

MUSIC A LEVEL

Course handbook & Pre course task



Course outline and assessment - full specification can be accessed here:
https://www.edugas.co.uk/qualifications/music-as-a-level/#tab_overview

Component 1: Performing

- Total duration of performances: 10–12 minutes
- Weighting: 35% of qualification
- Assessment type: Non-exam assessment, externally assessed by a visiting examiner
 - A performance consisting of a minimum of three pieces
 - At least one piece must be as a soloist
 - The other pieces may be:
 - As a soloist; 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 a different area of study

Component 2: Composing

- Total duration of compositions: 4–6 minutes
- Weighting: 25% of qualification
- Assessment type: Non-exam assessment, externally assessed by WJEC
 - Two compositions:
 1. One must reflect the musical techniques and conventions of the Western Classical Tradition and be in response to a brief set by WJEC
 2. The second is a free composition

Component 3: Appraising

- Written examination: Approximately 2 hours 15 minutes
- Weighting: 40% of qualification

Three areas of study:

Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750–1900)

Includes two set works. One set work for detailed analysis the other for general study

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

Area of Study B: Rock and Pop

Area of Study E: Into the Twentieth Century - Includes two set works:

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

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 to ensure the deepest understanding of each musical concept.

Through this course, students will:

- Develop **personal responsibility, independence**, and **confidence** in practical work, following systematic and rigorous practice routines started at KS3/4
- Enhance their ability to **listen, appreciate**, and **learn from other performers**, including regular **trips to concert venues**, which deepen their understanding of the music profession and music's impact on the wider world
- Organise, lead, and participate in **concerts both in school and in the wider community**

Students will continue to develop their **musical literacy**, building on KS3/4 knowledge, including:

- The critical importance of understanding **context** (musical, artistic, historical, human)
- Appreciation of **musical theory**
- Appreciation of **historical development**

A Level Music continues to build and refine the skill of **Listening and Analysing**:

- Articulating how music functions conceptually
- Elevating personal understanding of music
- Communicating musical insights to others to share and deepen the joy of music
- Appraising a range of musical traditions and influences from diverse geographic and cultural backgrounds

Students continue the discipline of **Composition**, which:

- Elevates study of appraising and analysis
- Builds confidence and ownership
- Offers opportunities to present creative work
- Develops **IT literacy** through detailed creative use of software

To support personal instrumental studies, students are given a **rich variety of public performance opportunities**.

A-level students benefit from **regular tutorials** and **additional Music Theory classes** delivered through the **Music Enrichment programme**.

RECOMMENDED READING

These books support learning and pre-reading tasks. They are not compulsory to buy—reference copies are available in the school library.

- *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* – William E. Caplin, Oxford University Press, 1998
- *Harmony in Practice* – Anna Butterworth, Associated Board of the Royal Schools of Music, 1999
- *A History of Western Music* (Tenth International Edition) – Peter Burkholder, Donald Grout, Claude Palisca, W.W. Norton & Company, 2019
- *Sonata Forms* – Charles Rosen, W.W. Norton & Company, 1988
- *The Symphony: From Mannheim to Mahler* – Christopher Tarrant & Natalie Wild, Faber, 2022

A LEVEL MUSIC DEPARTMENTAL EXPECTATIONS

- Students are expected to **purchase a working file** to record and organise 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 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 study periods. This work should be **self-assessed** and used to focus revision.
- Students should bring their **PLCs** (Personal Learning Checklists) 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 independent study and to keep a **practice log** to bring to tutorials.
- **Composition tasks** will be completed using **Musescore music software** during lessons. Students are expected to continue this work during independent study, either in the Music department or at home with a personal copy of the software.
- Students are required to reach **Grade 5 standard in music theory** in their first year and are expected to attend the **Music Enrichment music theory course** during Monday tutor time or make alternative arrangements for additional tuition.
- **MISSED LESSON CONTENT DUE TO ABSENCE** – Students are expected to catch up during designated study periods and show the work to the teacher upon returning. Pupils can email teachers for PowerPoints of missed lessons.
- **POOR QUALITY OF HOME STUDY** – This will not be accepted and will trigger **supported study**.

HOME STUDY STRUCTURE

For every hour of lesson, it is expected students dedicate an hour to independent study time. In Music, this will typically be structured each week as **two hours dedicated to composition work and two hours to appraising** with an additional **hour every fortnight on the option Area of Study**. Home study will be set using the following sections:

- **Pre-work - flipped learning** – pre-reading or research undertaken ready for the next lessons content or extension work
- **Assessed Designated Study Tasks** – Teacher set theory/composition/written 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.
- **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, theory exercises, 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.
- **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.

MUSIC A LEVEL PRE COURSE START UP TASK

Please make sure that you have prepared the following task and bring completed by the deadline

TASK 1: APPRAISING (Hand-in Week: 8th – 12th 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 standard Chord notation and roman numerals
3. Describe the structure of the song using bar numbers for each section

| | | | | | | | | | |
|---------|-------|--|--|--|--|--|--|--|--|
| 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

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

57 Don't look back in anger

as recorded by Oasis, 1996
CD 4 track 15

Noel Gallagher

VOCAL

LEAD GUITAR

RHYTHM GUITAR

ACOUSTIC GUITAR
ORGAN

STRINGS

PIANO

BASS

DRUMS

PERCUSSION

Tambourine

Ad lib. rhythm

[5]

Vocal

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-

Lead Gtr

R. Gtr

Ac. Gtr
Organ

Pno

Bass

Dr.

C G Am E F G

C G Am E F G

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
Who'll throw it all a-way

So I start a re-vo-lu-tion from my
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.



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.

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.

G#dim Am G F

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.

G G C G Am E

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.

Vocal

— in an - ger — I heard you say —

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

7

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 >

40

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Chords: C, G, G[#]dim

Lead Gtr

R. Gtr
Ac. Gtr
Org.

Strs

Pno

Bass

Dr.

Perc.

Chords: Am, G, F, G

7
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.

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.

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.