

PEARSON EDEXCEL GCSE MUSIC: APPROACHES TO THE SET WORKS

CODE 7751

ABOUT THIS COURSE

Back by popular demand, this course is designed for all Pearson/Edexcel GCSE Music teachers who wish to maximize their students' marks in the Appraising Paper. Run by a former Head of Music who wrote part of the GCSE textbook, the course will begin with key messages from the 2019 examination, and explore ways of integrating these in preparation for 2020.

Creative and innovative suggestions will be made for developing students' skills, specifically regarding analysis, writing academically and demonstrating a deep and genuine understanding of the set works and their contexts to give students across the full range of abilities optimum opportunity to succeed in the examination.

The course will also look at the skeleton score element of Question 8, and how to achieve a Level 4 essay in Question 9. The afternoon will explore each set work in turn, focusing on embedding historical and contextual awareness, technical vocabulary and wider listening, as well as suggesting inspiring teaching ideas and useful resources aside from those already published. Delegates will need anthologies.

COURSE LEADER

Alexander Aitken was Head of Academic Music and Choirmaster at Stowe School until December 2017, and is an A level examiner with Edexcel. He was on the review team for Edexcel's GCSE Music textbook, having also written the analysis of Defying Gravity. A former organ scholar of St Catharine's College, Cambridge, he has been teaching for fifteen years (in some form or other). His unique, innovative and holistic teaching approach has consistently yielded excellent A level and GCSE results across all areas of the specifications. Now a freelance conductor, pianist, organist and teacher, he is also a Musical Director at the National Youth Music Theatre, and has composed the scores to numerous short films, which have premiered at both BAFTA and the London Film Academy. He holds Licentiate diplomas in piano performance from both the Royal Schools of Music and Trinity College London, and the Associate diploma in organ performance from the Royal College of Organists.



LOCATION/DATE

Online

Thursday 29 June 2021

WHO SHOULD ATTEND?

- Heads of Music
- Teachers of Pearson/Edexcel GCSE Music
- Teachers of GCSE Music looking to change boards

BENEFITS OF ATTENDING

- Focused on identifying the demands of the Appraising paper and providing materials to help teachers prepare students effectively
- Looking in detail at the different demands of the wide variety of question types in the paper.
- Take away creative ideas for eliciting deep understanding of set works
- Explore strategies that holistically develop students skills
- Take away approaches that excite students, cultivate a deeper music appreciation and raise grades in exams
- Understand how to maximise students' marks on the Appraising paper
- Take away new approaches, ideas and resources (aside from those published)

continued

PROGRAMME

TIME

Key Messages from the 2019 Examination 10.00 – 10.30am

- Feedback from 2019: what issues did examiners raise? How can students improve?
- Integrating feedback going forward

Mastering Communicating about music in the Appraising Paper 10.30 – 11.00am

- Questions and question types, maximising essay marks
- Methods and techniques to help students apply knowledge appropriately to questions
- Level 4 Essays

Discussion: coffee break 11.00 – 11.15am

Developing Students' Skills for Excellence 11.15 – 12.00pm

- The philosophy behind wider listening and practical approaches to develop student's skills
- Approaches that excite students and cultivate a deeper music appreciation
- Teaching strategies and methods to develop student's work in unfamiliar music and get them actively listening as a musician, rather than passively hearing
- Wider listening list – some alternative ideas that broaden and deepen perspectives

Instrumental Music 1700–1820 12.00 – 12.45pm

1. Analysing J.S. Bach: 3rd Movement from Brandenburg Concerto No. 5 in D major

- Getting students to place the concerto grosso in context in terms of instrumental writing, forces, structure and harmonic language
- Delving into the counterpoint
- Stretching students with concepts of counterpoint and fugue
- Wider links to the specification and common errors encountered

2. Analysing Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'

- Placing Beethoven in context with wider listening
- Linking Beethoven's writing with the construction of the instrument at the time
- Ways of teaching sonata form, and detailed analysis of key features, including harmonic language
- Tactics for helping students grasp larger structures
- Wider links to the specification and common errors encountered

Lunch and informal discussion 12.45 – 1.45pm

Vocal Music 1.45 – 2.45pm

3. Analysing Purcell: Music for a While

- Placing the work in context and examining music for the theatre
- The ground bass through history and understanding its importance as a compositional device
- Surprising links: Stravinsky, Bach and Queen
- Wider links to the specification and common errors encountered

4. Analysing Queen: Killer Queen

- In depth analysis of the song and its influences: helping students with the structural and harmonic aspects
- Understanding Queen's style in the broader context of popular music
- Deepening perspectives and wider links to the specification

TIME

AoS3 and AoS4: Music for Stage and Screen and Fusions 2.45 – 3.45pm

5. Analysing Schwartz: Defying Gravity

- Unpacking the score: hidden aspects revealed by the author of the textbook analysis
- Understanding the role of older genres in the construction of the musical
- Harmonic concepts – stretching the most gifted students
- Compositional and research ideas that impact the wider specification
- Alternative approaches to engage and excite students

6. Analysing Williams: Star Wars Main Title / Rebel Blockade Runner

- Film music: additional inspiring ideas that encourage deeper thinking
- Examining the role of rhythm and the motif
- In depth analysis of key features, including orchestration, timbre and harmony
- Ideas on alternative works and scores to study
- Links to composition and other areas of the specification

7. Analysing Afro Celt Sound System: Release

- Fusion styles – creative ideas that positively impact composition and performance
- Ways in to the set work through unexpected sources
- Getting students to hear through textures
- Placing the work within wider cultural context, drawing from its influences
- Getting students confident with discussing its ingredients

8. Analysing Esperanza Spalding: Samba Em Prelúdio

- Getting under the skin of the stylistic influences, and getting students to think imaginatively
- Jazz harmony – stretching the boundaries for all students
- Avenues for composition and improvisation to explore
- Surprising links, both within and outside of the specification

Questions and Summary 3.45 – 4.00pm

