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| **SET WORK** | | **Best types of pieces to reference** | **Baroque** | | **Classical** | | **Romantic** | | **20th Century** | |
| **Instrumental** | **Vivaldi** | Baroque concerti | Bach: Brandenburg Concerto No 4 in G  Bach: Concerto for Two Violins in Dm  Vivaldi: Four Seasons  Corelli: Trio Sonata | |  | | Chaminade: Concertino for Flute & Orchestra | | Tippett: Concerto for Double String Orchestra | |
| **Schumann** | (Romantic) chamber music |  | | Mozart: Piano Sonata in Bb  Beethoven Septet in Eb  Schubert: Piano Trio in Bb | | Brahms: Piano Trio in F minor  Robert Schumann: Kinderscenen  Mendelssohn: Piano Trio No. 1 | |  | |
| **Berlioz** | (Romantic) Programme Music/Symphonies |  | | Beethoven: First/Second Symphonies  Haydn: Symphony No 26 | | Mahler: Symphony No. 4 in G | | Tchaikovsky: Fifth Symphony  Mendelssohn: Fourth Symphony  Berlioz: Harold In Italy  Wagner: Tristan und Isolde | |
| **Vocal** | **Bach** | (Baroque)  Sacred Vocal Music | Gabrieli: In Ecclesiis  Handel: Messiah  Bach: Cantata No 48  Bach: Toccata & Fugue in Dm | |  | |  | |  | |
| **Mozart** | (Classical)  Singspiel/Opera | Purcell: Dido & Aneas | | Beethoven: Fidelio  Mozart: Marriage of Figaro/Don Giovani | | Bizet: Carmen | |  | |
| **Vaughan Williams** | (C20th)  Song cycles/folk/  impressionist |  | | Beethoven: An die ferne Geliebte | |  | | Schoenberg: Die Kranke Monde  Vaughan Williams: English Folk Song Suite/Fantasia on a Theme of Thomas Talis  Ravel: Three poems of Stephen Mallarme  Debussy: Submerged Cathedral  Elgar: Sea Pictures | |
| **SET WORK** | | **Best types of pieces to reference** | | **Historical** | | **Darkness** | | **General** | | **Classical** | |
| **Film Music** | **Portman** | Period Dramas  (& sad atmospheres) | | Portman: Emma/Chocolat  Nevsky: Shakespeare In Love  BBC’s Pride & Prejudice TV series | |  | | John Williams: ET/Schindler’s List/Jaws/Superman  Horner: Titanic/Spiderman  Zimmer: Gladiator  Silvestri: Back to The Future | |  | |
| **Elfman** | Action/Fantasy Films  (& dark atmospheres) | |  | | Elfman: Corpse Bride  Goldsmith: Planet of The Apes/The Omen  Zimmer: The Dark Knight Rises  Bernstein: On The Waterfront  Herrmann: North by North West/Vertigo | | Wagner: Tristan und Isolde | |
| **Herrmann** | Horror films  (& dark atmospheres) | |  | | Bartok: String Quartet No. 6 | |

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| **SET WORK** | | **Best types of pieces to reference** | **Jazz** | **Blues** | **Modern funk/jazz** | **Rap** |
| **Pop/Jazz** | **Pine** | A range of pieces that prove the music to be a jazz/blues/pop/rap fusion | Duke Ellington: Black and Tan Fantasy  Miles Davis: So What/Four  Louis Armstrong: West End Blues | Howlin’ Wolf: I’m Leavin’ You | Brand New Heavies: Midnight at The Oasis  Herbie Hancock: Future Shock  Music by Ella Fitzgerald/Nina Simone | Music by Jay Z/Eminem |
| **Bush** | Progressive Rock of the 1980s & other 1980s music | **Progressive Rock/Experimental**  **(with a focus on technological developments)** | | **More mainstream pop** | |
| Bjork: Big Time Sensuality/Oh So Quiet  Annie Lennox: Walking on Broken Glass  Pink Floyd: The Wall  Tori Amos: Cornflake Girl | | Madonna: Frozen  Florence and The Machine: Dog Days Are Over | |
| **The Beatles** | Psychedelic Rock of 1960s | **Psychedelic Rock/Rock** | | | |
| The Kinks: All Day & All of The Night  Pet Shop Boys: Pet Sounds  Pink Floyd: Dark Side of The Moon  The Byrds: Eight miles High  The Rolling Stones: Paint It Black  The Beatles: Lucy In The Sky with Diamonds/Strawberry Fields Forever | | | |

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| **SET WORK** | | **Best types of pieces to reference** | **Spanish/Latin**  **inspired pieces** | **Indonesian/Gamelan**  **inspired pieces** | **Impressionism** |
| **Fusions** | **Debussy** | Impressionism/European & Indonesian influences | Ravel: Rapsodie espagnole  De Falla: En el Generalife/In the Gardens of the Sierra de Cordobla  Villa-Lobos: A Lenda do Caboclo | Poulenc: Concerto for 2 Pianos  Ravel: La vallee des cloches/Ma Mere l’Oye  Saint Saens: Samson et Dalila  Godowsy: Java Suite | Ravel: String Quartet in Fm  Debussy: Clair de Lune/Arabesque No. 1 |
| **Familia Valera Miranda** | Western and Latin influences | **Similar type of fusion** | | |
| Buena Vista Social Club: Candela (son, pregon & coro, similar instrumentation to FVM, simple chord pattern)  Oviedo: Routes of Rhythm (syncopation, calve rhythms, maracas & bongos, bolero & son structure)  Farres: La Rumba Me Llama (clave rhythm, similar perc to FVM, repeated pitches in vocal line, bongo solo)  Estefan: Mi Tierra album (clave rhythm, syncopation, triples, cross rhythms, latin American instrumentation, guitar solos, bolero & son form) | | |
| **Shankar** | Indian and Western influence | The Beatles: Across the Universe (colab with Ravi Shakar, inc. Indian instruments e.g. tambura and sitar)  Susheela Raman: Salt Rain (western chord progression, extended chords, Indian instrumentation and techniques)  R. Rahman: Jai Ho (tabla beat, westen chords, rapping, microtonal singing, western song structure)  Talvin Singh: Together (alap section, functional harmony, use od strings, electro drum beat, sitar, tabla) | | |

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| **SET WORK** | | **Best types of pieces to reference** | **Minimalism** | **Prepared Piano/Unconventional Instrumentation** |
| **New Directions** | **Cage** | Minimalist/C20th Experimental | Reich: Music for 18 Musicians/Drumming/Electric Counterpoint  Riley: In C  Glass: Glassworks | Bertelmann: The Prepared Piano  Cage: Sonatas & Interludes  Reich: Clapping Music |
| **Saariaho** | C20th Experimental/Creative use of technology | **C20th experimental instrumentation & technology** | |
| Sigur Ros: Glosoli (electric guitar played with bow + reverb/distortion effects)  Heap: Hide & Seek (experimental use of voice through vocoder)  Berio: Sequenza (experimental use of voice but no electronics)  Crumb: Vox Balaenae (electric flute, electric cello & electric piano played in unconventional ways including many similar string techniques to in Petals) | |
| **Stravinsky** | C20th use of orchestra/dissonant harmonies /Russian nationalist style (not your traditional ballet!) | Korsakov: Scheherezade (Russian, instruments exploited, eastern influences, dance style = mainly upper body movement)  Schoenberg: Pierrot Lunaire (Expressionist style, chromatic, dissonant, atonal, extreme in dynamics, wide ranges, disjunct)  Kilar: Krzesany (Large orchestra inc prominent percussion, lots of instrumental techniques, Polish folk melody influence, dissonant/atonal)  Bartok: Concerto for Orchestra (Combo of western art music and Eastern European folk music, modal, folk melodies, drones, narrow ranges) | |