

# A Level Music: Assessed H/W task for the summer

Must be handed in first music lesson after the summer.

Please do this work carefully and neatly: it will give you the best possible start to the course.

It will be graded on:

- Presentation
- Accuracy of factual information
- Quality of musical vocabulary used

1) Look at the attached Course Guide (page 9)

2) For each piece written in **bold**

- a. Read up on and write down 10 facts about the composer
- b. Include a picture of the composer
- c. Include the dates of the composer
- d. Include the date that the piece was composed
- e. Include the period of music/genre
- f. Listen to 2 of the pieces/movements listed for each composer. Write down which movement you listen to and write down 5-10 musical features you can **hear** – try to use musical terminology (see vocabulary document in the back of the course guide if it helps)

**The music for all set works is available here:**

<https://moodle.solihullsfsc.ac.uk/course/view.php?id=527> (Scroll to music)

3) Look at the vocabulary document in the back of your course guide:

- a. Find 8 terms that you do not know the meaning of (where the meaning is **not** given)
- b. Look up and write down a definition of each term

**The 6<sup>th</sup> Form College Solihull**

# **Music A Level Course Guide**

## **Component 1: Performing**

8-12 minute recital

## **Component 2: Composing**

4 minute composition based on a brief  
Compositional Technique: 2 Bach Chorales

## **Component 3: Appraising**

Studying 6 areas of music

## **About Year 12**

## **Music Department Facilities, Expectations and Advice**

## **A Level Music Vocabulary**

## Component 1: Performing Music : 30%

### What you need to do

- Perform for 8-12 minutes as a soloist in front of an audience
- Play accurately from a stave notated score or improvise from a stimulus

### How this is assessed

- The entire recital must be recorded as a complete performance in **one take**.
- You must introduce your recital
- You must provide photocopies of the part you play **before** the recording is made. It must be **stave notated**
- The difficulty of your pieces should be comparable to **grade 7**. However you are strongly advised to **play pieces with which you are comfortable** technically. The difficulty levels roughly aligns with ABRSM Practical grades, but **MAY BE DIFFERENT**: in which case Pearson's difficulty is used.
  - See the **Difficulty Booklet** :  
<https://moodle.solihullsfsc.ac.uk/course/view.php?id=561>
- Your recital will be marked externally
- The final recital occurs in March of the second year of study. Prior to this a practice recital is organised. This is also recorded and feedback provided so students can refine their work.
- You are advised to practice your performances as often as possible, both to your teacher and in the concerts at college.
- In March of year 12, you will do a mock recital which will be used to predict your grade for University applications.
- Note: A recital that is shorter than 8 minutes will lose marks (see below) so you must time your performance. The timing does not include pauses between pieces or sections of music where you are not performing. We strongly advise against playing for significantly longer than 9 minutes as it gives you more chances to make mistakes

The minimum assessment time is eight minutes. The following table will be applied by Pearson for any work that is below the minimum assessment time.

Total time of the performance(s) (minutes and seconds)	Percentage applied to final mark
7:45 to 7:59	96.88%
7:30 to 7:44	93.75%
7:15 to 7:29	90.63%
7:00 to 7:14	87.50%
6:45 to 6:59	84.38%
6:30 to 6:44	81.25%
6:15 to 6:29	78.13%
6:00 to 6:14	75.00%

## **Component 2: Composing Music : 30%**

### **What you need to do**

You have to complete **two** tasks in this unit:

- A composition to a brief
- 2 chorales in the style of Bach: one major, one minor key

The college will give you a strict final completion date as well as interim opportunities to get written feedback on your composition.

### **How this is assessed**

#### **Composition (60 marks, 20%)**

- A piece of music lasting a minimum of 4 minutes must be produced.
- **Note: if your composition lasts less than 4 minutes you will lose marks**
- **Writing up of the composition must take place in College.** Typically students use the College's Sibelius software. You may however make notes, sketch ideas and experiment at home.
- You must produce a score *and* a recording of your composition
- Although you will start your composition in year 12, significant development has to occur in year 13 for it to be admissible.
- The composition is marked externally

#### **Chorales in the style of Bach (20 marks, 10%)**

- You will have a 6 hour controlled conditions period to complete two chorales in the style of Bach.
- These are harmonisations for SATB (Soprano, Alto, Tenor, Bass).
- This assessment will be done in late April, early May and is marked externally.
- A recording of the chorale needs to be made during the 6 hours

## Component 3: Appraising : 40%

### What you need to study

#### The set works:

- Listen to the 18 pieces of music from 6 different areas of study
- Analyse the significant musical features: i.e. forces, structure, texture, tonality, pitch, rhythm and sonority.
- Be able to understand and explain the reasons for the musical features (context)
- Be able to link features to other related works and and newly heard works

### How this is assessed

There is a 2-hour written examination paper. The paper is divided into two sections

#### Section A – Areas of study and dictation (50 marks)

##### Questions 1-3 (14 marks each)

- 3 questions on different set works from the areas of study.
- Short answer questions
- CD of extracts provided for each student
- Skeleton score provided of each extract

E.g. State **two** ways in which the vocal melody of bars 9 to 11 differs from the vocal melody of bars 5 to 7  
(2 marks)

##### Question 4 (8 marks)

- 1 melodic dictation question.
- CD with extract provided

E.g

4 Listen to Track 4 of the CD.

Complete the melody in bars 2 to 4.



(Total for Question 4 = 8 marks)

## **Section B – Essays (50 marks)**

### **Question 5 (20 marks)**

- 1 essay question on a piece of **unknown** music.
- CD with extract provided (no score)
- Music is from one of the areas of study which will be stated (E.g. “Instrumental”)
- Focus is on how the musical features are **typical** of the **genre** or meet the **intention/purpose** of the composer
- Students should relate the set work to other relevant works

Examples:

#### **Q5 Fusions**

Listen to Track 5 of the CD.

The composer intended this music to be used as part of a ballet whose story is set in the Far East.

Discuss how the composer met this intention, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music”

#### **Q5 INSTRUMENTAL MUSIC**

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of 19th century chamber music, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

### **Question 6 (30 marks)**

- 1 essay from a choice of 3 of different set works.
- Excerpts from scores provided
- Students should relate the set work to other relevant works

Examples:

**E.g.**

#### **Q6 New Directions**

Evaluate Stravinsky’s use of rhythm, metre and sonority in the Introduction from *The Rite of Spring*.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.”

## **Musical elements**

In appraising music it is essential you have a clear understanding of the following elements of music.

### **Pitch (melody and harmony)**

- Harmonic change, cadences, for example interrupted, and melodic and harmonic devices.

### **Tonality**

- How keys are related to each other, for example circle of fifths.

### **Structure (organisation of musical material)**

- Complex structures, for example sonata form.

### **Sonority**

- Instrumental /Vocal forces used. Combinations of vocal timbres and instrumental techniques, for example con sordino.

### **Texture**

- Complex combinations of musical lines (parts), for example homophony and polyphony.

### **Tempo, metre and rhythm (how music is organised in time)**

- Metrical and rhythmic devices, for example changing metres and syncopation.

### **Dynamics (use of dynamics)**

- Expressive devices, for example contrast and extended ranges.

## About Year 12

Year 12 is an important year and much content will be covered. The exams towards the end of the year will formulate your predicted grade for universities. The assessments in the year will be similar to the year 13 assessments so you get practice.

### Component 1: Performance

- In this year a recital of at least **5 minutes** must be produced (rather than 8 minutes in year 13).
- This will be recorded twice, with the second recording in **March** going to your grade for the year.
- The difficulty of the pieces should be grade 6 and upwards
- It is perfectly okay for you to play pieces that you will re-record in your second year for the final 8 minute recital
  - Bear in mind the standard difficulty of pieces in year 13 will be Grade 7

### Component 2: Composition and Chorale

- You will produce a composition to a choice of briefs, which must last **at least 2 minutes** (the final length in year 13 will need to be 5 minutes at least)
- You will complete two 4 part chorales under controlled conditions (these will be considerably shorter than the final chorales)

### Component 3: Appraising

- You will a subset of the set works for each area of study
- See the next page for the set works
- Your mock exam will not incorporate question 5

## **Component 3: Appraising** **Set works for year 12**

### **Music for Film**

- **Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale**
- **Danny Elfman, Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus**
- Rachel Portman, *The Duchess*: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again

### **Instrumental Music**

- **Vivaldi, Concerto in D minor, Op. 3 No. 11**
- **Berlioz, Symphonie Fantastique: Movement I**
- Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

### **New Directions**

- **Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction**
- **Cage, Three Dances for two prepared pianos: No. 1**
- Kaija Saariaho, *Petals for Violoncello and Live Electronics*

### **Popular Music and Jazz**

- **Beatles, Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows**
- **Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, and Under ice**
- Courtney Pine, *Back in the Day*: Inner state (of mind), Lady Day and (John Coltrane), and Love and affection

### **Vocal Music**

- J. S. Bach, *Cantata, Ein feste Burg*, BWV 80: Movements 1, 2, 8
- Mozart, *The Magic Flute*: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)
- Vaughan Williams, *On Wenlock Edge*: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)

### **Fusions**

- *Debussy, Estampes: Nos. 1 and 2 (Pagodes and La soirée dans Grenade)*
- *Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà*
- Anoushka Shankar, *Breathing Under Water: Burn, Breathing Under Water and Easy*

## **Component 3: Appraising** **Set works for year 13 (in bold)**

### **[Term 1]** **Vocal Music**

- J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8
- Mozart, The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)
- Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)

### **Fusions**

- Debussy, Estampes: Nos. 1 and 2 (Pagodes and La soirée dans Grenade)
- Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà

### **[Term 2]**

- Anoushka Shankar, Breathing Under Water: Burn, Breathing Under Water and Easy

### **Music for Film**

- Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale
- Danny Elfman, Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, and Batman vs the Circus
- Rachel Portman, The Duchess: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again

### **Instrumental Music**

- Vivaldi, Concerto in D minor, Op. 3 No. 11
- Berlioz, Symphonie Fantastique: Movement I
- Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1

### **New Directions**

- Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction
- Cage, Three Dances for two prepared pianos: No. 1
- Kaija Saariaho, Petals for Violoncello and Live Electronics

### **Popular Music and Jazz**

- Beatles, Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows
- Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, and Under ice
- Courtney Pine, Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), and Love and affection

## **Music Department Facilities, Expectations and Advice**

### **Music Department Facilities**

**Please note that food and drink are not allowed anywhere in the department**

#### **Practice rooms**

These are open all day every day for music students to use to practice music or rehearse or work on homework.

- Note these rooms are primarily for music students and students from other parts of the college **need to ask for permission from a music teacher** if they wish to use the rooms
- If a visiting music teacher needs the room then they will take priority

#### **Room 612 and 616**

These rooms are available at certain times every day for students to work on coursework. A timetable is displayed identifying the free periods. There are 21 Apple Mac computers with Sibelius software.

#### **The Studio**

The studio must be booked. There is a booking sheet in 616. All equipment must be put away after use

## **Music Department Expectations**

### **Missed Lessons**

If you miss a lesson it is your responsibility to find out what you missed and catch up. Students who have the best attendance usually achieve the highest exam results!

### **Homework**

The purpose of homework is to prepare for a lesson, or extend and develop the work covered in lessons. It is a much a part of the curriculum as the timetabled lessons. Homework will be set regularly and deadlines will be made clear. It will be marked promptly with a comment and/ or grade. Homework which is handed in late will not be marked unless you had an authorised absence on the day it was handed in or you have made a prior arrangement with your teacher. Even in this case it is your responsibility to get the homework to your teacher as soon as you return to college. Missing a lesson where the homework was set is not an acceptable reason. If you fail to hand in two pieces of homework then this will generate a concern and could lead to a commitment interview.

### **Enrichment**

Enrichment activities are designed to support, complement and develop your learning. Attendance is mandatory and all students take part in choir. You must also join in at least one other college ensemble if you play an instrument. This is an opportunity to work together with other musicians in the department and pursue your interests. Students who contribute to these activities usually achieve higher marks in the exams and it gives your teachers plenty to say when it comes to writing your reference! It is important that you make a note of the concert dates at the start of the course so that concerts are not missed. Missed rehearsals/performances will result in disciplinary measures, and can also result in the college refusing to pay for instrumental/vocal lessons.

### **Trips**

The music department usually organises visits to Symphony Hall to hear performances by the CBSO and also other local orchestras. The performances selected relate to the set works studied.

### **Instrumental Lessons**

The college pays for instrumental lessons, but it is your responsibility to organise a teacher. The 6<sup>th</sup> Form College provides the contact details of the Solihull Music Service as a convenience, and also pays the service directly for lessons received. For that reason you must not miss lessons with them without very good reason.

## **Music Department Advice**

- Start preparing for your performance straight away. Make sure you organise lesson times with your instrumental/vocal teacher immediately. Talk to your teacher about the recital and make sure you build in time to rehearse with the college accompanist – a booking sheet is available on the wall in 616. Take advantage of every performance opportunity in and out of college!
- The level of sophistication expected for your composition is much higher than that for GCSE. You will need to use the department every week (room 616 and 612 are available see timetable). Composing in a rush does not yield good results!
- If you're ever stuck or struggling with any aspect of the course tell your teacher – then they can help you!

## Music A Level Vocabulary

<p><b>Pitch: Melody</b></p>	<p>A melody is a sequence of pitches.</p> <p>Theme</p> <p>Scalar (Ascending/descending)</p> <p>Conjunct stepwise</p> <p>Disjunct – leaps</p> <p>Sequences /inversion/ retrograde/motif</p> <p>Range</p> <p>Tessitura : General range of instrument used (high tessitura – high part of the instrument mainly used)</p> <p>Syllabic</p> <p>Chromatic</p> <p>Diatonic</p> <p>Improvisation</p> <p>Repetition</p> <p>Ornamentation</p> <p>Melodic shape e.g arch/ valley etc</p> <p>Ostinato/ Riff</p> <p>Phrasing</p> <p>Anacrusis</p>
<p><b>Pitch: Harmony</b></p>	<p>Created when 2 or more notes sound simultaneously</p> <p>Chord = 2 or more notes sounding simultaneously</p> <p>Chord sequence: series of chords (e.g. 12 bar blues)</p> <p>Functional harmony (chord progressions define key)</p> <p>Cadences: Perfect, Imperfect, Phrygian cadence, Plagal, Interrupted</p> <p>Cadential 6 4 = I c V I</p> <p>Chromatic chords:</p> <ul style="list-style-type: none"> <li>Augmented 6<sup>th</sup> chords</li> <li>Diminished 7<sup>th</sup> chords</li> <li>Neapolitan 6<sup>th</sup> chord (chord on flattened supertonic)</li> </ul> <p>Secondary dominant</p> <p>Non chord notes: Auxiliary notes, Acciaccatura, Appoggiatura, Ghost note (*Jazz), Turns, Trills, Echape</p> <p>Suspensions</p> <p>Blue notes (e.g. minor 3<sup>rd</sup> in major chord)</p> <p>Chromaticisms (chromatically altered notes/notes outside key)</p> <p>Circle of 5ths</p> <p>Tierce de Picardie</p> <p>False Relation</p> <p>Inversions</p> <p>Pedal (tonic/dominant, inverted)</p> <p>Harmonic rhythm (rate of change of harmony)</p> <p>Drone</p>

<p><b>Tonality (Keys)</b></p>	<p>The use of major and minor keys in music and the ways in which these keys are related including modal and atonal</p> <p>Tonal: Set key: Major/Minor/Modal          Atonal: Without a note that acts as a home note.          Diatonic          Modal          Bitonality: 2 keys simultaneously          Whole tone: whole tone between every pair of notes          Pentatonic: based on scale of 5 pitches          Modulation: change of key          Key relationships, dominant/ relative</p>
<p><b>Structure</b></p>	<p>The layout of the music/the way the sections are put together.</p> <p>Binary A B          Rounded Binary A B A'          Rondo (keeps returning to A idea). A B A C A          Strophic: Each verse has same music.          Episodic: Different sections one after the other. ( A B C D E F?)          Tripartite: A B C          Sonata Form: (2 tonal contrasting tonal centres). Exposition Development Recapitulation          Ternary: A B A          Arch Form          Da Capo          Verse/ Chorus</p>
<p><b>Sonority/ Instrumentation</b></p> <p>Timbres and techniques          E.g. Con sord strings          + Instruments and Forces</p>	<p>Different combinations of instrumental/vocal timbres</p> <p>E.g.          String Quartet: 2 violins, viola, cello          String Orchestra (Double String Orchestra)          Choir/Chamber choir (smaller)          Band (guitar, drum kit, bass, vocalist(s))          Piano trio (Piano, violin, cello)          Wind ensemble (Wind band)          Brass ensemble (Brass Band)          Jazz Band          Percussion Ensemble          Symphony orchestra - large (has strings, percussion, wind, brass)          Chamber orchestra (smaller, fewer brass/percussion)          Voices.....SATB female/male/lead singer/backing vocalist etc...</p> <p>Tonal colour/ particular tone/sound of an instrument          Timbre affected by way it's played          Vibrato/Tremolo/Accents/Pedal (piano)/Muted (Con sord) strings/brass)          Pizzicato/Staccato/Legato/Double stopping/ Col Legno, etc          Flutter-tonguing          Solo</p>

<p><b>Texture</b></p>	<p>The relationship between the various simultaneous lines in a piece</p> <p>Melody dominated homophony: melody and accompaniment          Monophonic: single unaccompanied melody          Homophonic: All parts play the same rhythmic (homorhythmic)          Contrapuntal/Polyphonic/Counterpoint: rhythmically independent lines (of equal importance)          Antiphony: Sections of ensemble positioned apart, playing against each other (like call and response)          Imitation          Canon          Fugal          Heterophony: Simple and elaborated versions of the same melody played at same time.          Alberti Bass          Walking bass          Drone</p>
<p><b>Rhythm</b></p>	<p>Patterns of different duration (length) notes</p> <p>Syncopation          Repetition          Back beat          Common time (e.g. 2/2 4/4)          Compound time (e.g. 6/8 12/8)          Metre          Triplets          Duplets          Swung          Dotted notes          Polyrhythms          Cross rhythms          Hemiola          Tempo markings          Additive rhythm (bars divided into units of unequal lengths: e.g. 3 + 3 + 2)</p>
<p><b>Dynamics</b></p>	<p>Changes in volume (loudness)          Forte, piano, crescendo, diminuendo etc</p>