

Edexcel GCE08 Music

Unit 3 Developing Musical Understanding 6MU03, June 2010

Unit 6 Further Musical Understanding 6MU06, June 2010

Teachers' Notes On Some Set Works

Background

The set works for Edexcel GCE Music currently change each year, and are different in Units 3 and 6, in the hope of providing as stimulating and varied a diet as is practical for you and your students. This is likely, however, to involve more preparation than previously, when the same works could be studied repeatedly. To help a little, Edexcel has asked a number of senior examiners to provide the resources that follow.

Coverage of works

It has not been possible (for a whole variety of reasons) to cover all of the set works. Broadly speaking, we have concentrated on Unit 6, but several Unit 3 works are included - notably the longest, Bach's *Brandenburg Concerto No. 4 in G*: movement I. The inclusion of notes on a particular set work must not be taken to imply that this work will or will not be the subject of an examination question in 2010. It is important to ensure that all prescribed works are studied.

Resources for teachers

The notes provided are intended to be a resource for *you*, not handouts to be given directly to students without any process of selection or adaptation. Although all the writers are or have been teachers, they cannot know the best way in which to present information to any specific group of students not their own.

Selection and adaptation

There may be times when your professional judgement will suggest that not absolutely everything in these notes is essential for every student. Sometimes you may want to simplify things, or you may consider that some students will do better to learn relatively little really well, rather than to risk overload. There can never be any hard-and-fast line between requirements at AS and at A2, not least because some students at AS will already be able to show a maturity not essential at that level. So trust your judgement, if you think it right to add to, or subtract from, any of these articles at either or both levels.

Different views

You may find pieces of information in these notes that you disagree with, or which are at variance with other publications you have read. It is perfectly possible in such cases that



all concerned are right. It has long been Edexcel examining policy to allow credit for any sensible view that is well defended. After all, composers wrote for audiences and performers - not for analysts, any two of whom may well interpret the same things somewhat differently.

Each piece has been independently vetted, but every writer (and vetter) is human, so if any points arise that you think are wrong not just different, please notify us at musicandmusictechnology@edexcel.com or via *Ask the Expert*. We'd also like to hear from you if you find these notes useful!

Differing presentations

Partly to show that there is no single rigidly-enforced 'Edexcel' view for set works, writers have been allowed a good deal of freedom in how they present their contributions. However, in every case you should find coverage of all the usual features such as melody, rhythm, harmony, tonality - and some use of bullet points and tables to help make information accessible.