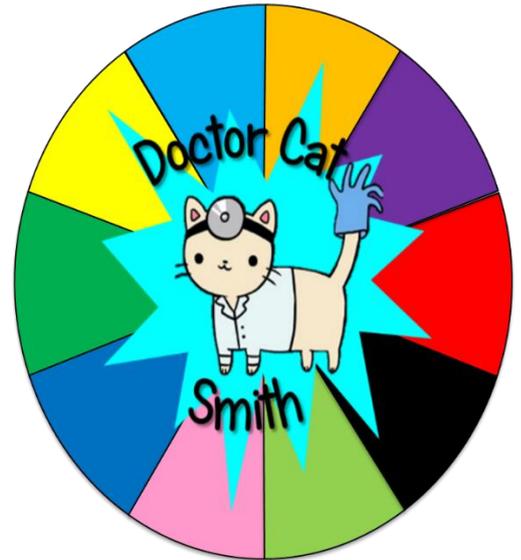


Music A-level

Essential Equipment

- Ring binder
- Dividers
- Lined paper
- A collection of coloured pens (to fit DR CAT SMITH)
- Pencil
- Rubber
- Manuscript paper (to be provided)
- Your instrument
- Cake on your turn



Important Info

- Instrumental/Vocal lessons (Stanborough)
 - 20 mins free
 - ½ hour lesson at a cost of £68 per term
 - Timetabled in your lunch where possible
- Extra-curricular
 - Attendance
 - Leadership
 - School Show
- Lesson Support
- Flipped Learning
- Get to know the cat

Useful Websites

- Stanboroughmusic.com
- Musictheory.net
- Naxosmusiclibrary.com
 - Username: Sotonmm
 - Password: Sotonmm
- Stanboroughmusic.sites.noteflight.com
- Quizlet.com
- Youtube.com – search stanboroughmusic for our playlists

GCE A LEVEL MUSIC

SUMMARY OF ASSESSMENT

For this specification learners must choose either Option A in both Components 1 and 2 or Option B in both Components 1 and 2. All learners must study Component 3.

Component 1: Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 35% of qualification

Option B: Total duration of performances: 6-8 minutes

Option B: 25% of qualification

Non-exam assessment: externally assessed by a visiting examiner

Option A: Performing (35%)

A performance consisting of **a minimum of three** pieces. At least **one** of these pieces must be as a **soloist**. The other pieces may be **either** as a soloist **or** as part of an ensemble or a combination of both. **One** piece must reflect the musical characteristics of **one** area of study. **At least one** other piece must reflect the musical characteristics of **one other**, different area of study.

Option B: Performing (25%)

A performance consisting of **a minimum of two** pieces **either** as a soloist **or** as part of an ensemble **or** a combination of both. **One** piece must reflect the musical characteristics of **one** area of study.

Component 2: Composing

Option A: Total duration of compositions: 4-6 minutes

Option A: 25% of qualification

Option B: Total duration of compositions: 8-10 minutes

Option B: 35% of qualification

Non-exam assessment: externally assessed by WJEC

Option A: Composing (25%)

Two compositions, one of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.

The **second** composition is a free composition.

Option B: Composing (35%)

Three compositions, **one** of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.

The **second** composition must reflect the musical characteristics of **one different** area of study (i.e. not the Western Classical Tradition) while the **third** composition is a free composition.

Component 3: Appraising

Written examination: 2 hours 15 minutes

40% of qualification

Three areas of study:

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1900) which includes two set works. Choose one set work for detailed analysis and the other for general study.

- *Symphony No. 104 in D major, 'London': Haydn*
- *Symphony No. 4 in A major, 'Italian': Mendelssohn*

A choice of **one** area of study from:

Area of study B: **Rock and Pop**

Area of study C: **Musical Theatre**

Area of study D: **Jazz**

A choice of one area of study from:

Area of study E: **Into the Twentieth Century** including **two** set works:

- *Trio for Oboe, Bassoon and Piano, Movement II: Poulenc*
- *Three Nocturnes, Number 1, Nuages: Debussy*

Area of study F: **Into the Twenty-first Century** including two set works:

- *Asyla, Movement 3, Ecstasio: Thomas Adès*
- *String Quartet No. 2 (Opus California) Movements 1 (Boardwalk) and 4 (Natural Bridges): Sally Beamish*

Questions:

1. Set work analysis with a score
2. Extended responses on wider context
3. Unprepared extracts of music with and without a score
4. Comparison questions

This component includes a listening examination.

List of Musical Terms

Melody

- Conjunct
- Disjunct
- Sequence
- Repetition
- Imitation
- Contrast
- Chordal
- Intervals e.g. tritone
- Fragmented
- Portamento
- Ornamentation
- Phrasing
- Passing notes
- Auxiliary notes
- Essential/Unessential notes
- Augmentation
- Diminution
- Episodic work
- Idée Fixe/leitmotif/motto theme
- Thematic transformation
- Phasing
- Diatonic and chromatic intervals (up to an octave)
- Arpeggios/broken chords
- Scalic
- Chromatic movement
- Pentatonic
- Blues/blue notes
- Guide tones
- Chromatic
- Whole tone
- Modal
- 12 tone
- Klangfarbenmelodie
- Octatonic
- Range
- Syllabic
- Melismatic
- Riffs
- Licks

Harmony

- Primary chords
- Secondary chords
- Dominant 7th
- Major 7th
- Minor 7th
- Diminished chords
- Neapolitan 6th
- Augmented 6th
- Ninth chords
- Secondary sevenths
- Sus4 chord
- Added 6th
- Power chord
- Inversions
- Appoggiaturas
- Tierce de picardie
- Added note chords
- Jazz chord extensions and use of guide tones
- Essential and unessential notes
- Cadences: perfect, imperfect, plagal, interrupted, phrygian
- Modulations
- Suspensions
- Quartal Harmony
- Diatonic
- Functional Harmony
- Non-functional harmony
- Concorde/Consonance
- Discords/Dissonance
- Clusters
- Chromatic harmony
- Parallel harmonies
- Consecutive chords
- Harmonic rhythm
- Circle of fifths
- Higher dominant discords
- Drone
- Pedal

Tonality

- Major
- Minor
- Modal
- Atonal
- Bitonal
- Polytonal
- Tonic
- Dominant
- Relative minor
- Modulation
- Tonicisation
- Transposition
- Enharmonic

Form and structure

- Binary
- Ternary
- Rondo
- Theme and variations
- Strophic
- Sonata Form
- Tone/Symphonic poem
- Sonata Rondo
- Minuet and Trio/Scherzo
- Through composed
- Cyclic
- Verse and chorus
- Pre-chorus
- 32 bar song/AABA
- 24 bar structures
- 12 bar blues
- Introduction
- Exposition
- Development
- Recapitulation
- Coda
- Outro
- Middle eight/release
- Programmatic forms
- Fugue
- Ostinato
- Ground bass

- Repetition
- Bridge
- Loop
- Riff
- Break
- Jazz chorus
- Head
- Cadenza
- Inversion
- Retrograde
- Retrograde inversion
- Improvisation
- Call and response
- Echo
- Integration
- Aleatoric

Sonority (instruments and articulation)

- All orchestral instruments
- Acoustic instruments
- Electronic instruments
- Pit orchestra/band
- Underscoring
- Rock and pop bands
- Jazz combos and associated performance techniques, e.g. mutes, growls, walking bass, drum kicks and fills, comping, stab chords
- Front-line, Rhythm section
- Articulation e.g. legato, staccato
- Vocal combinations e.g. Solos, duets, trios ensembles and choruses
- Vocal qualities e.g. speechlike, belt, twang and falsetto
- Scat
- Performance techniques associated with areas of study, e.g. sul ponticello, stride, scat
- Music technology e.g. distortion, feedback, tremolo, effects such as wah-wah pedal
- Unusual instruments e.g. theremin
- Pointillism

Texture

- Monophonic
- Homophonic
- Polyphonic
- Contrapuntal
- Heterophonic
- Unison
- Chordal
- Imitation
- Melody dominated homophony
- Countermelody
- Counterpoint
- Descant
- Round
- Canon
- Drone
- Layering
- Stretto
- Antiphony
- Fugal
- Multi layered improvisation

- Dotted rhythms
- Divisions of beat, such as triplets etc
- Syncopation
- Accents
- Free rhythm
- Isorhythm
- Hemiola
- Polyrhythm
- Swung quavers
- Groove
- Kicks
- Double time
- Rests

Tempo

- Terms for speeds from very slow to very fast
- All terms linked with set works/individual repertoire

Dynamics

- Terms from very soft to very loud
- Signs/symbols in common usage
- All terms linked with set works/ individual repertoire
- Accents
- Subito
- Sforzando

Rhythm and Metre

- All note values and associated rests
- Regular
- Irregular
- Simple time (duple, triple and quadruple, etc.)
- Compound time (duple, triple, quadruple 7/8 etc.)
- Additive meters
- Cross-rhythms
- Rubato

| D | R | C | A | T | S | M | I | T | H |
|--|---|--|---|---|--|---|---|---|--|
| Dynamics | Rhythm | Context | Articulation | Texture | Structure | Melody | Instrument | Tempo | Harmony |
| Crescendo Diminuendo Loud/forte Diminuendo Quiet/piano | Semi-breve Minim Crotchet Quaver Semi-quaver Triplet Syncopation Dotted Time signature /Metre | <i>Baroque</i> CLASSICAL <i>Romantic</i> 20th Century Pop ROCK HIP HOP Jazz Blues Soul Folk <i>Reggae</i> <i>Changra</i> Fusion <i>Musical</i> <i>Film</i> Minimalism BAND ORCHESTRA <i>Swing Quartet</i> Choir Ensemble | Mel - is - ma - tic - Syl - lab - ic Staccato (short) Legato (smooth) Pizzicato/Picking Arco/Bowed Strummed Tremolo Glissando/Slide | Monophonic Homophonic Polyphonic Call and Response Canon Drone | Binary Ternary Rondo Theme and Variation Minuet and Trio 12 Bar Blues Verse Chorus Bridge | High pitch Low pitch Conjunct Disjunct Sequence Repetition Arpeggio Semitone Tone | Strings Woodwind Brass Percussion Voice | Vivace Allegro Allegretto Moderato Andante Adagio Lento Accelerando Rallentando | Major Minor Chords I ii iii IV V vi vii° Key Signature Cadence Circle of 5ths |

Summer Tasks

TASK 1: Performance

Prepare a solo piece for performance. Expect to perform this within the first few lessons.

It should be:

- At least two minutes in length
- At least grade 6 standard
 - You can find grading for many songs by searching for the “edexcel music performance difficulty” in google and click the first PDF.
- Something you have spent time working on over the summer NOT something you already know!!
 - The purpose here is to keep you practicing and not lose your skills!
- Please provide a score where possible, including accompaniment if you need it.

TASK 2: Composition

Use noteflight to create a composition in ternary form titled ‘The Storm’.

It can be for any instrument/group of instruments or voices. It should have a melody and harmony.

Plan your piece carefully – remember to include interest by thinking about the friendly feline.

You could use this table to help start your plan.

| A | B | A(1) |
|---|---|------|
| | | |

TASK 3: Listening

Watch a musical by Rogers, Bernstein, Sondheim, Schonberg, Schwarz or Lloyd Webber. Write at least 500 words about the musical including:

- Some historical context about the musical and its composer
- Some description of the music in general
- A musical description of one piece in depth

TASK 1

Who is the composer?

When was it composed?

Where was it composed for?

Where was it first performed?

SYMPHONIE No.7.

(London.)

J. Haydn.

Adagio.

First system of the musical score for Symphony No. 7 by Haydn. It features a treble and bass clef with a common time signature. The tempo is marked 'Adagio'. Dynamics include *ff* (fortissimo) and *p* (piano).

Second system of the musical score. Dynamics include *ff* and *p*.

Third system of the musical score. Dynamics include *ff* and *pp* (pianissimo).

Fourth system of the musical score, ending with a double bar line. Dynamics include *pp*. There are asterisks under some notes in the bass line.

TASK 2

Recreate a performance of the introduction to this piece.

TASK 3

Circle the key features of this piece which stick out to you.
Try to use the best colour...

Can you also work out:

- The key
- Cadences
- Modulations
- Main textures
- Any other features of interest

