective and efficient delivery of the course will differ centre by centre, and within centres, year by year. This planner is offered as guide to what is possible.

An Overview

The main connecting strand running through this A Level course is the expressive effect of music on the listener. Music means nothing unless it is heard. Expressive effect is assessed through performance that should be true to the composer's intentions whilst communicating and engaging with an audience. It is also assessed through composition, where a variety of moods are created and manipulated. The study of the set works enables learners to explore the expressive effect of music created by composers across several genres, recognising similarities and differences, and applying this analysis to other music they encounter, as performer or listener, both in and out of school.

Suggested Schemes of Work for the Performing and Composing Components can be found [here](#).



The order in which to approach the set works should be considered as appropriate for the class you have. Some classes may prefer to start with the Schumann Piano Trio 1st movt, a straightforward sonata form movement for only three instruments that can lead on neatly from studying Beethoven's Pathétique Sonata 1st movt at GCSE. Some may prefer to start with the four diverse songs from The Beatles' album Revolver for a class that has a strong interest in popular music, drawing links from these songs to those produced in the following decades. Some may choose to start with Saariaho's Petals because it is a single line score that can provoke a discussion about the nature and purpose of music at the start of the course of study. It would probably be less successful to start with the large orchestral scores, with numerous transposing instruments, that can, at first sight, be quite daunting: Berlioz Symphonie Fantastique movt 1 or the excerpts from Stravinsky's Le sacre du printemps. This is not because these pieces are harder to study, simply that the size of their notated full scores makes them harder to navigate for some learners. The scheme outlined below is only a suggestion and the order of the set works can be changed to suit the class that you know. The scheme outlined below also maintains the integrity of the Areas of Study but there is no requirement to do this if a different order of set works suits your learners. The set work support guides on the website contain more than sufficient contextual and analytical information for each set work. Remember that learners are not expected to remember the detail of bar numbers or the precise location of all musical devices; these are included in the support guides as location references only.

Teaching for the Appraising Component will regularly incorporate listening exercises, short passages of dictation, and writing about unfamiliar music in preparation for Question 5. Revision for interim assessments, such as trial/mock examinations, can be factored into lesson plans as starters or ending tasks, and as homework tasks. In the course outline below the teaching of the first set work is outlined in greater detail than the others to give some idea of how individual lessons might be structured. This outline is very much teacher led, since it is at the start of the course. As learners develop skills of analysis and appraisal, particularly in the second year of the course, it would be good practice to hand over leadership of some elements of the learning to them, as appropriate.

Teaching time

The Department for Education states that A Level study is expected to follow 360 guided learning hours over two years but evidence from centres suggests that some are expected to deliver courses with many fewer guided learning hours. This planner is based on just over 330 hours of guided learning, but the hours here could be reduced still further if the individual demands of centres limit time available. Reducing the hours in this scheme to 40-minute sessions would lead to 220 guided learning hours; or 50-minute sessions to 275 hours. It is still possible to cover the content effectively and successfully in this time.

Where centres are constrained by time they may wish to look at the skills and abilities of staff and learners to use the time they have strategically. For example, where learners are confident composers time could be taken from the Composing component to allow more time for Appraising, and similarly those who have a strength reading and comprehending may be able to work well independently on aspects of



the Appraising component. It is possible to cover much of the supporting study of other music outside the classroom, with the teacher reviewing and commenting on any notes taken. The time allowed in this planner for the Appraising component is generous, with on occasion a single element given a whole lesson. Given the level of knowledge expected of the set works there is scope for considerable flexibility.

The planner covers five equal-length terms with approximately 67 guided learning hours per term. This can be adapted to actual dates when these are known within schools, since term lengths can differ each year. Under this scheme, in each term teachers could spend 20 hours each on Performing and Composing and 27 hours on Appraising. These times need not be rigidly applied; the purpose of this course outline is to show how successful delivery of this qualification can be achieved within a manageable period. In practice many of the guided learning hours for the Performing Component are likely to take place as individual instrumental/vocal tuition outside the classroom. 27 hours per term, over five terms, gives a total of 135 guided learning hours for Appraising. This allows 10 hours of study for each set work, with allied other music, plus some opportunity for two or three interim formal assessments. A suggested approach to the study of the set works and other music is outlined in greater detail below.

Homework/ independent study

Individual schools/colleges will have guidance about the number of hours recommended for individual study at A Level but four to five hours work per subject outside the classroom each week would be reasonable. Much of the development of individual instrumental/vocal skills for the Performing component will take place outside the classroom. Some composition tasks can be completed outside the classroom, as can tasks linked to appraising, including research, other music, listening exercises, and extended writing. Learners will initially need to be taught analytical and evaluative skills but as the course progresses, they should gain confidence in applying these skills themselves and teachers should feel confident in allowing more independent research outside the classroom.

An Approach to Extended Writing.

Component 3 matches Assessment Objectives 3 and 4. Assessment Objective 4 was new with this specification and requires learners to use analytical and appraising skills to make evaluative and critical judgements about music. This skill needs to be developed during the course. In the earliest pieces of extended writing it would be reasonable for learners to simply describe the elements in the set work. When learners are doing this confidently, they should move on to additionally discuss the expressive effect of these elements. When learners are confident describing the elements and their expressive effect this should then be justified by reference to other music, as will be required in the examination. Exemplar responses to extended writing can be found at <https://qualifications.pearson.com/en/qualifications/edexcel-a->



levels/music-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials under 'Exemplar Materials' and 'Guidance for Centres'.

Much useful information about approaching Component 3 can be found in the Principal Examiner's reports on previous examination series:

https://qualifications.pearson.com/content/dam/pdf/A-Level/Music/2016/Exam-materials/9MU0_03_pef_20180815.pdf

https://qualifications.pearson.com/content/dam/secure/silver/all-uk-and-international/a-level/music/2016/exam-materials/9MU0_03_pef_20190815.pdf?545572715180491

https://qualifications.pearson.com/content/dam/secure/silver/all-uk-and-international/a-level/music/2016/exam-materials/9MU0_03_pef_20201217.pdf



Course Outline

Autumn Term Year One

Performing (20 hours)	<p>Exemplar performances can be studied so that the assessment criteria and the expected standard will then become familiar to the learners.</p> <p>https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials</p> <p>The assessment grids are explained here: https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/AS_and_A_level_Music_Performance_Grids_explained.pdf</p> <p>While studying the exemplar materials, learners should note the way the musical elements, techniques and resources are used to interpret and communicate musical ideas with technical control and expression. They should be able to evaluate whether the performance demonstrates control, making expressive use of phrasing and dynamics, appropriate to the style and mood of the piece.</p> <p>Learners are made aware of the requirements to fulfil the specification:</p> <ul style="list-style-type: none">- solo and/or ensemble performance in front of an audience and the total performance length to be at least eight minutes- a score and recording of each performance must be submitted for assessment. <p>Principal Examiners reports from previous examination series contain useful information:</p> <p>https://qualifications.pearson.com/content/dam/pdf/A-Level/Music/2016/Exam-materials/9MU0_01_pef_20180815.pdf</p> <p>https://qualifications.pearson.com/content/dam/secure/silver/all-uk-and-international/a-level/music/2016/exam-materials/9MU0_01_pef_20190815.pdf?432621338455701</p>
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	<p>It might be useful for each learner to perform to the class during this term, using peer assessment to apply the assessment criteria.</p> <p>Progress as a performer to be monitored as required.</p>
Composing (20 hours)	<p>Introduction to A level Music (2 hours)</p> <p>As part of the introduction to the course, exemplar compositions are studied and the assessment criteria will become familiar to the learners. https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials</p> <p>The assessment grids are explained here: https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/AS_and_A_level_Music_Composition_Grids_explained.pdf</p> <p>While looking at these exemplar compositions, learners will be encouraged to notice the technical and creative skills used, and the way the music has a purpose and intention.</p> <p>Learners are made aware of the requirements to fulfil the specification:</p> <ul style="list-style-type: none">- a free composition or composition to a brief lasting at least four minutes- a composition to a brief assessing technique lasting at least one minute- the total length of both pieces combined to be at least six minutes- a score and recording of each composition must be submitted for assessment. <p>Principal Examiners reports from previous examination series contain useful information:</p> <p>https://qualifications.pearson.com/content/dam/pdf/A-Level/Music/2016/Exam-materials/9MU0_02_pef_20180815.pdf</p> <p>https://qualifications.pearson.com/content/dam/secure/silver/all-uk-and-international/a-level/music/2016/exam-materials/9MU0_02_pef_20190815.pdf?871241358289321</p>



What makes a good composition? (10 hours)

To focus on the use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding. Learners should develop a greater understanding of musical devices and be able to evaluate how convincing or successful a composition is. They should be able to discuss the music studied by using appropriate vocabulary at all times.

A good starting point may be to reassess the compositions completed at GCSE, alongside looking at examples of music by established composers in a variety of genres, placing the music in its appropriate context.

Free composition (6 hours)

Based on the previous work, free composition can now commence.

The work should be very carefully planned from the outset, with a clear and specific brief, and gradually developed to meet its stated purpose and intention.

Basic harmonisation (2 hours)

Covering elements of basic harmonisation, such as triads and cadences, which will feature in all four Briefs Assessing Technique. The precise content will be based on the learners' prior knowledge.



Appraising (27 hours)	<p>Schumann (10 hours) https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Schumann_Piano_Trio_set_work_support_guide.pdf</p> <p>1 Background and context, including some other music Start by playing the set work without the score and discussing with the class what they heard. Introduce the background and performance circumstances (Support Guide pp.1-2) Place this music in context by listening to and discussing other piano trio first movements: perhaps Beethoven’s “Archduke” Trio (Link here) and Brahms Piano Trio No1 (https://youtu.be/EK7sZfccL04)</p> <p>2 Sonority and Dynamics Listen to the set work following the score. Discuss how this music compares with the other piano trio first movements heard in the previous session. Discuss the sonority of the set work (Support Guide pp.2-3 Performing forces and their handling) Get the learners to chart the use of dynamics in the set work and to discuss how effectively they are used to contribute to the whole piece.</p> <p>3 Structure Listen to the set work following the score, encouraging the learners to listen out for the use of repetition and contrast in the music. Discuss the structure of the set work (Support Guide pp.3-4), linking this to GCSE study of sonata form if appropriate. Finish with a dictation exercise (8-10 minutes)</p> <p>4 Tonality Revise the structure of the set work covered in the previous session. Discuss how this structure is intimately linked to tonality. Listen to the set work trying to identify modulations. Discuss the tonality of the set work (Support Guide p.5) Finish with aural exercises to identify modulations</p> <p>5 Texture and tempo, metre and rhythm Divide the class into two groups and listen to the set work, with one group noting any points they identify about texture and the other group identifying features of tempo, metre and rhythm. Discuss both these features of the set work (Support Guide p.pp.4-5 and p.7)</p>
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If time, listen to one of the piano trio first movements heard in the first session and compare these elements with those in the set work.

6 Harmony
Listen to the set work.
Introduce Romantic harmony and chromatic chords relevant to the set work (use excerpt from Weber *Der Freischütz* overture, for example, to illustrate the use of diminished sevenths).
Discuss the harmony of the set work (Support Guide p.6)
Supported with guidance get learners to identify some of the chords and chord progressions in the score.

7 Melody
Listen to the set work and get the learners to make notes on the melody as they do so.
Discuss the use of melody in the set work (Support Guide p.6)
Simple dictation exercise to finish (8-10 minutes)

8 Listening exercises
A listening question taken from a past paper can be attempted and marked in class (25 minutes)
A Qu.5 type question can be tackled using an excerpt (2-3 mins) from another piece of Romantic chamber music (35 mins) – this to be marked after the lesson and feedback given by the teacher.

9 Other music
Listen again to the piano trio first movements from the first session and find similarities and differences between them and the set work, covering as many elements as possible.

10 Other music
Introduce other music to place the set work in context. For example:
Clara Schumann: Three Romances ([Link here](#))
Robert Schumann: Piano Quintet first movement ([Link here](#))
Link the features of the elements in the set work to these pieces.
Some suggested homework/independent learning tasks:
Listen to one of the suggested other music pieces and take notes on it use of each of the elements
Complete a Qu.5 style essay on another piece of music (at the start of the course it would be reasonable for learners to simply describe what they can hear without yet moving on the explanation of effect or the justification with other music.
These would come later in the course and, indeed, this essay could be revisited and redrafted to include them at a later



date)

Berlioz (10 hours)

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Berlioz_Fantastique_set_work_support_guide.pdf

- 1 Background and context, including some other music
- 2 Sonority
- 3 Melody
- 4 Structure and Tonality
- 5 Harmony and Dynamics
- 6 Texture
- 7 Tempo, metre and rhythm
- 8 Listening exercises
- 9 Other music
- 10 Other music

The Beatles (7 hours)

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A-level-Beatles-set-work-support-guide.pdf>

- 1 Background and context, including some other music
- 2 'Eleanor Rigby': Sonority, structure and texture
- 3 'Eleanor Rigby': all other elements
- 4 "Here, there and everywhere": complete
- 5 "I want to tell you": complete
- 6 'Tomorrow Never Knows': Sonority and structure
- 7 " Tomorrow Never Knows": All other elements



Spring Term Year One

Performing (20 hours)	<p>Learners might listen to performances by established performers in order to understand how they achieve communication. They might also look again at the assessment criteria to understand exactly how they will be assessed.</p> <p>Discussion of difficulty levels would be appropriate at this stage to aid the selection of the final pieces to be prepared for performance.</p> <p>https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FSpecification-and-sample-assessments</p> <p>Progress as a performer to be monitored as required.</p>
Composing (20 hours)	<p>Free composition (12 hours)</p> <p>Continues as above.</p> <p>It is important not to ignore the demands of the assessment criteria whilst working if the composition is to be successful. These require a coherent structure, control of the elements, exploitation of the resources and the creation and control of a variety of moods, all matching a stated brief with a specific audience and occasion. It is good to reflect on any composition during the process bearing the assessment criteria in mind.</p> <p>Preparation for composition to a brief assessing technique (8 hours)</p> <p>The nature of the four composition briefs should be explored and learners and/or teachers should decide which would be the most appropriate brief to select.</p>



	<p>Guidance on Briefs assessing technique can be found here: https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/a-level-music-Briefs-assessing-technique-guidance.pdf</p> <p>Once selected, preparatory work for each can begin – which may include: harmonisation; development of melodic ideas; or the use of software to create the remix.</p>
Appraising (27 hours)	<p>The Beatles (3 hours) 8 Listening exercises 9 Other music 10 Other music</p> <p>Kate Bush (10 hours) https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Kate_Bush_Hounds_set_work_support_guide.pdf 1 Background and context, including some other music 2 'Cloudbusting': Sonority, Structure, Tonality 3 'Cloudbusting': all other elements 4 'And dream of sheep': Sonority, Structure, Tonality 5 'And dream of sheep': all other elements 6 'Under Ice': Sonority, Structure, Tonality 7 'Under ice': all other elements 8 Listening exercises 9 Other music 10 Other music</p> <p>Courtney Pine (10 hours) https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/AS-Courtney-Pine-set-work-support-guide.pdf 1 Background and context, including some other music 2 'Lady Day and (John Coltrane)': Structure, Sonority, Tonality 3 'Lady Day and (John Coltrane)': all other elements</p>



4 'Inner State (of Mind)': Structure, Sonority, Tonality

5 'Inner State (of Mind)': all other elements

6 'Love and Affection': Structure, Sonority, Tonality

7 'Love and Affection': all other elements

8 Listening exercises

9 Other music

10 Other music

Bach (4 hours)

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Bach_Eine_Feste_Burg_set_work_support_guide.pdf

1 Background and context, including some other music

2 Movement 8: complete

3 Movement 1: Sonority, texture, melody

4 Movement 1: Structure and tonality



Summer Term Year One

Performing (20 hours)	<p>Selection of the music to be performed would be appropriate at this stage, bearing in mind the learner's ability and the specification requirements</p> <p>Having studied performances by established performers, learners might now appraise their own communication through their use of articulation, phrasing and dynamics, reflecting on the ways in which they can create a successful interpretation of their chosen music. They are aiming to produce a personal and meaningful response to the music selected.</p> <p>Progress as a performer to be monitored as required.</p>
Composing (20 hours)	<p>Free composition (12 hours)</p> <p>Continues as above</p> <p>Preparation for composition to a brief assessing technique (8 hours)</p> <p>Continues as above</p>
Appraising (27 hours)	<p>Bach (6 hours)</p> <p>5 Movement 1: Harmony, Tempo, Metre and Rhythm, and Dynamics</p> <p>6 Movement 2: Sonority, texture, melody</p> <p>7 Movement 2: all other elements</p> <p>8 Listening exercises</p> <p>9 Other music</p> <p>10 Other music</p> <p>Vaughan Williams (10 hours)</p> <p>https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A-level-Vaughan-Williams-set-work-support-guide.pdf</p> <p>1 Background and context, including some other music</p>



- 2 'On Wenlock Edge': Sonority, Structure, Tonality, Texture
- 3 'On Wenlock Edge': Melody, Harmony, Tempo, Metre and Rhythm, Dynamics
- 4 'Is My Team Ploughing?': Sonority, Structure, Tonality, Texture
- 5 'Is My team Ploughing?': Melody, Harmony, Tempo, Metre and Rhythm, Dynamics
- 6 'Bredon Hill': Sonority, Structure, Tonality, Texture
- 7 'Bredon Hill': Melody, Harmony, Tempo, Metre and Rhythm, Dynamics
- 8 Listening exercises
- 9 Other music
- 10 Other music

Assessment (1 hour test paper)

Psycho (10 hours)

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Herrmann_Psycho_set_work_support_guide.pdf

- 1 Background and context, including some other music
- 2 Prelude
- 3 Prelude (finish) and 'The City'
- 4 'Marion' and 'The Murder'
- 5 'The Toys' and 'The Cellar'
- 6 'The Cellar' (finish) and 'Discovery'
- 7 Finale
- 8 Listening exercises
- 9 Other music
- 10 Other music



Autumn Term Year Two

Performing (20 hours)	The solo and/or ensemble pieces selected for submission for this component should be thoroughly prepared and rehearsed. While the recording to be submitted cannot be made before 1 March, it might be useful for learners to run their whole programme in front of an audience in advance of this date.
Composing (20 hours)	<p>Free composition (12 hours)</p> <p>Continues as above</p> <p>Preparation for composition to a brief assessing technique (8 hours)</p> <p>Exercises in preparation for the brief are on-going.</p>
Appraising (27 hours)	<p>Batman returns (10 hours)</p> <p>https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/AS-Elfman-Batman-set-work-support-guide.pdf</p> <ol style="list-style-type: none"> 1 Background and context, including some other music 2 'Birth of a Penguin Part 1': Sonority, Structure, Texture, Melody 3 'Birth of a Penguin Part 1': Harmony, Tonality, Tempo, Metre and Rhythm, Dynamics 4 'Birth of a Penguin Part 2' 5 'Batman v The Circus': Sonority, Structure, Texture, Melody 6 'Batman v The Circus': Harmony, Tonality, Tempo, Metre and Rhythm, Dynamics 7 'Rise and Fall from Grace' 8 Listening exercises 9 Other music 10 Other music <p>Shankar (10 hours)</p> <p>https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Shankar_Breathing_set_work_support_guide.pdf</p>



- 1 Background and context, including some other music
- 2 'Burn': Sonority, Structure, Texture
- 3 'Burn': Melody, Harmony, Tempo, Metre and Rhythm, Tonality, Dynamics
- 4 'Breathing under water': Sonority, Structure, Texture
- 5 'Breathing under water': Melody, Harmony, Tempo, Metre and Rhythm, Tonality, Dynamics
- 6 'Easy': Sonority, Structure, Texture
- 7 'Easy': Melody, Harmony, Tempo, Metre and Rhythm, Tonality, Dynamics
- 8 Listening exercises
- 9 Other music
- 10 Other music

Assessment (2 hour 10 minute trial examination paper)

Debussy (5 hours)

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/AS-Debussy-set-work-support-guide.pdf>

- 1 Background and context, including some other music
- 2 Pagodes: Sonority, Structure, Texture
- 3 Pagodes: Melody, Harmony, Tonality
- 4 Pagodes: Tempo, Metre and Rhythm, Dynamics
- 5 Soirée: Sonority, Structure, Texture



Spring Term Year Two

Performing (20 hours)	The solo and/or ensemble pieces selected for submission for this component should be thoroughly prepared and rehearsed. While the recording to be submitted cannot be made before 1 March, it might be useful for learners to run their whole programme in front of an audience in advance of this date.
Composing (20 hours)	Free Composition (12 hours) Continues as above Preparation for composition to a brief assessing technique (8 hours) Exercises in preparation for the brief are on-going.
Appraising (27 hours)	Debussy (5 hours) 6 Soirée: Melody, Harmony, Tonality 7 Soirée: Tempo, Metre and Rhythm, Dynamics 8 Listening Exercises 9 Other music 10 Other music Saariaho (10 hours) https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A_level_Saariaho_Petals_set_work_support_guide.pdf 1 Background and context, including some other music 2 Sonority 3 Structure and Dynamics 4 Texture 5 Harmony and Tonality 6 Melody



- 7 Tempo, Metre and Rhythm
- 8 Listening Exercises
- 9 Other music
- 10 Other music

Assessment (2 hour 10 minute trial examination paper)

Stravinsky (10)

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/Music/2016/teaching-and-learning-materials/A-level-Stravinsky-set-work-support-guide.pdf>

- 1 Background and context, including some other music
- 2 Introduction: Sonority, Melody, Tempo, Metre and Rhythm
- 3 Introduction: Harmony, Tonality, Structure, Texture, Dynamics
- 4 Les augures printaniers: Sonority, Melody, Tempo, Metre and Rhythm
- 5 Les augures printaniers: Harmony, Tonality, Structure, Texture, Dynamics
- 6 Jeu du rapt: Sonority, Melody, Tempo, Metre and Rhythm
- 7 Jeu du rapt: Harmony, Tonality, Structure, Texture, Dynamics
- 8 Listening exercises
- 9 Other music
- 10 Other music



Summer Term Year Two

Performing	Final performance recorded in front of an audience in one continuous take, if this was not completed last term, and sent to the examiner by 15 th May. Information about how to set up a successful recording can be found at https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=Pearson-UK:Category%2FTeaching-and-learning-materials Under 'Past Training Content'.
Composing	Composition (to their own or to a set brief) completed and recorded. Briefs Assessing Technique released on 1 st April and completed and recorded under six hours of controlled conditions. Both to be sent to the examiner by 15 th May.
Appraising	Revision of set works, practice papers, listening exercises, in preparation for the final examination.