



Year 12 Music Handbook

The course will enable you to:

- Build a final **performance programme on one or more instruments/ voice**, which will be *minimum grade 5* standard and **5-6 minutes** total playing time.
- Strengthen your performance skills focussing on technique, musicianship, 'presence' and solo repertoire.
- **Compose more ambitious orchestrations** using Sibelius 6 software based on a choice of composition topics published by the exam board Edexcel. You submit 1 composition approximately 3 minutes in length with a fully notated score, Sibelius recording and accompanying analytical essay (sleeve note).
- Further develop your **knowledge of theory and compositional techniques**, such as writing 4-part harmony, chords, keys and cadences.
- Expand your ability to **listen discriminately and analyse 10 set work scores across classical and popular genres**. You will write about these in short response and extended essays that are factual and well structured, with musical references and extensive use of music vocabulary.

Course structure:

Unit 1 - 30%	Unit 3 - 40%
<p style="text-align: center;">Content summary:</p> <p>This unit gives students the opportunities to perform as soloists and/or as part of an ensemble. Teachers and students can choose music in any style. Any instrument(s) and/or voice(s) are acceptable as part of a five-six minute assessed performance. Notated and/or improvised performances may be submitted.</p>	<p style="text-align: center;">Content summary:</p> <p>This unit focuses on listening to familiar music and understanding how it works. Set works from the anthology provide the focus for the first two sections, through listening and studying scores. It is recommended that students familiarise themselves with each work as a whole, before learning how to identify important musical features and social and historical context. In the third section, students use a score to identify harmonic and tonal features and then apply this knowledge in the completion of a short and simple passage for SATB.</p>
Unit 2 - 30%	
<p style="text-align: center;">Content summary:</p> <p>This unit encourages students to develop their composition skills leading to the creation of a three-minute piece in response to a chosen brief. Students also write a CD sleeve note to describe aspects of their final composition and explain how other pieces of music have influenced it.</p>	

Teaching and assessment schedule 2015-2016

	Unit 1	Teaching and Formal Assessment	Unit 2	Teaching and Formal Assessment
Year 12	Solo Performance 6 minutes 30%	Sept 2016 November 2015 January 2016 February 2016 FINAL EXAM MARCH 2016	1 Composition Approx. 3 mins Score & Essay 30%	December 2015 February 2016 Final Submission APRIL 2016

How you will be assessed:

Unit 1	Unit 2	Unit 3
<p>Assessment:</p> <p>The music performed is chosen and assessed by the music department after discussion with the student and their instrumental/ vocal teacher.</p> <p>It is moderated by Edexcel.</p>	<p>Assessment:</p> <p>In September Edexcel publish on its website four composition briefs from which students will select one as the basis for a three-minute composition. In Section B students will answer three questions to provide information that could be used for a CD sleeve note to accompany their composition. Both sections of the examination must be completed under controlled conditions. The composition and CD sleeve note will be externally assessed.</p>	<p>Assessment:</p> <p>Assessment is through a 2-hour examination paper set and marked by Edexcel. There are three sections: Section A: Listening; Section B: Investigating musical styles, and Section C: Understanding Chords and lines.</p> <p>Section A requires students to listen to extracts of music: and one CD per examination centre will be provided by Edexcel. A skeleton score is provided for Section A.</p> <p>In Section C, students may use a keyboard with headphones.</p> <p>Students are given five minutes' reading time at the start of the examination. Students will not have access to copy of the anthology during the examination or to any musical software for Section C.</p>

Expectations and Advice

- Arrive to lessons on time and be ready to start learning (pen, pencil, paper, manuscript, anthology)
- If you are going to miss a lesson please let us know via email or text
- Try not to arrange medical appointments during lessons
- Complete all homework set and hand in on time to the relevant teacher
- Keep an organised folder of all your lessons notes/ hand outs with labelled dividers
- Read through your class notes on a regular basis
- Store your composition on a memory stick and make an additional copy/ email it to yourself
- Practise your instrument/ voice daily and maintain instrumental/vocal lessons weekly.
- Listen regularly to the set works
- Listen to any classical music and practise identifying period of history, composer, genre
- Try to take an active part in lessons, asking/ answering questions when you can
- Let your teacher know as soon as possible if you are struggling in any way – we are here to help you

Reading

Set work scores:

10 x AS set works for 2015-16	
4 Instrumental set works	6 Vocal set works
<ul style="list-style-type: none">• Tippett — Concerto for Double String Orchestra: movement I• Webern — Quartet Op. 22: movement I• Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV• J. S. Bach — Partita No. 4 in D, BWV 828: Sarabande and Gigue	<ul style="list-style-type: none">• Berio — Sequenza III for female voice• Bruckner — Locus Iste• Dowland — Flow my tears• Gershwin — 'Summertime' from Porgy and Bess• Desmond Dekker and the Aces — You can get it if you really want• Oasis — Don't look back in anger

Useful text books/ websites for additional support:

- Howard Goodall: Big Bangs – The story of five discoveries that changed musical history, pub. Vintage Books
- Steven Colt: R. Crumb's Heroes of Blues, Jazz and Country, pub. Harry N. Abrams
- Butterworth: Harmony in Practice (ABRSM)
- A Students Guide to Harmony & Counterpoint, Hugh Benham, pub. Rhinegold
- www.musictheory.net (cadences, key signatures, diatonic chord progressions, inversions)

Resources and equipment you will need for the set work/ written paper
<ul style="list-style-type: none">• A large ring-binder or lever-arch file• 12 file dividers• Highlighters for score annotation• Printed scores downloaded from Dropbox• Memory stick

Unit 1 – Performance 30%

This is entirely performance-related without any written work. The examiner will scrutinise the photocopy of music you provide and compare your recording with it. Accuracy of notation (pitch and rhythm) is paramount. Furthermore, any dynamic, phrasing, articulation, and tempo markings must be adhered to meticulously. You can perform any number of pieces, as long as the total playing time is approximately 6 minutes. The pieces must be recorded together in one session in our recording studio with a teacher present.

TOP TIPS:

- You need to decide on final repertoire by November 2015
- Your instrumental/ vocal teacher should help support your preparations (you will pass on a letter to your instrumental/ vocal teacher from the music department with the mark scheme/ expectations and deadlines)
- Daily practise is essential to strengthen your technique, musicianship and stamina
- Weekly instrumental/ vocal lessons are compulsory (50% subsidy with school lessons)
- Attend weekly at least one extracurricular music group in school to develop your leadership, ensemble and listening skills, broaden your repertoire and build your experience.
- Participate in the majority of school concerts in an academic year for experience and leadership.

Unit 2 – Composition & Sleeve Notes 30%

You choose a topic to base your composition on from a choice of 4 set by the exam board in September. The composition could be vocal or instrumental and will be the result of considerable listening research you have carried out to create a piece that demonstrates theoretical knowledge and emotional impact through the manipulation of the Musical Elements (texture, pitch, rhythm, harmony, structure). As the examiners expect a detailed, fully notated score, we use Sibelius software package and not Logic Pro. The composition will last approximately 3 minutes although some previous submissions have been 3.30 minutes, which is acceptable.

The sleeve note is where you analyse your own composition, making references to your own work (section/ bar numbers) and include references to other work (including the set works) to make 20 valid points.

TOP TIPS:

- Structure and contrast is hugely important; having clear sections and contrast of motifs, mood, texture, key
- Significant and sustained research is essential, where you keep records of what music you have listened to and how it could influence your own composition. For example, use of a rhythmic motif, or a compositional technique such as circle of 5ths
- Store you composition on a memory stick and one other place (email attachment/ hand in folder)
- Time management; this is the most demanding aspect of the course on your time beyond lessons and will require sustained commitment to work at a computer independently

Unit 3 – Written paper 40%

This unit consists of studying each of the ten set works. We will start the year looking at the periods of history, building on what you have already learned through studying GCSE Music, before moving on to study the set works in turn.

Each set work usually takes up to four one-hour lessons, which will consist of:

- learning about the context/background of the work and its composer
- listening to the work and sometimes similar works
- performing the work, or part of the work, as a group
- identifying features of the work through listening
- analysing the work through discussion, whilst annotating the score
- an extended piece of writing set as homework or classwork
- comparing the way the elements (eg. rhythm, harmony) are treated/used in the different works

The instrumental works will be studied in more depth as these are the works for which you will be required to complete the extended written tasks. You must ensure that you use musical vocabulary in your writing. Marking will take into account spelling, punctuation and grammar.

TOP TIPS:

- **LISTENING** First and foremost, familiarise yourself with all of the set works by listening. Download the MP3s of the pieces by following the Dropbox link that you will be provided with at the beginning of term, and/or create a Spotify playlist (ensuring that you have the correct recordings of the work).
- **SCORES** You will be provided with scanned copies of the works in a Dropbox folder, and it is your responsibility to print out each score in advance of the lesson in which the work will be studied.

- **ORGANISATION** You will keep all of your marked essays, analysis sheets, hand-outs and scores in a large ring-binder or lever-arch file. You will be able to keep this in school unless it is required for revision.
- **PERIODS OF HISTORY** You will need to be able to identify features of each period of history from Renaissance to modern music. Don't forget that this will involve wider listening as well as learning facts.
- **MUSICAL ELEMENTS** It is crucial that you have confident understanding of the following musical element: tonality; harmony; melody; rhythm, tempo and metre; structure; texture; forces; word-setting (for vocal works)
- **MUSICAL VOCABULARY** You will be given vocabulary sheets in advance of each set work. You will use this to define unfamiliar terms and to ensure that you are able to recognise the features as they come up in the work.
- **EDITING YOUR WORK** You will be asked to edit your written work based on feedback given and corrections to be made. This is to ensure that, by the time you come to revise, you have examples of work that has achieved full marks

Personalised Checklist

Unit 1 – Performing 30%

Solo performance			
Stamp your own personal musical authority on a performance. Deliver an engaging and convincing performance, musically, technically and stylistically; complete control of technique, style and interpretation.			
Performance skills:	Confident	Developing	With Difficulty
I know how to access information on a musical score so that I can interpret it fully (Italian terms, techniques, phrasing etc.)			
I understand the importance of posture and self-presentation, and can demonstrate this consistently in performance			
I understand and can demonstrate the stylistic expectations and features of the music I have chosen to perform			
I have listened to other works by the composers of my performance programme			
I am able to practise using different techniques to access technical challenges in the score			
I know how to manage my time and practise my pieces in a structured way using a weekly practise schedule			
I know how to prepare myself in advance of performing to an audience or for a recording			
I am able to perform my pieces completely accurate to the score			
I am able to perform my pieces fluently and securely with expression and style			
I am able to perform my pieces with an accompanist so that all musical decisions are agreed and practised together			

Unit 2 Composition 30%

Composing skills:	Confident	Developing	With Difficulty
I know how to write for instrument(s) and/or voices: sensitive and idiomatic handling of appropriate timbres for the chosen forces			
I know how to create identifiable forms and structures in a composition with conventional section lengths			
I am able to exploit the writing for the instruments/ voices I use in my composition showing awareness of their range, expressive and technical capabilities			
I know what different textures are and how they should sound			
I am able to create contrasting textures in my composition			
I understand the principles of rhythmic development and how to develop rhythmic motifs and patterns across different time signatures			
I understand the principles of melodic and motivic development			

showing techniques of imitation, augmentation			
I understand the principles of harmonic construction using recognisable chord progressions and cadences			
I am able to use Sibelius 6 software navigating shortcuts and accessing tools			
Sleeve Note:			
I understand how to listen to other pieces of music and write down features that I could use in my own composition			
I am able to refer to specific music vocabulary when I write about my own composition			
I can write in a succinct, factual style			
I understand how to structure my essay Q3			
I have maintained a comprehensive record of works I listen to and notable musical features			

Unit 3 – Listening and understanding 40%

PERIODS OF HISTORY AND MUSICAL ELEMENTS	Confident	Developing	With Difficulty
I can identify and understand the musical features of each of the periods of history from Renaissance to 20 th Century/modern music			
I can identify the elements of music and sort features of a piece of music into these categories			
INSTRUMENTAL SET WORKS			
Tippett — Concerto for Double String Orchestra: movement I			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Webern — Quartet Op. 22: movement I			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Haydn — String Quartet in E flat, Op. 33 No. 2, 'The Joke': movement IV			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the			

work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
J. S. Bach — Partita No. 4 in D, BWV 828: Sarabande and Gigue			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
COMPARING ELEMENTS OF THE INSTRUMENTAL WORKS			
I can confidently compare the use of elements across each of the instrumental works			
VOCAL SET WORKS			
Berio — Sequenza III for female voice			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Bruckner — Locus Iste			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Dowland — Flow my tears			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			

I can enter into a group discussion of the work using appropriate musical vocabulary			
Gershwin — ‘Summertime’ from Porgy and Bess			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Desmond Dekker and the Aces — You can get it if you really want			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			
Oasis — Don’t look back in anger			
I can put the work into context, identifying its STYLE (eg. Romantic) and its GENRE (eg. string quartet)			
I can describe in my own words the treatment of the musical elements in the set work using locations in the score			
I can identify examples of features of the style (eg. Classical) in the work using locations in the score			
I can identify and describe features of the work through listening			
I can enter into a group discussion of the work using appropriate musical vocabulary			