



A LEVEL in MUSIC

Course handbook & Pre course tasks 2023/2024



Course outline and assessment

The specification can be accessed here:

https://www.eduqas.co.uk/qualifications/music-as-a-level/#tab_overview

SUMMARY OF ASSESSMENT

Component 1: Performing

Total duration of performances: 10-12 minutes

35% of qualification

Non-exam assessment: externally assessed by a visiting examiner

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.

Component 2: Composing

Total duration of compositions: 4-6 minutes

25% of qualification

Non-exam assessment: externally assessed by WJEC

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.

Component 3: Appraising

Written examination: 2 hours 15 minutes (approximately)

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**

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

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.

HOW THE COURSE IS DELIVERED

The study of Music at KS5 gives students opportunities to develop their skills of Performing, Composing, and understanding how music functions and has developed. As in KS4 these disciplines are taught in an integrated way in order to ensure the deepest understanding of each musical concept.

Through this course students will develop personal responsibility, independence, and confidence in practical work where they will follow systematic and rigorous practice routines started at KS3/4; develop their ability to listen, appreciate and learn from other performers - including regular trips to concert venues, which additionally deepens their understanding of how the music profession functions, and how music makes a difference in the wider world; and through organising, leading, and participating in their own concerts at school.

Students will continue to develop their skills of musical literacy, building on knowledge of Music in KS3/4– including the critical importance of understanding context (musical, artistic, historical, human); the appreciation of musical theory; and the appreciation of historical development.

A Level Music continues to build and refine the skill of Listening and Analysing: the ability to articulate how music functions in conceptual form, such that the student can elevate their own understanding of music, and communicate this to others in such a way that the joy of music is shared and deepened. Students will continue to deepen their understanding of great musical output of human civilisation in appraising a range of musical traditions and influences from a growing number of geographic and cultural traditions.

Students continue the discipline of Composition which allows students to take the study of appraising and analysis to a higher level of confidence and ownership, and also gives the opportunity to present creative work and to develop IT literacy skills in the detailed and creative use of music software.

To support their personal instrumental studies students will be given a rich variety of public performance opportunities. A-level students will also benefit from regular tutorials and additional Music Theory classes delivered through the Music Enrichment programme.

Recommended reading:

The following books are used to support learning on the course and pre-reading tasks will be set using these sources. It is NOT compulsory to buy any of these books. Reference copies are available from the school library.

- *Harmony in practice*. Butterworth, Anna. Associated board of the royal school of music, 1999.
- *The Symphony: From Mannheim to Mahler*. Tarrant, Christopher, and Natalie Wild. Faber Music Ltd, 2022.
- *Sonata forms*. Rosen, Charles. WW Norton & Company, 1988.
- *A history of western music: Tenth international student edition*. Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. WW Norton & Company, 2019.

A LEVEL MUSIC DEPARTMENTAL EXPECTATIONS

- Students are expected to purchase a working file in order to record and organise any notes and worksheets used in lessons, using dividers. This should be done at the start of the course.
- Students are expected to have the correct stationery for the lessons including pens, pencils, scissors, glue and highlighters.
- Students are expected to attend all lessons.
- All lessons will involve an element of examination questions and analysis; any work not completed in class should be finished during your study periods. This work should be self-assessed, and used by yourself to focus your revision.
- Students should bring their PLCs to every lesson; these will be handed out at the start of the course.
- Students are expected to follow a practice routine in addition to their independent study and to keep a practice log which they will bring to tutorials.
- Composition tasks will be completed using Sibelius music software during lessons. It is expected that students will work on these also during independent study either during study periods using the workstations in the Music department or at home with a purchased copy of Sibelius.
- Students will be required to reach grade 5 standard for music theory in the first year and will be expected to attend the Music Enrichment music theory course during Monday tutor or make alternative arrangements for additional music theory tuition
- MISSED LESSON CONTENT DUE TO ABSENCE – Students are expected to catch up in their designated study periods (work is shown to teacher upon arrival to the next lesson). Pupils can email teachers for power points of missed lessons.
- POOR QUALITY OF HOME STUDY – This will not be accepted and a supported study will be triggered

HOME STUDY STRUCTURE

For every hour of lesson, it is expected students dedicate an hour to independent study time. Home study will be set using the following sections:

Gaps to close – You act upon feedback, close the gaps in your learning e.g. writing a summary, re-answering exam questions underperformed in, producing a glossary of key terms, mark scheme mnemonics, re-reading and extending lesson notes, practice listening, creating a model answer or mark scheme for areas struggling in, address PLC gaps etc.

Retrieval Practice – Actively using retrieval practice resources to self-assess your recall and understanding based upon what was taught in the lesson e.g. Mind Map, Flash Card, lists, recalling key word definitions. These should be regularly used as part of your independent study as well as at the end of each topic.

Assessed Designated Study Tasks – Teacher set tasks which will be self/peer/teacher assessed depending upon what the teacher directs. These tasks are to be completed in designated Study time and reflected upon in DIRT/ Starter Tasks once the deadline has passed. This could also include a flipped learning tasks which are outlined below.

Support – Identify areas from PLCs that may need teacher/peer support or extension after strategies have been tried to grasp the content.

PLEASE TAKE RESPONSIBILITY FOR MAKING SURE YOU ASK FOR HELP IF IT IS NEEDED.

Pre-work - flipped learning – pre-reading or research undertaken ready for the next lessons content or extension work

PRE COURSE START UP TASKS

Please make sure that you have prepared all three of the following tasks and bring them completed by the deadline.

TASK 1, APPRAISING - HAND IN WEEK: 4th – 8th SEPTEMBER

In preparation for deeper musical analysis required in the appraising component you will need to ensure that you have mastered GCSE level music theory skills. Analyse the score at the end of this booklet and answer the questions below. Please bring your answers to the first lesson back. If you have any gaps in your knowledge there are some helpful links at the end of the questions to relevant online music theory tutorials.

1. What key is this piece in?
2. What are the chords in the piano part in bars 1-4? Describe using both standard Chord notation and roman numerals
3. Describe the structure of the song using bar numbers for each section e.g.

Section	Intro								
Bar no.	1-4								

4. What degree of the scale does the vocal melody start on?
5. What are the chords in the guitar part in bars 5-8? Describe using roman numerals
6. What are the notes in the bass part in bars 5-8?
7. Which chord note does the bass part play for each of the chords in bars 5-8? Describe using root, third, fifth etc.
8. The same chord progression is used in bars 9-12. What note is added to the chord at the start of bar 11 in the acoustic guitar/organ part?
9. Describe the cadence in bar 12
10. Which chord note is altered in bar 13 to change the chord from a major to a minor chord?
11. What are the chords in the guitar part in bars 13-14? Describe using roman numerals
12. What notes are used to create the G# diminished triad in the piano part?
13. What notes would you use to create a D diminished triad?
14. What scale does the lead guitar use in bars 33-43?
15. Which chord note do the strings play for each of the chords in bars 33-34?

Music Theory online tutorials – teoria.com

- [Reading Music : Reading Musical Notes \(teoria.com\)](https://www.teoria.com/en/tutorials/reading/12-notes.php)
<https://www.teoria.com/en/tutorials/reading/12-notes.php>
- [Chords : What is a Chord? \(teoria.com\)](https://www.teoria.com/en/tutorials/chords/)
<https://www.teoria.com/en/tutorials/chords/>
- [Reading Music : Key Signatures \(teoria.com\)](https://www.teoria.com/en/tutorials/reading/15-ks.php)
<https://www.teoria.com/en/tutorials/reading/15-ks.php>
- [Scales : What is a Scale? \(teoria.com\)](https://www.teoria.com/en/tutorials/scales/)
<https://www.teoria.com/en/tutorials/scales/>
- [Harmonic Functions \(index\) \(teoria.com\)](https://www.teoria.com/en/tutorials/functions/intro/)
<https://www.teoria.com/en/tutorials/functions/intro/>

TASK 2, PERFORMING - HAND IN WEEK: 11th – 15th SEPTEMBER

Learn a new piece ready to perform in the first couple of weeks of the new term in September. It does not need to be long, nor difficult; it may or may not be connected to any grade that you may be working towards. It should meet the following criteria:

- It should be at least 30 years old (ideally more than 100 years old)
- You must be able to locate a written score (of some kind) that you can easily work from and refer to
- It should have at least 2 different recordings that are easily accessible (eg on Spotify)

You will also need to submit a written log of your preparation: for example, how much time you spent working on the piece, what was easy/difficult about learning the piece, etc.

TASK 3, COMPOSING - HAND IN WEEK: 11th – 15th SEPTEMBER

For your third task we would like you to make a short arrangement of either the piece from task 1-appraising OR your chosen piece from task 2-performing to the following brief:

- The arrangement will be used for an advert for a summer holiday countryside resort
- The piece must be between 30 and 60 seconds long
- The task needs to be completed using notation software e.g. Sibelius or free online software such as Musescore
- The arrangement will be played by a string quartet

Please hand in a printed copy of your score arrangement in the lesson.



SCORE for TASK 1 APPRAISING



57 Don't look back in anger

as recorded by Oasis, 1996
CD 4 track 15

Noel Gallagher

Musical score for the first system of the song. The score includes staves for VOCAL, LEAD GUITAR, RHYTHM GUITAR, ACOUSTIC GUITAR ORGAN, STRINGS, PIANO, BASS, DRUMS, and PERCUSSION. The RHYTHM GUITAR part features a melodic line with a slur and the instruction "Ad lib. rhythm". The PERCUSSION part includes a box labeled "Tambourine".

Musical score for the second system, starting with a measure number 5 in a box. The VOCAL part contains the lyrics: "Slip in - side the eye of your mind Don't you know you might find A bet-ter place to play - Take me to the place where you go Where no - bo - dy knows If it's night or day -". The RHYTHM GUITAR part includes chord diagrams for C, G, Am, E, F, and G. The PIANO part shows a bass line with chords. The DRUMS part shows a rhythmic pattern with 'x' marks indicating cymbal hits.

Vocal

You said_ that you'd ne - ver been_ But all the things that you've seen_
Please don't put your life_ in the hands_ of a rock and roll band_

Lead Gtr

R. Gtr
Ac. Gtr
Org.

C Am G C G Am E

Strs

Guitar

Pno

Bass

Dr.

Vocal

will slow - ly fade a - way_ So I start a re - vo - lu - tion from_ my_
Who'll throw it all a - way_ I'm gon - na

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Fmaj7 G C Am G F Fm7

Strs

Pno

Bass

Dr.

Vocal
— bed Cos you said the brains I had went to my head

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest in measure 1, then sings 'bed' in measure 2 and 'Cos you said the brains I had went to my head' in measure 3. The lead guitar plays eighth-note patterns in measures 1 and 2, then rests in measure 3. The rhythm guitar/accordion/organ part features chords C, F, Fm7, and C with accents. The strings play whole notes. The piano part has chords in the left hand and single notes in the right hand. The bass line is a steady eighth-note pattern. The drums play a simple pattern with a slash in measure 1.

Vocal
Step out - side the sum - mer - time's in bloom Stand up be - side the fi - re - place

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Detailed description: This system contains the next three measures. The vocal line continues with 'Step out - side the sum - mer - time's in bloom' in measure 4 and 'Stand up be - side the fi - re - place' in measure 6. The lead guitar has rests in measures 4 and 5, then plays eighth notes in measure 6. The rhythm guitar/accordion/organ part features chords F, Fm7, C, and G with accents. The strings play whole notes. The piano part has chords in the left hand and single notes in the right hand. The bass line continues with eighth notes. The drums play a pattern with 'x' marks in measure 6. The percussion part has a rhythmic pattern in measure 6.

20

Vocal

Take that look from off_ your face_ You ain't e - ver gon - na burn_ my_ heart_ out_

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

25

Vocal

And so Sal - ly can wait_ she knows it's too late_

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Vocal
— as we're walk - ing on_ by_ — Her soul slides a - way_ but don't look back_
she's My

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Chords: F G C Am G C G Am E

Vocal
— in an- ger_ I heard you say_

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Chords: F G C G Am E F G

9

Vocal

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

C Am G C Am G F > Fm7 >

2.

35

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

C > F > Fm7 > C > F > Fm7 >

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

45

Vocal

So Sal - ly can wait she knows it's too late

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

50

Vocal

— as we're walk - ing on by Her soul slides a - way but don't look back

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Vocal
 in an - ger I heard you say So Sal - ly can wait

Lead Gtr

R. Gtr
 Ac. Gtr
 Org.

Chords: F G C Am G C G

Strs

Pno

Bass

Dr.

Perc.

55

Vocal
 she knows it's too late As she's walk - ing on by My soul slides a - way

Lead Gtr

R. Gtr
 Ac. Gtr
 Org.

Chords: Am E F G C Am G C G

Strs

Pno

Bass

Dr.

Perc.

Slower

60

Vocal

But don't look back_ in an - ger Don't look back_ in an - ger_ I heard you say_

(Three guitars)

Lead Gtr

R. Gtr

Ac. Gtr Organ

Strs

Pno

Bass

Dr.

Perc.

Slower

65

Vocal

least not to - day_

Lead Gtr

R. Gtr

Ac. Gtr Organ

Strs

Pno

Bass

Dr.

Perc.