

**Year 13 Music**  
**Student Handbook**  
**2017-2018**

**Examination Board: EDEXCEL**

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**'Works of art make rules; rules do not make works of art.'**

**Claude Debussy**

# Welcome to A Level Music!

## Why study Music?

Music from different ages and cultures offers a lasting testament to the creativity of humankind. We can perform it, examine its social and historical context, analyse its technical components and compose it. Music has the capacity to engage us on physical, cerebral and emotional levels.

## The Music Department at Newstead Wood – Who's who

You will be working with:

Mr Graham - Head of Music

Mrs Harte – Teacher of Music

If you have any worries about how your work is progressing during the course, or if you don't understand something at any point please come and see us.

## What is A level Music?

The A level Music course is a balance of coursework and examinations. Coursework is worth 60% of the course: Performing (30%) and Composing (30%). Students are expected to supplement class lessons with individual instrument tuition, instrument practice, and independent study time on composition tasks. The remaining 40% of the course is assessed in a 2 hour examination at the end of year 13. Regular homework tasks are set to support learning in this unit.

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## A Level Music Course Structure

Component		
1: Performing	<p>The total performance time across all pieces must be a minimum of 8 minutes. Notated or improvised performances may be submitted.</p> <p>You should be aiming to perform a grade 7-8 standard piece.</p> <p>Grade 7 pieces are standard Grade 8+ are more difficult.</p>	<p><b>30% of the qualification</b> 60 marks</p> <p><b>Assessment:</b> A public performance of one or more pieces, performed as a recital. Performances must be recorded after 1 March in year of certification.</p>
2: Composing	<p><b>Total of two compositions:</b></p> <ul style="list-style-type: none"> <li>• One composition must be from a list of briefs assessing compositional technique. This must be 1 minute long. (20 marks)</li> <li>• The other composition can either be a free composition or to a different brief. (40 marks) This must be 4 minutes long.</li> </ul>	<p><b>30% of the qualification</b> 60 marks</p> <p><b>Assessment:</b> Both compositions must total 6 minutes in length. 6 hours controlled assessment time for compositional technique after 1 April</p>
3: Appraising	<p>You will study 6 more set works (on top of those studied in year 12)</p> <p><b>Section A: Areas of study and dictation</b> (50 marks) 3 Questions based on the set works One short melody/rhythm completion exercise.</p> <p><b>Section B: Extended Response</b> (50 marks) 2 Essay questions Essay one asks students to draw links between the set works and unfamiliar music. (20 marks) Essay two gives a choice of 3 questions that ask students to evaluate the musical elements, context and language of one set work. (30 marks)</p>	<p><b>40% of the qualification</b> 100 marks</p> <p><b>Assessment:</b> A 2 hour exam</p> <p>One audio CD with the extracts per student.</p>

## **Details of each component**

### **Component 1 – Performing (30%)**

#### **Unit description**

You are required to perform as a soloist and/or part of an ensemble. Any instrument(s) and/or voice are acceptable as part of recital that must have a total duration of 8 minutes. Notated or improvised performances may be submitted.

#### **Solo performance**

- Performance from a score. Students should learn the importance of attention to intonation, tuning and accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique, and ensure that they observe all performance directions for phrasing, articulation, dynamics and tempo. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style. Music that was written with an accompaniment must be performed with that accompaniment. This should usually be a piano or in the case of a jazz saxophonist this could be a double bass. You can use a backing track.
- Students who choose to improvise should learn to play the music accurately and go on to exploit and develop its potential. They should pay attention to intonation, tuning, coherence and to structure generally. They should work on their instrumental tone and technique and demonstrate their ability to shape the music effectively. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.

#### **Ensemble Performance**

- In addition to accuracy and other essentials of effective performance you should pay attention to balance and the demands of other parts.
- You must have a clearly defined role and play a part that is not duplicated

#### **How will it be assessed?**

1. Students must perform at least one piece of music as a recital, in front of a live audience of at least two people.
2. The recital must have a total duration of at least 8 minutes. If your performance is shorter than 8 minutes you will receive no marks. The timing does not include pauses between pieces of music.
3. You can play for longer than 8 minutes. A guided maximum of 12 minutes is recommended.
4. The final performance and recording will be carried out after 1 March and before the final deadline.

5. Students must perform continuously and not piece together from a number of different recordings. However, you may re-perform and re-record the whole submission.
6. Study the assessment criteria with your instrumental teacher to understand how your work will be marked.

## **Component 2: – Composing (30%)**

### **Unit description**

#### **What do you need to learn?**

- How to use appropriate musical elements
- How to take into account effects of purpose and intention of their piece of music.
- How to use specialist musical notation in your composition
- How to use chords, harmonic progressions, cadences, chord inversions and extended chords. You will learn about key relationships and modulations.
- How to write for instruments and voices: idiomatic and expressive handling of appropriate timbres and textures for chosen forces (including ICT)
- How to create and develop musical ideas within chosen forms and structures: understanding the principles of rhythmic, melodic and harmonic construction appropriate to the composition.
- The working of form and structure appropriate to the composition undertaken.
- You will need to study pieces in the style you are composing using the Edexcel Anthology of Music and other sources.

#### **Compositional briefs**

- Briefs will be released on 1 September at the beginning of the year of certification (Free choice composition)
- Briefs will be released on 1 April in the year of certification (Briefs assessing technique)

The format of the briefs will always be the same each year but the specific content will vary.

- One composition (Free choice composition) can be chosen from six briefs relating to areas of study, or free composition, carrying 40 of the marks for the composing assessment. This composition must be at least 4 minutes in duration.
- One composition must be from a list of four briefs assessing technique, carrying 20 of the marks for the composing assessment. This composition must be at least 1 minute in duration.
- The two compositions combined must be a minimum of 6 minutes in duration, regardless of the combination of compositions chosen.

### **Briefs relating to areas of study**

The format of these briefs will be the same each year but the specific content will vary.

Compositions to these briefs must be a minimum of 4 minutes in length.

These will be based on the following topics:

#### **Vocal Music**

Students should investigate the relationship between the structure of vocal pieces and the structure of texts by studying a variety of song forms (for example da capo, strophic, verse/chorus) and word settings. They should investigate the handling of instrumental accompaniments and/or backings.

They may work in any style, subject to the brief.

#### **Instrumental Music**

Students should investigate the characteristics of instruments, instrumental ensembles and instrumental forms associated with music from the period (for example dance suite, sonata, string quartet). They should practice developing musical structures, relating these to the brief and working to sustain a piece with a varied and creative musical outcome.

They may work in any style, subject to the brief.

#### **Music for Film**

Students should study the techniques of underscoring moving images to produce a satisfying and flowing succession of musical moods and atmospheres. They should learn how to enhance visual or dramatic action in which the narrative and sequencing may not follow conventional forms and structures.

They will not be required to follow exact timings, nor to synchronise with film and/or video clips.

#### **Fusions**

Students should learn how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic 'feel' in the music.

They should investigate examples of world music, for example the music of the Latin Americas and the traditional music of the British Isles, and gain practice in the handling of the musical elements that characterise them in order to create pieces that demonstrate a fusion of styles and stylistic influences.

#### **Popular Music and Jazz**

Students should study the characteristics of instruments and instrumental combinations – acoustic, amplified and synthesised – that are associated with this area of study and the relationship between lead lines and backing textures. They should investigate common song structures and structural devices (for example verse/chorus, 32-bar, middle eight and head arrangements), and the role played by technology in the creation and production of popular music.

#### **New Directions**

Students should study how traditional melody, harmony, rhythm and form broke down at the beginning of the twentieth century. Composers branched in new directions searching for their own musical language. Students should explore atonal music and new forms of harmony such as use of a

tone row. They should explore new timbres through preparing instruments such as prepared piano or through electronic means.

### **Free composition**

Students may produce one composition that is free, i.e. not related to a set brief. Free composition enables students to develop their own ideas outside of a set brief.

Students are free to draw inspiration or starting points from set works and briefs from previous years as well as exploring their own interests and the music from the world around them.

### **Briefs assessing technique**

One composition must be to a brief assessing technique. Compositions in response to these briefs must be completed under controlled conditions, with a guided maximum allowed time of 6 hours.

These briefs give students sufficient material to enable them to compose in the styles described below. They will give students opportunities to create music by employing and developing specific compositional techniques.

Each exercise will consist of a stimulus which will form the basis of the study.

The nature of these briefs means that the length of the compositions will vary, although the shortest will be a minimum of 1 minute in length. This should be considered when choosing compositions, as the minimum composition length of 6 minutes across both compositions must be observed.

### **Brief 1 – Bach Chorale**

Students must learn how to harmonise two chorales in the manner of J.S. Bach by adding alto, tenor and bass parts to a given soprano.

Using an appropriate harmonic vocabulary students need to be familiar with triads in root position and first inversion, the tonic triad in second inversion in contexts where Bach would have used it, seventh chords and their inversions typical of Bach's style. They must also learn about voice-leading and other procedures typical of Bach's style including modulation to closely-related keys, passing notes and suspensions.

The given chorales will be between 12 and 18 bars in length each.

### **Assessment:**

6 hours controlled conditions assessment time to complete brief assessing compositional techniques.

Your free composition but be worked on in year 13.

The maximum guided length of compositions is 8 minutes.

You will need to submit a score of your composition and a recording.

### **Component 3 – Appraising (40%)**

#### **Unit description**

You will study the following set works throughout year 12 and 13.

<b>Area of Study</b>	<b>Set works</b>
<b>Vocal Music</b>	<ul style="list-style-type: none"><li>● J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8</li><li>● Mozart, The Magic Flute: Excerpts from Act I no. 4 (Queen of the Night), 5 (Quintet)</li><li>● Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 (On Wenlock Edge, Is my team ploughing? and Bredon Hill)</li></ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"><li>● Vivaldi, Concerto in D minor, Op. 3 No. 11</li><li>● Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1</li><li>● Berlioz, Symphonie Fantastique: Movement I</li></ul>
<b>Music for Film</b>	<ul style="list-style-type: none"><li>● 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</li><li>● Rachel Portman, The Duchess: The Duchess and End titles, Mistake of your life, Six years later, and Never see your children again</li><li>● Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale</li></ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"><li>● Courtney Pine – Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), Love and affection</li><li>● Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, and Under ice</li><li>● Beatles, Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, and Tomorrow never knows</li></ul>
<b>Fusions</b>	<ul style="list-style-type: none"><li>● Debussy, ‘Estampes’: Nos. 1 and 2 (‘Pagodes’ and ‘La soirée dans Grenade’)</li><li>● Familia Valera Miranda, Caña Quema: Alla vá candela and ‘Se quema la chumbambà</li><li>● Anoushka Shankar, Breathing Under Water: Burn, Breathing Under Water and Easy</li></ul>
<b>New Directions</b>	<ul style="list-style-type: none"><li>● Cage – Three Dances for two prepared pianos: No. 1</li><li>● Kaija Saariaho, Petals for Violoncello and Live Electronics</li><li>● Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction</li></ul>

#### **What do you need to learn?**

##### **Set works**

You will need to familiarise yourself with each work through listening and studying the scores.

You will learn about the important features of the pieces and learn how to compare and contrast them by placing the music in context. You will learn to use the scores to identify

harmonic, tonal and other musical features. You will also learn to compare them with unseen extracts of music.

### **Expectations in Music**

In order to provide you with the most effective support, the following principles, practices and processes are to be maintained:

- Your attendance should be regular and punctual.
- Correct equipment should be brought to lessons as directed.
- If you are absent (planned or unplanned) it is **your** responsibility to notify your teacher (in advance if planned) and to find out what work you have missed/ collect resources. Please note, homework must be submitted on time or before the deadline in the case of planned absences.

In the first instance, the monitoring process will be used to log problems with your attendance/ punctuality to lessons. If you persist, your teacher will telephone or email your parents and will refer your case to the Head of Sixth Form. You will also be asked to attend an after school or lunchtime support session to make sure that you have understood missed classwork.

- Homework deadlines must be met. If you require an extension you must ask **no later than 2 days before the deadline**. In the first instance, the monitoring process will be used to address the issue if you have missed a deadline. If you persist in missing deadlines, your teacher will telephone or email your parents and will refer your case to the Head of Sixth Form. ... *and don't forget, it's ok to hand something in early!*
- You should aim to complete a minimum of 4 hours independent study per week.
- You should practice your instrument daily.
- **\*\*Familiarise yourselves with a wide range of music by listening to the radio, spotify.com and CDs (with scores if possible) and going to concerts. You should aim to have listened to the majority of the 'Wider Listening' list by Christmas.\*\***  
**This is incredibly important in order to be able to answer the questions on unfamiliar extracts.**

### **The role of learning conversations in Music**

You will have learning conversations throughout the year with your teacher. You will be asked to bring your folder with you and to reflect on your progress, achievements and areas for development. Your teacher will support you to address areas for development by reviewing your work and revisiting areas needing clarification or offering extension tasks as needed.

## What to do when you are stuck

'We all make mistakes, but only the wise learn from their mistakes'

Winston Churchill

So you've tried to understand something and it just doesn't make sense. You might argue that if something is worth understanding you *should* in fact struggle a little to grasp it. Remember, this is A Level - it's not supposed to be easy! Mistakes are part of learning. Former A Level Music students have often found that not understanding a new concept straight away actually turns out to be the best route to achieving a solid understanding, after thinking through the new concept methodically.

When you are stuck you should be **proactive** in seeking support. Try the following routes:

- Your class teacher
- Classmates
- Dictionaries or the internet.

## Resources and Equipment

From the start of the course, you will need to provide:

- An A4 folder with subject dividers under the following headings:
  - **Component 1:** Performing
  - **Component 2:** Composing
  - **Component 3:** Appraising
- Lined paper for making class notes
- A sharp pencil, sharpener and rubber
- Anthology of music

## Enrichment

We have the expectation that all students choosing to study GCSE or A level Music at Newstead Wood School are involved in at least one piece of Music Enrichment a week that is approved by your class teacher.

## What do past students say about Music at Newstead?

Caroline Grint: 'You're not just *another pupil*. The school is not as big as some others, so special attention can be paid to everyone taking A-level music.'

## Where have past Newstead students gone on to study Music?

Royal College of Music  
University of Manchester  
Guildhall School of Music and Drama  
University of Cambridge

## **Reading List and Resources**

### **Text books:**

Edexcel AS/A Level Anthology of Music  
AS Harmony Workbook (pub. Rhinegold)

### **Others:**

The AB Guide to Music Theory by Eric Taylor (part 1 and 2) £8.25 each  
J.S. Bach's 371 Harmonized Chorales And 69 Chorale Melodies With Figured Bass, as revised, corrected and edited by Albert Riemenschneider. (£8.95)  
Harmony in Practice [Paperback] by Anna Butterworth (£16.15)

### **Wider Reading:**

History of Western Music (Grout)  
Grove Dictionary of Music  
Classical Music Magazine (pub Rhinegold once a fortnight)

### **Useful Websites**

[www.choraleguide.com](http://www.choraleguide.com)  
[www.wikipedia.org](http://www.wikipedia.org)  
<http://www.ltscotland.org.uk/learnlisteningonline/index.asp>  
<http://library.thinkquest.org/15413/theory/theory.htm>  
<http://www.youtube.com>  
Theory [www.takenote.co.uk](http://www.takenote.co.uk)  
Practica Musica/theory [www.ars-nova.com](http://www.ars-nova.com)

### **Listening:**

Radio 3  
Classic FM  
Concerts broadcast on BBC 4

**Moodle** – Visit the A level page on Moodle once you have started year 13 for extra resources throughout the year.

**Wider Listening (Linked to each area of study)**

<b>Area of Study</b>	<b>Suggested Wider Listening</b>
<b>Vocal Music</b>	<ul style="list-style-type: none"> <li>● Handel, Messiah: Surely he hath borne, And with his stripes, Hallelujah, Worthy is the Lamb and Amen</li> <li>● Schubert, Selection of Lieder: Erbkönig, An die Musik, Die Forelle, and Der Leiermann (Winterreise, No. 24)</li> <li>● Fanny Mendelssohn, Ihr Töne schwingt euch fröhlich (Lied zum Geburtstag des Vaters)</li> <li>● Ethel Smyth, Mass in D: Gloria Verdi, Rigoletto: Act III, Nos. 11 and 12</li> <li>● Wagner, Die Walküre: Siegmund and Sieglinde (Wie dir die Stirn to Wälsungen-Blut! and orchestral postlude)</li> <li>● Verdi, Rigoletto: Act III, Nos. 11 and 12</li> </ul>
<b>Instrumental Music</b>	<ul style="list-style-type: none"> <li>● Haydn, Symphony No. 6 in D: movements 1 and 4</li> <li>● Beethoven, String Quartet in C, Op. 59 No. 3: movements 3 and 4</li> <li>● Cécile Chaminade, Concertino for flute and orchestra: Op. 107</li> <li>● Liszt, Les Préludes</li> <li>● Chopin, Ballade No.4 in F minor, Op. 52</li> <li>● Amy Beach, Gaelic Symphony, Op.32: movement 1</li> </ul>
<b>Music for Film</b>	<ul style="list-style-type: none"> <li>● Max Steiner, King Kong</li> <li>● Ennio Morricone, Once upon a time in the West</li> <li>● John Williams, Schindler's List</li> <li>● Debbie Wiseman, Wilde</li> <li>● Hans Zimmer and Lisa Gerrard, Gladiator</li> <li>● Toru Takemitsu, Black Rain</li> </ul>
<b>Popular Music and Jazz</b>	<ul style="list-style-type: none"> <li>● Charles Mingus, Blues and Roots</li> <li>● Carole King, Tapestry</li> <li>● Jay Z, Blueprint 3</li> <li>● Björk, Vulnicura</li> <li>● Michael Jackson, Thriller</li> <li>● Bix Beiderbecke, Jazz Me Blues</li> </ul>
<b>Fusions</b>	<ul style="list-style-type: none"> <li>● Afro Celt Sound System, Volume 2: Release: Eireann and Riding the waves</li> <li>● Villa Lobos, Bachianas Brasileiras No. 2 and No. 5</li> <li>● R. Rahman, Jai ho (You are my destiny)</li> <li>● Gloria Estefan, Mi Tierra</li> <li>● Robert Glasper Experiment, Black Radio: Afro Blue</li> <li>● Sara Tavares, Xinti</li> </ul>
<b>New Directions</b>	<ul style="list-style-type: none"> <li>● Karlheinz Stockhausen, Gesang der Junglinge</li> <li>● Pierre Boulez, Structures: 1a</li> <li>● Peter Maxwell Davies, Eight Songs for a Mad King: Nos. 6–8</li> <li>● Unsuk Chin, Alice in Wonderland: The Mad Tea Party</li> </ul>

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|  | <ul style="list-style-type: none"><li>• Olivier Messiaen, Des Canyons aux étoiles: Nos. 8 and 10</li><li>• Tansy Davies, Re-greening for a large orchestra</li></ul> |
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