



## **A Level**

# **Student Handbook for Music**

Academic Year 2024-25

Music Department  
Langley Park School for Girls

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## **Welcome**

Welcome to A Level Music. This handbook is designed to help you continue your music studies and achieve the best grade possible during the coming academic year. If there is anything you do not understand or if you need more information please ask any member of the Music Department who will be more than willing to answer your questions.

The staff in the department are:

Miss Sheppard (Head of Department)  
Mrs Brown (KS4 Head)  
Mr Sizer  
Miss Bidgood (Performing Arts Technician)

## **Course details**

Exam Board: AQA

Code: 7272

Components: Component 1 = Appraising Music (40%)  
Component 2 = Performance (35%)  
Component 3 = Composition (25%)

Skills Required:

A commitment to hard work and a busy rehearsal schedule; the ability to work independently (instrumental practice and research); the potential to reach grade 7+ by the end of the course. Involvement in Extra-Curricular ensembles and concerts is mandatory.

Entry Qualifications:

Grade 6 or above in Music GCSE; good instrumental skills (grade 5/6); musical literacy (grade 5 theory equivalent).

Method of Assessment:

Written examination; Controlled Assessment; Internal & External assessment/moderation.

## Course Outline

### *Component 1: Appraising Music (120 marks in total)*

#### What's assessed

- Listening • Analysis • Contextual understanding

#### How it's assessed

- Exam paper with listening and written questions using excerpts of music:

Section A: Listening (56 marks)

Section B: Analysis (34 marks)

Section C: Essay (30 marks)

There are seven areas of study, as follows:

1. Western classical tradition 1650–1910 (compulsory) 2. Pop music 3. Music for media 4. Music for theatre 5. Jazz 6. Contemporary traditional music 7. Art music since 1910.

Students must study Area of study 1: Western classical tradition 1650–1910 and a choice of two from Areas of study 2–7 (as decided by the centre).

### *Component 2: Performance (50 marks in total)*

#### What's assessed

- Music performance

#### How it's assessed

- Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).

A minimum of ten minutes of performance in total is required (no more than twelve minutes).

This component will be externally marked by AQA examiners. Work must be completed between 1 March and 31 May and sent by post/uploaded to AQA.

### *Component 3: Composition (50 marks in total)*

#### What's assessed

- Composition

#### How is it assessed

- Composition 1: Composition to a brief (25 marks)
- Composition 2: Free composition (25 marks)

A minimum of four and a half minutes of music in total is required (no more than six minutes).

This component will be externally marked by AQA examiners. Work must be completed by mid May and sent by post/uploaded to AQA.

## **Lesson Structure**

You will have 5 lessons per fortnight that will be divided as follows:

### Performance, Composing Music & Appraising (3-5 lessons)

|             |   |
|-------------|---|
| Activities  | <ul style="list-style-type: none"><li>- Composing to a brief</li><li>- Compositional techniques – writing for SATB</li><li>- Study &amp; analysis of set works</li><li>- Solo performance practice</li><li>- Ensemble performance practice</li><li>- Musical style discussion</li><li>- Aural training and tests</li><li>- Music theory training</li><li>- Study and analysis of a variety of scores</li></ul>  |
| Assessments | <ul style="list-style-type: none"><li>- Regular peer &amp; self assessment of compositions</li><li>- Final compositions submitted in term 4</li><li>- 10 minute recital recorded every term</li><li>- Final recital evening (off-site) in term 4</li><li>- December Mock Exam</li><li>- Practice exams</li><li>- Essay questions on set works</li><li>- Aural tests</li><li>- Theory tests</li><li>- Sample questions from past examinations</li><li>- Final examination in June 2021</li></ul> |
|             | <ul style="list-style-type: none"><li>- Manuscript paper</li></ul>  |

|                              |  |
|------------------------------|--|
| Equipment needed             | <ul style="list-style-type: none"> <li>- Set Works Scores (to be provided)</li> <li>- Study Guide (optional)</li> <li>- Music folder</li> <li>- Computer with Logic/Sibelius (to be provided)</li> </ul> |
| Other learning opportunities | <ul style="list-style-type: none"> <li>- 30 minutes a week instrumental lesson</li> <li>- Performance in every school concert</li> <li>- Trips to live performances</li> </ul>                           |

### Composing (1-2 lessons)

|                              |  |
|------------------------------|--|
| Activities                   | <ul style="list-style-type: none"> <li>- Composing skills</li> <li>- Melodic Development tutorials</li> <li>- Chord structure analysis'</li> <li>- Composition coursework</li> </ul> |
| Assessments                  | <ul style="list-style-type: none"> <li>- Regular peer and self-assessment of compositions</li> <li>- Final compositions submitted in term 4</li> </ul>                               |
| Equipment needed             | <ul style="list-style-type: none"> <li>- Manuscript paper</li> <li>- Sheet music</li> <li>- Computer with Logic/Sibelius (to be provided)</li> </ul>                                 |
| Other learning opportunities | <ul style="list-style-type: none"> <li>- Trips to live performances</li> <li>- Ensemble leadership</li> <li>- Composition Clinic (Mon after school for extra support)</li> </ul>     |

## **Expectation of Learners**

The Music A level examination and coursework components require you to be an all-round musician. You will need to be capable of composing, performing and analysing music as well as having a strong understanding of music theory.

All students studying music at this level will be expected to participate in extra-curricular music activities in school. You will be key members of the music department, and you will be expected to act as positive role models for those lower down in the school. Your attendance to rehearsals & school concerts should be excellent and you may be asked to lead rehearsals on occasions as well as your own group.

In class, you will be expected to always arrive with the necessary equipment, instruments and music, having completed any homework, directed independent study task or guided learning task from the previous week.

When studying Music at this level, you should expect to undertake much of the work during independent study time.

**You will not be able to complete all coursework and exam preparation in the 5 periods a week that you are allocated for lessons**

You should use some of your private study time to undertake the following tasks:

- discussion of repertoire for your performance recital with your instrumental teacher (begin this at the earliest possible opportunity)
- locate and submit all sheet music
- practise your recital pieces each week (keeping a practise diary that will be monitored)
- time your entire recital programme to check it exceeds 10 minutes
- come into the department and work on your composition tasks at least once a week
- **listen to a wide variety of music and practise analysing it using key musical vocabulary**
- improve your understanding of music theory
- we strongly recommend that you take an *ABRSM Grade 5, 6 &/or 7 Music Theory* examination if possible. These workbooks and exams will teach you many of the skills needed in the Music A level course and will help you with all aspects of your learning in music (contact the Bromley Youth Music Trust for more information)

## **Useful Study Resources**

Useful websites:

[www.aqa.org.uk](http://www.aqa.org.uk)

[www.naxosmusiclibrary.com](http://www.naxosmusiclibrary.com) [access to thousands of Classical Music recorded examples, requires account set-up]

[www.naxos.com/education/introduction.asp](http://www.naxos.com/education/introduction.asp) [glossary of terms & info on composers]

[www.revisemusic.org.uk](http://www.revisemusic.org.uk) [useful for revision notes]

[www.sheetmusic.com](http://www.sheetmusic.com) [useful for finding sheet music for performance]

[www.musicroom.com](http://www.musicroom.com) [useful for digital downloads of sheet music straight to your printer]

### Other useful books/CDs

ABRSM – *Music Theory in Practice*, Grades 6 and 7 and examination papers for these grades.

Benham, H. – *A student's Guide to Harmony and Counterpoint* (Rhinegold, 2008)

Benham H - *Baroque Music in Focus* (Rhinegold 2007)

Benham, H. – *Understanding Harmony* (Rhinegold, 2008)

Bowman D – *Rhinegold Dictionary of Music in Sound* (Rhinegold, 2000)

Jenkins I. – *Romanticism in Focus* (Rhinegold 2007)

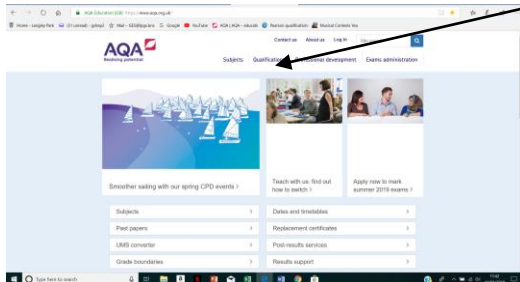
Sadie S – *The Cambridge Music Guide* (Cambridge University Press, e1990)

Various - *The New Grove Dictionary of Music and Musicians Second Edition* (Macmillan, 2001)

## Using the AQA Website

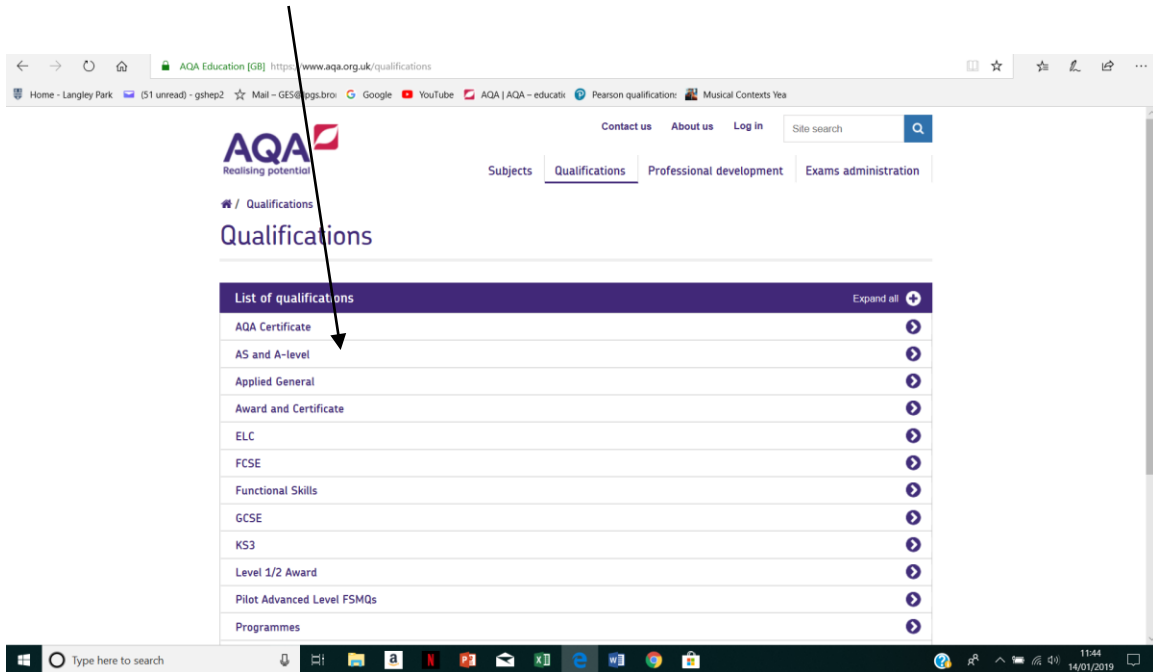
The AQA website is an excellent resource. You should use it to get key information about your course.

Go to [www.aqa.org.uk](http://www.aqa.org.uk) and select the 'Qualifications' link:





Select 'AS and A levels', then select 'A level Music' (7272):



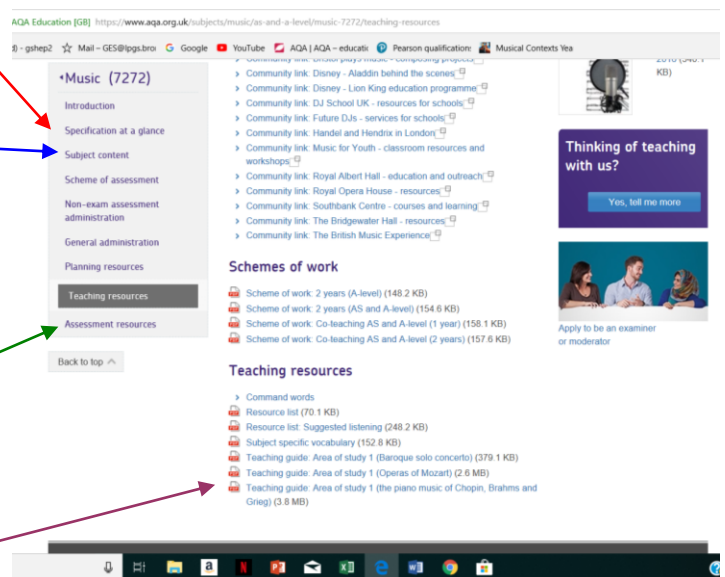
On this page you will find a number of useful documents

Full specification outlining exactly what needs to be learnt for A level Music

Information which may help you to choose suitable pieces for your performance unit

Sample questions in the style of examination material with mark schemes to help you understand what the examiner is looking for

A useful guide to some of the Set Works



## Key Dates (sample from previous year)

| AUTUMN TERM  | Ticket Information                 | Students Involved   |
|--|------------------------------------|---|
| <b>Yr.7 BYMT INSPIRE Concert</b><br>Friday 7 <sup>th</sup> September, 2.40pm – 3.10pm  | N/A                                | All Year 7 students   |
| <b>Tour Band Concert</b><br>Tuesday 16 <sup>th</sup> October, 7pm<br>+ dress rehearsal   | Free Entry                         | Yr.9 – 13 Tour Band students +<br>Tech team   |
| <b>Music Tour</b><br>Thursday 18 <sup>th</sup> October – Thurs 25 <sup>th</sup> October<br><b>*PARENT MEETING* on Tues 2<sup>nd</sup> Oct, 6pm</b>     | Places sold out                    | Yr.9 – 13 Tour Band students +<br>Tech team   |
| HALF TERM  |                                    |   |
| <b>Year 7 Concerts</b><br>Tuesday 6 <sup>th</sup> November & Weds 7 <sup>th</sup> , 7pm<br>+ dress rehearsals on 5 <sup>th</sup> & 6 <sup>th</sup> Nov | £5 adults<br>£3 concessions        | All Year 7 students   |
| <b>Yr.12 &amp; 13 Recital Evening</b><br>Wednesday 21 <sup>st</sup> November, 6.30pm   | Free Entry                         | A level Music Students  |
| <b>Royal Philharmonic Orchestra Concert</b><br>TBC, 5.00pm departure from school   | To be sold first come, first serve | Priority booking given to GCSE & A<br>Level Music students                          |
| <b>LPGS Christmas Concert</b><br>Tues 4 <sup>th</sup> December, 7.00pm<br>+ dress rehearsal  | £5 adults<br>£3 concessions        | All extra-curricular groups &<br>selected soloists                                  |
| <b>West End Musical Reward Trip</b><br>Show TBC<br>Weds 20 <sup>th</sup> Dec, 5.00pm departure from<br>school  | To be sold first come, first serve | Priority booking given to<br>students who participate in extra-<br>curricular clubs |
| SPRING TERM  | Ticket Information                 | Students Involved   |
| <b>Year 13 Final Recitals</b><br>Monday 11 <sup>th</sup> March, 3.30pm   | Free Entry                         | Yr.13 Music Students  |
| <b>Year 11 Final Recitals</b><br>Tuesday 12 <sup>th</sup> March, 3.30pm  | Free Entry                         | Yr.11 GCSE Music Students   |
| <b>Langley Academies Piano Evening</b><br>Wednesday 20 <sup>th</sup> March, TBC  | Free Entry                         | Year 7 – 9 Piano students   |
| <b>MAT Collaborative Concert</b><br>Monday 25 <sup>th</sup> March, TBC   | Free Entry                         | 2x Extra-Curricular groups TBC  |
| <b>Easter Cabaret</b><br>Thursday 4 <sup>th</sup> April, 7.00pm<br>+ dress rehearsal   | £5 adults<br>£3 concessions        | All extra-curricular groups &<br>selected soloists                                  |
| SUMMER TERM  | Ticket Information                 | Students Involved   |
| <b>Yr.10 Summer Recital Evening</b><br>Thursday 13 <sup>th</sup> June, 7.00pm  | Free Entry                         | Yr.10 GCSE Music Students   |
| <b>LPGS Summer Concert</b><br>Thursday 4 <sup>th</sup> July, 7.00pm<br>+ dress rehearsal   | £5 adults<br>£3 concessions        | All extra-curricular groups &<br>selected soloists                                  |
| <b>West End Musical Reward Trip</b><br>Show TBC<br>Wednesday 17 <sup>th</sup> July, 5.00pm departure from<br>school                                    | To be sold first come, first serve | Priority given to students who<br>participate in extra-curricular<br>clubs          |

## GLOSSARY

### A

**Accent (>)** - Goes over a note and means 'stress the note'

**A tempo** - Go back to the original tempo

**Accelerando (accel.)** - Speed up the tempo

**Accidental** - the term for sharps (#) or flats (b) - the addition of a note that is not in the home key

**Adagio** - slow tempo (slightly faster than largo)

**Agitato** - play in an agitated way

**Alla marcia** - play in a march style

**Allargando (allarg.)** - slow down the tempo and play more broadly

**Allegro** - Fast tempo

**Alto** - low (usually) female voice. Range of roughly F below middle C to F at the top of the treble clef stave

**Amoroso** - Play in a romantic and loving way

**Andante** - walking tempo

**Anthem** - short, polyphonic choir piece performed in Protestant churches

**Aria** - song for a soloist in an opera

**Arpeggio** - notes of a chord played one after the other, either going up or going down

**Assai** - very (e.g. assai presto = very fast)

**Augmentation** - lengthen the notes in a tune to get a new version of it

**Augmented interval** - an interval that's a semitone larger than a major or perfect interval

**Augmented triad** - a triad that has 4 semitones between the bottom note and the middle note, and 4 semitones between the middle note and the bottom note (e.g. C, E, G#)

**Auxiliary note** - a non-harmonic note which is a semi-tone or tone away from the main note. An auxiliary note acts as an ornament to the main note

### B

**Baroque** - Musical style from around 1600-1750

**Bass voice** - low male voice. Range of roughly F below bass clef stave up to E just above middle C

**Baton** - stick used by conductors to keep the beat

**Binary form** - musical structure with 2 distinct sections, which each repeat (AABB)

**Block chord** - chord played by sounding all the notes at once

**Brass band** – Band with brass and percussion sections

**Breath mark (')** – symbol telling singers and brass & woodwind players to take a breath

**Bridge** – section in a piece of music used to link 2 different sections together

**Broken chord** – chord that's broken up and played one note after the other

## C

**Cadence** – 2 chords used to end a musical phrase

**Cantata** – vocal piece, like an oratorio, but using words from books or the Bible

**Chamber Music** – Music for small groups, originally written to be performed in people's houses

**Chamber orchestra** – Orchestra with small string and percussion sections, and 1 or 2 of each wind and brass instrument (no tuba or trombone)

**Chorale** – Hymn for a choir. J.S. Bach wrote lots of these!

**Chord progression** – Pattern of chords which form the harmonic basis of a piece of music

**Chord symbols** – Shorthand way of writing out chords (e.g. C, Cm, Cmaj<sup>7</sup>)

**Chromatic scale** – 13-notes scale containing all the notes within an octave

**Chromatic decoration** – Ornaments which do not belong to the home key

**Circle of fifths** – Diagram which helps you to see how all the keys relate to each other

**Classical** – Musical style from around 1850-1910

**Coda** – Section at the end of a song that is different from the rest of the music and finishes the music off

**Col legno** – An instruction for string players to play the string with the back of bow (using the wooden section) rather than bowing normally

**Compound time** – Time signature where each main beat can be split into 3 (e.g. 6/8)

**Con Sordino** – Play with a mute

**Concerto** – Piece of music in 3 movements for orchestra and soloist

**Concord** – Notes played together which make a nice sound (opposite of discord/dissonance)

**Conductor** – Leader of an orchestra who beats time with a baton

**Contrapuntal** – See 'polyphonic'

**Countermelody** – Extra tune that is played at the same time as the main tune, to add interest

**Crescendo** (  $\langle$  ) – Gradually get louder

## D

**Da capo (D.C.)** - Start again from the beginning

**Da capo al fine** - Go back to the beginning and play all the through till you get to the sign that says *fine*

**Dal segno (D.S.)** – Start again from the sig  $\text{§}$

**Descant** – Higher tune sung or played at the same time as the main tune

**Diatonic decoration** – Ornaments which are in the home key (see also chromatic decoration)

**Diminished interval** – Interval that is a semitone smaller than a minor or perfect interval (see also augmented interval)

**Diminished chord** – Chord that is made up of 3 semitones (a minor 3rd) between each note (often used in horror films)

**Diminuendo** (  $\triangleright$  ) – Get gradually quieter (opposite of crescendo)

**Diminution** – Shorten the notes in a tune to get a new version of it (opposite of augmentation)

**Discord/Dissonance** – Notes played together which make a horrible sound (opposite of concord)

**Dolce** – Play sweetly

**Dominant** – Fifth note in a scale

**Doubling** – When 2 different voices or instruments play exactly te same tune

**Duet** – Piece for 2 performers

## E

**Energico** – Play energetically

**Enharmonic equivalent** – A note with a different name that sounds exactly the same (e.g. A $\sharp$  is the enharmonic equivalent to B $\flat$ )

## F

**Falsetto** – When a male singer sings notes which are higher than their normal range

**Flat ( $\flat$ )** – Symbol that tells you to play the note a semitone lower

**Forte (f)** – Loud

**Fortissimo (ff)** – Very loud

**Front line** – The players who stand at the front in a jazz band and play the tune. Usually sax/trumpet/clarinet

## G

**General pause (G.P.)** – Everyone stop playing for a moment

**Giocoso** – Play in a light-hearted & jokey way

**Grandioso** – Play very grandly

**Ground bass** – A style of composition where the bass line is the main theme and stays the same throughout the piece. The other parts change to add interest to the composition

## H

**Harmonic minor scale** – 8 note minor scale using notes from the minor key except for the 7<sup>th</sup> note, which is sharpened by one semitone. (E.g. C Minor Harmonic uses C, D, E<sup>b</sup>, F, G, A<sup>b</sup>, B natural, C)

**Harmony** –

- i) Two parts of music harmonise when they sound nice together. This is generally because they are using the notes from the chord/scale
- ii) Backing or accompanying part to a tune

**Heterophonic** – A texture where all parts play different versions of the same tune

**Home key (or Tonic Key)** – The key that a piece of music starts and finishes in

**Homophonic** – A texture in which all parts move at the same time. Often a tune accompanied by chords (e.g. a hymn tune)

## I

**Imitation** – A phrase is repeated with little variations. Different instruments/voices often imitate each other

**Imperfect Cadence** – Cadence moving from chord I (or II or IV) to chord V

**Interrupted Cadence** – Cadence moving from chord V to chord VI

**Interval** – The gap between 2 notes

**Introduction** – Opening section of a song

## **Inversion –**

- i) Rearranging the root chord so a different note is at the bottom (e.g. C major chord in 1<sup>st</sup> inversion has an E at the bottom and a C & G above it)
- ii) Varying a tune by turning it upside down

## **J**

**Jazz** – A style of music characterised by lots of syncopation, improvisation and quirky harmonisation

**Jazz band** – Band which plays Jazz music. No rules about number of people or instruments, but usually has saxophones, clarinets, trumpets and other instruments playing the tune in the front line. Instruments such as piano, guitar, bass guitar and drums usually make up the rhythm section

**Jazz orchestra** – Big jazz band with a string sections and 2 or more players for each part

## **K**

**Key** – A set of notes all from the same scale. Most music sticks to one main key, though it may wander off (or modulate) to other keys in the same piece of music

**Keyboard instruments** – Instruments with black and white keys that you press down to get a note (e.g. piano)

**Key signature** – Sharps or flats placed just after the key signature to tell you what key the music is in

## **L**

**Largo** – Broad and slow tempo

**Leading note** – 7<sup>th</sup> note of a major or minor scale. This note leads up to the tonic

**Libretto** – Words of an opera

**Lied** – Song (mainly used in the Romantic Era)

## **M**

**Madrigal** – Song from Renaissance Era with 5-6 singers. Characterised by polyphonic texture and 'fa-la-la' lyrics

**Major key** – Key using notes from the major scale (makes the music sound happy)

**Major interval** – Interval between the 1<sup>st</sup> note and the 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> or 7<sup>th</sup> note of a major scale

**Major scale** – Series of 8 notes with the following intervals between them: tone, tone, semitone, tone, tone, tone, semitone

**Major triad** – Triad with an interval of a major third between the bottom note and the middle note, and an interval of a minor third between the middle and top note (e.g. C, E, G)

**Mediant** – Third note in a scale

**Melodic minor scale** – 8 note minor scale which raises the 6<sup>th</sup> & 7<sup>th</sup> notes by a semitone on the way up and flattens them again on the way down (e.g. C, D, E<sup>b</sup>, F, G, A natural, B natural, C on the way up. C, B<sup>b</sup>, A<sup>b</sup>, G, F, E<sup>b</sup>, D, C on the way down)

**Mezzo forte (mf)** – Fairly loud

**Mezzo piano (mp)** – Fairly quiet

**Mezzo-soprano voice** – Woman's voice starting half way through the alto range and finishing half way through the soprano range

**Middle 8** – Eight bars about 2/3 of the way through the song. Has different chords and/or melody to keep the song interesting

**Minor key** – Key using notes from a minor scale

**Minor interval** – Interval that is one semitone smaller than a major interval

**Minor scale** – Series of 8 notes with the following intervals between them: tone, semitone, tone, tone, semitone, tone, tone (see also melodic minor scale and harmonic minor scale)

**Minor triad** – Triad with an interval of a minor third between the bottom note and the middle note, and an interval of a major third between the middle note and the top note (e.g. C, E<sup>b</sup>, G)

**Minuet** – Third movement of a sonata or symphony. The style developed from a 16<sup>th</sup> Century dance. It is usually quite lively and is sometimes paired with a trio

**Moderato** – Moderate speed

**Modulation** – When the music shifts from the home key to another key

**Molto** – Italian word for very. E.g. molto allegro = very fast

**Monophonic** – A word for describing the texture in music where there is only one line of music – a tune and nothing else

**Motet** – Short polyphonic choir piece performed in Catholic churches


**Mordent** (  ) – An ornament used to decorate the music

**Mute** – Wooden or metal gadget used to dampen the sound of brass and string instruments



## N



**Natural** (  ) - Symbol which tells you not to sharpen or flatten a note

## O

**Octave** – An interval of 8 notes

**Octet** – Piece in 8 parts or a group of 8 performers

**Off beat** – Music which puts an accent on any beat other than the 1<sup>st</sup> beat of the bar

**Opera** – Musical drama


**Oratorio** – Like an opera but with a religious story (and it is not acted out)

**Ornament** – Short notes which are added to the main tune for decoration (e.g. mordent, trill etc)

**Ostinato** – A pattern of notes which repeat over and over again. (See also riff)

## P

**Passing note** – A note which links 2 harmony notes together

**Pause** (  ) - Sign placed over a note, chord or rest to indicate that the normal time value is prolonged

**Pentatonic scale** – 5-note scale which is used a lot in folk music and world music. It uses notes 1, 2, 3, 5 & 6 of an ordinary major scale. A minor pentatonic scale uses notes 1, 3, 4, 5 & 7 of a minor scale

**Perfect interval** – There are 3 perfect intervals: between the 1<sup>st</sup> note and the 4<sup>th</sup> note, between the 1<sup>st</sup> note & the 5<sup>th</sup> note, between the 1<sup>st</sup> note & the 8<sup>th</sup> note of a major scale (i.e. a perfect 4<sup>th</sup>, a perfect 5<sup>th</sup> and a perfect octave)

**Perfect cadence** – Cadence going from chord V to chord I

**Phrase** – A group of bars or notes that are grouped together to make a musical sentence

**Pianissimo (pp)** – Very quiet

**Piano (p)** – Quiet

**Piano trio** – One piano, one violin, one cello

**Pitch** – How high or low a note is

**Più** – Italian word meaning 'more'. E.g. Più forte = more loud

**Pivot chord** – Chord that belongs to 2 keys. It is used to help modulate because it sounds good in both keys

**Plagal cadence** – Cadence going from chord IV to chord I (sounds like an Amen)

**Poco** – Italian word meaning 'a little bit' (e.g. un poco più lento = a little more slowly)

**Polyphonic** – A word for describing the texture in music where there are 2 or more tunes played at the same time and woven together

**Presto** – Very fast tempo

**Primary chords** – Chords I, IV and V of a key (e.g. in C major, the primary chords are C, F and G)

## Q

**Quartet** – Piece in 4 parts or a group of 4 players

**Quintet** – Piece in 5 parts or a groups of 5 players

## R

**Rallentando (rall.)** – Gradually slow down (see also ritenuto)

**Recitative** – Part of an opera where the characters talk over a simple accompaniment by the orchestra. It is used to move the plot forward

**Repeat**  – Play everything between these signs twice

**Rhythm section** – Instruments that keep the rhythm in a jazz band e.g. bass guitar, drums, piano

**Riff** – Pop, rock or jazz version of an ostinato

**Ritenuto (rit.)** – Gradually slow down (see also rallentando)

**Rondo** – A way of structuring music so the main tune (A) is heard between lots of different tunes (A B A C A D .....)

**Root position chord** – Chord with its root note at the bottom (e.g. a C major root position chord would be C, E, G)

**Root note** – The note a chord originates from (e.g. root note of a C major chord is C)

**Rubato** – Being flexible with the tempo - pulling and pushing the tempo to add expression. Used lots in Romantic music

## S

**SATB** – Short for 'soprano, alto, tenor, bass' – the 4 sections of a standard choir

**Scale** – A set pattern of notes all from the same key. The most common scales in Western music are major and minor scales

**Scherzo** – Lively 3<sup>rd</sup> movement in a Symphony or Sonata. It is fast and playful.

**Score** – Conductor's version of orchestral/vocal music with all the parts written in

**Semitone** – Half a tone. E.g. the gap between A and A# or B and B<sup>b</sup>. On a piano keyboard, any two notes that are directly next to each other are a semitone apart

**Senza sordino** – Take off the mute (after con sordino)

**Septet** – Piece in 7 parts or a group with 7 players

**Sequence** – A phrase that is repeated a number of times but is played at a higher/lower pitch each time

**Sextet** – Piece in 6 parts or a group with 6 players

**Sforzando (sf)** – Play very loud, very suddenly on the note that this sign is over

**Simile (sim)** – Do the same thing again

**Sharp (#)** - Symbol that tells you to play the note a semitone higher

**Simple time** – Time signature with 2, 3 or 4 basic beats

**Slur** – Curved line joining notes of a different pitch. Means you should go smoothly from one note to the next

**Sonata** – Piece of music in 3-4 movements for a soloist or duet. First movement is always in sonata form

**Sonata form** – Piece with 2 main themes. These themes are introduced in the first section (exposition), developed in the middle section (development) and repeated in the last section (recapitulation).

**Soprano voice** – High female voice (or voice of a young boy). Range of roughly middle C to C two octaves above middle C

**Staccato** – Play each note slightly short and very separate from the ones on either side

**String orchestra** – Orchestra with violins, violas, cellos and double basses only

**String quartet** – Two violins, a viola and a cello

**String trio** – A violin, a viola and a cello

**Subdominant** – 4<sup>th</sup> note in a major or minor scale (e.g. subdominant note in C major is F)

**Submediant** – 6<sup>th</sup> note in a major or minor scale (e.g. submediant note in C major is A)

**Supertonic** – 2<sup>nd</sup> note in a major or minor scale (e.g. supertonic note in C major is D)

**Suspension** – A note that clashes with the accompanying chord but then resolves so it sounds nice again. Most common suspensions are 4-3 suspensions and 9-8 suspensions

**Symphony** – A long piece of music in 3-4 movements for a full orchestra

**Symphony orchestra** – A large orchestra with all the instruments (except keyboard)

**Syncopated/syncopation** – When the accent is shifted from the stronger beat to the weaker beat. Gives the impression of an irregular beat. Off-beat rhythms.

## T

**Tempo** – Speed

**Tenor voice** – High male voice. Range of C below middle C to the G above middle C

**Tenuto** – Hold the note for as long as possible

**Ternary form** – Piece of music in 3 sections. The first and last section are roughly the same. The middle section has a contrasting theme and is in a different key (usually the dominant key or the relative minor key)

**Theme** – Musical idea – the main tune

**Tie** – Curved line that joins two notes of the same pitch. When they are played they sound like one note because you hold the first note on for the length of both notes

**Time signature** – Numbers at the beginning of a piece that tell you how many beats are in the bar. The top number tells you how many beats are in the bar and the bottom number tells you which kind of beat to count (e.g. crotchet beat, minim beat etc)

**Tone** – Two semitones. The gap in pitch between e.g. A and B

**Tonic** – First note in a major or minor scale

**Treble** – Boy who sings in soprano voice

**Tremolo** – Play/sing with a tremble

**Triad** – 3-note chord which uses the root, the 3<sup>rd</sup> and the 5<sup>th</sup> of a scale

**Trill (tr)** – Ornament which uses two notes played repeatedly very quickly

**Tritone** – Interval of 3 tones (e.g. C and F#)

**Trio** – Piece with 3 parts or a group of 3 players

**Turn** (  ) – Ornament used to decorate the melody

**Tutti** – Everyone plays together

**Twelve-bar blues** – Style of blues music with a 12-bar repeating pattern. One chord per bar, usually following this pattern: chord I, I, I, I, IV, IV, I, I, V, IV, I, I (or V)

**U**

**Unison** – Everyone plays or sings the same note

**V**

**Variation form** – A piece of music with lots of small sections. The first section is the main theme and all the rest are variations of this theme

**Vivace** – Play fast and lively

**W**

**Whole tone scale** – 7-note scale with a tone between each note (e.g. C, D, E, F#, G#, A#, C)

**Wind band** – Band with woodwind, brass and percussion sections

# Music A Level

## Sample Self Assessment Form



### Performance

Sheet Music .....      Recital Length .....

|                                   |            |  |
|-----------------------------------|------------|--|
| Criterion 1 – Ambition of Project | /5         |  |
| Criterion 2 – Technical Control   | /15        |  |
| Criterion 3 – Expressive Control  | /15        |  |
| Criterion 4 – Performance Quality | /15        |  |
| <b>TOTAL:</b>                     | <b>/50</b> |  |

Learning Check-point:

- I have a good understanding of this topic and know how I will be able to improve the standard of my performance for the next recital.
  
- I have a growing understanding of this topic and I have indicated the things I need to improve.
  
- I am finding this area difficult and need to get extra help.

Areas for focus: .....

.....

.....

.....

# Lesson Schedule & Assessment Deadlines (Sample from previous year)

|                           | LKB E008/ E007 | GSH E007/ RW'S E008   | RWS / LKB E007   | GSH E007   | LKB / GSH E007  | Deadlines   | Events   |
|---------------------------|----------------|---|--|--|---|---|--|
| Week                      | W/D            | Monday, Period 3A + 2B  | Tuesday, Period 1A + 4B  | Wednesday, Period 3A + 2B                                      | Thursday, Period 4A + 1B  | Friday, Period 2A + 5B  |  |
| AUTUMN 1                  | A              | 3.3.18  | PD DAY   | Yr 7 & 12 ONLY   | Course Overview, calendar, link + Strand A Memory Share (studied last year) | AOS 4 Musical Theatre Memory Share (studied last year)                            |  |
|                           | B              | 10.3.18   | Strand B: Mozart Memory Share (studied last year)                  | Comp 1 Improvements & Score                                    | AOS 4 Musical Theatre Continuation  | Advanced Theory Part 1  |  |
|                           | A              | 17.3.18   | Strad B: Mozart Continuation                                       | Comp 1 Improvements & Score                                    | Yr 11 C/WK COVER Comp 1   | Score Writing - Remainder (DETAIL & consistency)                                  | AOS 4 Musical Theatre Continuation                                   |
|                           | B              | 24.3.18   | Strad B: Mozart Continuation                                       | Yr 11 C/WK COVER Comp 1  | Solo Run-Through & Timings  | Comp 1 Improvements & Score   | Advanced Theory Part 2   |
|                           | A              | 11.10.18  | CLOSED   | Programme Note 1   | FINISH AOS 4 Musical Theatre Continuation                                   | Orchestral Era  | AOS 4 Musical Theatre Continuation                                   |
| B                         | 8.10.18        | Strad B: Mozart Continuation                                  | Recital 1: MOOSE   | FINISH AOS 4 Musical Theatre Continuation                      | Orchestral Era  | PSHE DAY  | RECITAL 1  |
| A                         | 15.10.18       | FINISH Strad B: Mozart Continuation                           | TOUR CONCERT REHEARSAL   | FINISH Comp 1a Peer Assess                                     | *TOUR COVER   | *TOUR COVER   | Comp 1 Submission  |
| <b>HALF TERM</b>          |                |   |  |  |   |   |  |
| AUTUMN 2                  | B              | 23.10.18  | PD DAY   | Comp 2 Brief + PLAN (4 MINUTE MINIMUM) (released on 15th Sept) | AOS 7 Art Music: Shostakovich Intro & 'Symph No.5, mvt. 1'                  | Peer Assess Recital 1   | Comp 1 Feedback  |
|                           | A              | 5.11.18   | *Yr 7 CONCERT COVER AOS 7: Shost 'Symph No.5' Part 2               | *Yr 7 CONCERT COVER Comp 2                                     | Comp 2  | Section B Intro (AOS 1 only)  | AOS 7 Art Music: Shostakovich 'Piano Conc. No.2, mvt. 2'             |
|                           | B              | 12.11.18  | *Yr 11 C/WK COVER AOS 7: Shost 'Piano Concerto' Part 2             | *Yr 11 C/WK COVER Comp 2                                       | *Yr 11 C/WK COVER Comp 2  | AOS 7 Art Music: Steve Reich Intro & 'Different Trains'                           | Dictation & Section A Unfamiliar Practices (AOS 1)                   |
|                           | A              | 19.11.18  | AOS 7 Art Music: Shostakovich 'String Quartet No.8, mvt. 1'        | Dictation + Section A (Unfamiliar AOS 4) & B Practice          | Solo Run-Through & Timings: "RECITAL EVE"                                   | AOS 7 Art Music: Steve Reich 'Different Trains' Part 2 + 'Music for 18 musicians' | Musical Development Seminar  |
|                           | B              | 26.11.18  | AOS 7 Art Music: Shostakovich 'String Quartet No.8, mvt. 1' Part 2 | Comp 2   | AOS 7 Art Music: Shostakovich 'Jazz Suite No.2, Waltz'                      | AOS 7 Art Music: Steve Reich 'Music for 18' Part 2 + 'Tchillim'                   | Section C Essay Intro (AOS 4 & 7)                                    |
| A                         | 3.12.18        | AOS 7 Art Music: Shostakovich 'Jazz Suite No.2, Waltz' Part 2 | CHRISTMAS CONCERT DRESS REHEARSAL?                                 | Comp 2   | Dictation + Section A (Unfamiliar AOS 7) & B Practice                       | AOS 7 Art Music: Steve Reich 'Tchillim' Part 2                                    |  |
| B                         | 10.12.18       | Mock Fortnight  | Mock Fortnight   | Mock Fortnight   | Mock Fortnight  | Mock Fortnight  | Mock Exam  |
| A                         | 17.12.18       | Mock Fortnight  | Mock Fortnight   | Mock Fortnight   | Mock Fortnight  | Mock Fortnight  | Mock Exam  |
| <b>CHRISTMAS HOLIDAYS</b> |                |   |  |  |   |   |  |
| SPRING 1                  | B              | 7.1.19  | AOS 7 Shostakovich Section C Essay                                 | Harmonic Development Seminar                                   | AOS 7 Art Music: Messiaen Intro & 'L'Ascension'                             | Comp 1 Check Point/ Grade Update  | Go through answers of Mock   |
|                           | A              | 14.1.19   | AOS 7 Art Music: Messiaen & 'L'Ascension' Part 2                   | Dictation & Section A Unfamiliar Practices (AOS 7)             | Comp 2  | Comp 2 Feedback   | AOS 7 Art Music: Messiaen 'Quartet for the end of time'              |
|                           | B              | 21.1.19   | AOS 7 Art Music: Messiaen 'Quartet for the end of time' Part 2     | *Yr 11 C/WK COVER Comp 2                                       | PD DAY  | AOS 7 Reich Section C Essay   | Renaissance Era Features & Developments                              |
|                           | A              | 28.1.19   | AOS 7 Art Music: Messiaen 'Turangalila Symphony'                   | Dictation + Section A (Unfamiliar AOS 1) & B Practice          | Solo Run-Through & Timings  | Listening Exam Elements: Keyboard Recop   | AOS 7 Art Music: Messiaen 'Turangalila Symphony' Part 2              |
|                           | B              | 4.2.19  | AOS 7 Art Music: Messiaen 'La Jeunesse'                            | Recital 3  | AOS 7 Art Music: Messiaen 'La Jeunesse' Part 2                              | Programme Note 2  | Renaissance Era Features & Developments                              |
| A                         | 11.2.19        | AOS 7 Messiaen Section C Essay                                | Peer Assess Recital  | Dictation + Section A (Unfamiliar AOS 4 & 7) Practice          | Dictation + Section B Practice  | Comp 2 INTERIM 2 & Peer Assess  | Comp 2 INTERIM 2 Submission  |
| <b>HALF TERM</b>          |                |   |  |  |   |   |  |
| SPRING 2                  | B              | 25.2.19   | AOS 4 Sondheim Section C Essay                                     | Comp 2   | Section B Practice  | Renaissance & Baroque Composer Listening Logs                                     | Classical Era Features & Developments                                |
|                           | A              | 4.3.19  | *Yr 11 C/WK COVER Comp 2   | *Yr 11 C/WK COVER Comp 2                                       | *Yr 11 C/WK COVER Comp 2  | Listening Exam Elements: Keywords Recop   | AOS 7 Art Music: Miscellanea General (+4 suggested listening pieces) |
|                           | B              | 11.3.19   | *FINAL RECITAL EVE: Section Rehearsal                              | Recital 5 (RETAKES ONLY)                                       | Dictation   | Comp 2  | Renaissance Era Features & Developments                              |
|                           | A              | 18.3.19   | AOS 4 Rodgers Section C Essay                                      | Comp 2   | Section C Essay Practice  | Classical & Romantic Composer Listening Logs                                      | Schoolmill General Practices   |
|                           | B              | 25.3.19   | AOS 4 Schoenberg Section C Essay                                   | PSHE DAY   | Section C Essay Practice  | Comp 2  | Twentieth Century Features & Developments                            |
| A                         | 1.4.19         | Comp 2  | EASTER CABARET DRESS REHEARSAL?                                    | Comp 2   | Twentieth Century Composer Listening Logs                                   | FINISH Comp 2   | Comp 2 Submission  |
| <b>EASTER HOLIDAYS</b>    |                |   |  |  |   |   |  |
| SUMMER 1                  | B              | 22.4.19   | BANK HOLIDAY   | Comp 1 Improvements  | Section A Unfamiliar Practice   | Comp 1 Improvements   | Comp 1 Improvements & Programme Note Update                          |
|                           | A              | 29.4.19   | Section B Practice   | Comp 2 Improvements  | Comp 2 Improvements   | Comp 2 Improvements   | Comp 2 Improvements & Programme Note Update                          |
|                           | B              | 6.5.19  | BANK HOLIDAY   | Score Improvements   | Score Improvements  | Score Improvements  | FINAL C/WK SUBMISSION & DEC SIGNING                                  |
|                           | A              | 13.5.19   | Strand A Revision: Purcell & Vivaldi                               | Strand A Revision: Mozart & Strad B Revision: Mozart           | Strand B Revision: Mozart & Strad C Revision: Chopin                        | Strand C Revision: Brahms & Grieg   | Section C Essay Practice   |
|                           | B              | 20.5.19   | AOS 4 Revision & Essay: Musical Theatre                            | AOS 4 Revision & Essay: Art Music since 1910                   | MOCK EXAM   | MOCK EXAM   | Mock Feedback  |
| <b>HALF TERM</b>          |                |   |  |  |   |   |  |
| SUMMER 2                  | A              | 3.6.19  | Strand A Final Quiz  | Strand B Final Quiz  | Strand C Final Quiz   | AOS 4 Final Quiz  | AOS 7 Final Quiz   |
|                           | B              | 10.6.19   | Section A Unfamiliar Final Practice                                | Section B Final Practice                                       | Section C Essay Final Practice  | Exam Technique reminders  | ACTUAL EXAM - am   |
|                           | A              | 17.6.19   |  |  |   |   | FINAL Exam   |
|                           | B              | 24.6.19   |  |  |   |   |  |
|                           | A              | 1.7.19  |  |  |   |   |  |
| <b>SUMMER HOLIDAYS</b>    |                |   |  |  |   |   |  |
| B                         | 8.7.19         |   |  |  |   |   | Summer Concert   |
| A                         | 15.7.19        |   |  |  |   |   |  |
| B                         | 22.7.19        |   |  |  |   |   |  |

## Equipment List

|   |  |
|---|--|
| A4 folder                               |  |
| Dividers                                |  |
| Set Works scores                        |  |
| Sheet Music for <u>ALL</u> performances |  |
| Music Dictionary                        |  |
| Own instrument                          |  |
| Manuscript Paper                        |  |



# Extra-Curricular Commitment Contract

I understand that as a senior member of the Music Department, I am expected to represent Music@LPGS by participating in at least one school based extra-curricular group. In addition, I will be given the role of **leading** any new or existing group.

This group will be of my own choice but the selection may be guided by the music department teachers.

I indicate my preference below and will strive to attend every rehearsal unless unavoidable absence has been communicated to the director of the group affected **in advance** where possible (\*list from previous year):

- |                      |                          |
|----------------------|--------------------------|
| Jazz Band            | <input type="checkbox"/> |
| Chamber Choir        | <input type="checkbox"/> |
| Concert Band (Yr.8+) | <input type="checkbox"/> |
| Chamber Orchestra    | <input type="checkbox"/> |
| Flute Group          | <input type="checkbox"/> |
| Booms & Belles       | <input type="checkbox"/> |
| Saxophone Group      | <input type="checkbox"/> |
| Ivory Lounge         | <input type="checkbox"/> |
| Steel Band           | <input type="checkbox"/> |

Signed:..... Date: .....

Head of Music: ..... Date: .....