



Studying A Level Music at King Edward VI Lichfield

Department and transition work information

Welcome to Music

We are delighted that you have chosen to study A-Level Music at King Edward VI Lichfield and we look forward to your arrival in September. This booklet will give you more information about the department and bridging work to ensure that any knowledge gaps are filled before we start in September. More details are included in this document but if you have any questions you would like to discuss, please do get in touch via our contact information.

Department Overview

Here at King Edward VI School, we offer the opportunity to join a well-resourced, supportive and enthusiastic music department. We are committed to supporting our students with the best possible music education, whilst providing a wide range of high quality musical experiences both inside and outside of the classroom.

A Level Music is delivered at King Edward VI in our purpose-built music facilities featuring three classrooms (one of which is a Music Production Lab with all computers running Cubase Pro 10.5 and Sibelius), a recording studio and six rehearsal spaces. We have a wide range of resources to support students of all musical disciplines, whether that be contemporary or classical. This includes full access to all band instruments and equipment, and continued investment ensures students are afforded a wide range of opportunities. The Department is an extremely lively place at social times, with student bands and musicians booking practice rooms to develop their own music making. You will be a part of the extensive ensemble programme delivered by both teachers and peripatetic staff. This includes three Choirs, Jazz Band, Orchestra, Uptown Folk, Flute Ensemble, Guitar Ensemble, Percussion Ensemble, Keyboard Ensemble, Brass Ensemble, Fuse and Music Tech club. These ensembles and the opportunity for solo performances feature in a wide range of concerts and occasions throughout the year, including the Dedication Service, Carol Service, Christmas Fayre, Spring Concert and the Summer Festival. To support you in your studies and musical progression, instrumental lessons on your first instrument provided free of charge at A Level.

The Department has seen many students go on to study at a range of prestigious Universities and Conservatoires, whether that be continuing to study music or pursuing another chosen career path. We are proud to provide a well-rounded A Level course that can assist you in your chosen progression.

We look forward to welcoming you to the Department and supporting you in your musical journey. If you have any questions, please do get in touch and we will be happy to help.



Summer Festival // Music Block



Production Suite // Cubase 10.5 and Sibelius



Studio + Live Room



Production Suite // Cubase 10.5 and Sibelius



Mr S Willey
Head of Music



Miss S Winch
Teacher of Music



Mr A Goodhead
Teacher of Music

Contact

Mr S Willey

Head of Music

swilley@kingedwardvi-lichfield.staffs.sch.uk

Bridging Work Introduction

This booklet contains a mixture of tasks designed for you to work through, at your own pace, which provide an introduction to the skills required for this new phase of study at A Level.

In the department, we use a range of digital platforms but the main one for the tasks below is Focus on Sound. If you are coming to us from a different school, please email

swilley@kingedwardvi-lichfield.staffs.sch.uk to obtain a

username and login. Although we are excited to welcome you

to the department, do not worry if you eventually opt to go to a different school – we will just delete your account in September. You will need to use our dedicated school address, which is <http://kevil.musicfirst.co.uk>



Do repeat exercises where you feel you need extra practice or improvement, and take the opportunity to modify exercises to your needs. Push yourself or explore other lessons if you feel you need more of a challenge, revisit content or simplify the parameters if you feel you need to before building it back up gradually. This kind of self-awareness and reflective, independent learning will serve you well in your studies at A Level and will help you to succeed.

The Extended Writing Task may be submitted once you have completed it via email to swinch@kingedwardvi-lichfield.staffs.sch.uk, or you can bring it with you to your first class. This will provide insight into your writing and appraising styles, and will be used for discussion in class, so please ensure you complete this work to the best of your ability.

We are happy to provide further explanations or help at any point so please do get in touch via either of the email addresses above if you have any questions.

Bridging Work Checklist

p	Description	When/What's needed
	Task 1: Performance Piece	September, ready for class performance with printed sheet music
	Task 1: Bring GCSE/General Composition work	First lesson in September. Bring compositions on a USB stick or upload in advance via this link: https://bit.ly/3fFVRx5
	Task 2: Extended Writing Task	First lesson in September. Bring extended writing task printed or upload in advance via this link: https://bit.ly/3fFVRx5 .
	Task 3 and 4: Core Knowledge and Vocabulary	Bring completed Vocabulary grid for checking in the first lesson. As you work on Focus on Sound, your results are automatically submitted as they are completed.

If you have any questions or comments, please email Mr Willey (Head of Music) swilley@kingedwardvi-lichfield.staffs.sch.uk or Miss Winch swinch@kingedwardvi-lichfield.staffs.sch.uk.

We look forward to welcoming you to the Department!

Task 1: Performance and Composition Work

Performance

You will need to prepare a piece of your choice on your chosen instrument(s) ready for a performance to the class during the first two weeks.

The piece can be something you performed for your GCSE coursework, or something new on which you are currently working, but should reflect your skill on your instrument(s).

Make sure you **bring the music for your chosen piece** with you to your lessons, even if you intend to perform without music. We know that coming to a new school can introduce concerns about our expectations. Please rest assured that the teachers at King Edward VI take interest in a broad range of music, no matter what style it is.

Please be aware that the standard level of difficulty for performance by the end of the two years is Grade 7. If you are concerned about this, for any reason, please contact us at the email addresses listed in the front of this booklet.

Composition

In September, you will need to bring a copy of any composition work you have from your GCSE coursework.

We are aware of the current Covid-19 situation and how this has impacted your time and finalising of coursework, so do not panic if your compositions were unfinished, we are interested in hearing the ideas you were able to create and to get a sense for your compositional style.

Please bring any composition files you have, or which you are able to obtain from your secondary school, **as MP3s, or on a CD/USB.**

Task 2: Extended Writing Task

Introduction

The aim of this piece of work is for your teacher to be able to see your writing style and assess your ability to communicate your ideas about the music as well as your musical knowledge. In your written examination, you will need to write two essays, so this is a skill on which we will be focussing and developing throughout your study.

Type your response and write it in full prose. Do not copy and paste from the internet. Ensure you have read through and checked your response to ensure it makes good sense, flows coherently and uses correct spelling and grammar.

Be prepared to discuss your pieces and your opinions with the class in September.

Extended Writing Task

Pick a piece of music from any genre/style (be sure to write the title, artist/composer and year).

At the top of your submission, please paste a link to the version of the piece or give exact details of the version about which you are writing.

Write about the piece you have chosen discussing the following points, in any order.

- Give some context to the piece and artist/composer.
 - When was it written and why? (was it for a particular occasion, or as a response to something?)
 - Where does it fall in the composer/artist's musical career – is it very early, is it towards the end of their life/career?
 - Does it belong to an album, suite or larger work?
- To which style/genre does this piece belong and how can you tell? Does it have any key features which are typical of this style? Is there anything which is unconventional to the style?
- Is this piece about anything specific or designed to convey a certain image? How does it do this and how well do you think it does this?
- What instrumentation/technology does it use and is this typical for the time/style?
- Does the music follow a certain type of structure? Are there any key structural features you can pick out? (e.g. verse, introduction, repeated sections, exposition, coda etc.)
- What is it that you like about the music and why?
- Is there anything you do not like about this music and why?
- How does this music compare to either other works of the time/genre or to other works by that artist/composer?

TASK 3: Core Knowledge and Definitions

Log on to your 'Focus on Sound' account: <https://kevil.musicfirst.co.uk/app/>
Once logged in, click on the links for each lesson/definition listed below.

Musical Knowledge

If you feel confident that you already know and understand the topic (e.g. note values), skip the lesson and complete the test/quiz at the end of the link to check your knowledge, then tick it off.

Reattempt any questions in the quiz that you get wrong and tick off each exercise as you progress through your learning.

Keys, Chords and Cadences 1 (Major Keys, Minor Keys and Relatives)	Ⓟ	Keys, Chords and Cadences 2 (Learning about Chords and Cadences and Intervals)	Ⓟ	Musical Eras and Intro to Pop Music	Ⓟ
Major Keys: C G D A E		Chords and Inversions		Overview of Eras	
Major Keys: F Bb Eb Ab		Chords in a Key		The Baroque Era	
Relative Majors & Minors		What is the Tonic Chord?		The Classical Era	
		What is the Dominant Chord?			
Minor Keys: A E F# C#		Cadences		The Romantic Era	
Minor Keys: A D G C F		Intervals 1		Musical Eras Quiz	
		Intervals 2		Popular Song Structures	
Key Signatures Revision		Advanced Intervals		Pop Vocal Techniques	

Useful Musical Devices

Work your way through the definitions/information for each of these devices.

You may want to try making revision cards of the key term on one side and the explanation/definition on the other, or making notes as you go through these links, then trying to come up with a succinct, one-line definition for each term that makes sense to you.

Useful Musical Devices	Ⓟ	Useful Musical Devices	Ⓟ	Useful Musical Devices	Ⓟ
Motif		Ascending Sequence		Basic Textures (please be aware, melody and accompaniment is also homophony)	
Ostinato		Descending Sequence			
Repetition		Conjunct/ Stepwise Motion		Textural Devices 1	
Imitation		Disjunct/Leaping Motion		Textural Devices 2	
Canon		Arpeggiated		Alberti Bass	
Scalic		Triadic		Drone / Pedal	

Task 4: Core Musical Vocabulary

Use the form below to watch the following videos from the LSO on YouTube. Make notes on each of the videos and the musical examples used.

Video Subject/Link	Notes from Video	Musical Examples
SCALES & MODES		
CADENCES		
HARMONY		
STRUCTURE		
TEXTURE		
STRUCTURE 2		
MORE KEY TERMS	SEQUENCE CROSS-RHYTHMS DISSONANCE SYNCOPIATION	



Additional Information & Useful Sites

Your Course and Set Works

You will be following the [Edexcel specification](#) (we changed from AQA to start in September 2020). We will begin exploring the set works fully and in detail in September, when you will be issued with scores. If you would like a head-start with your listening, the table of your set works is below and you can access the audio via [this link](#).

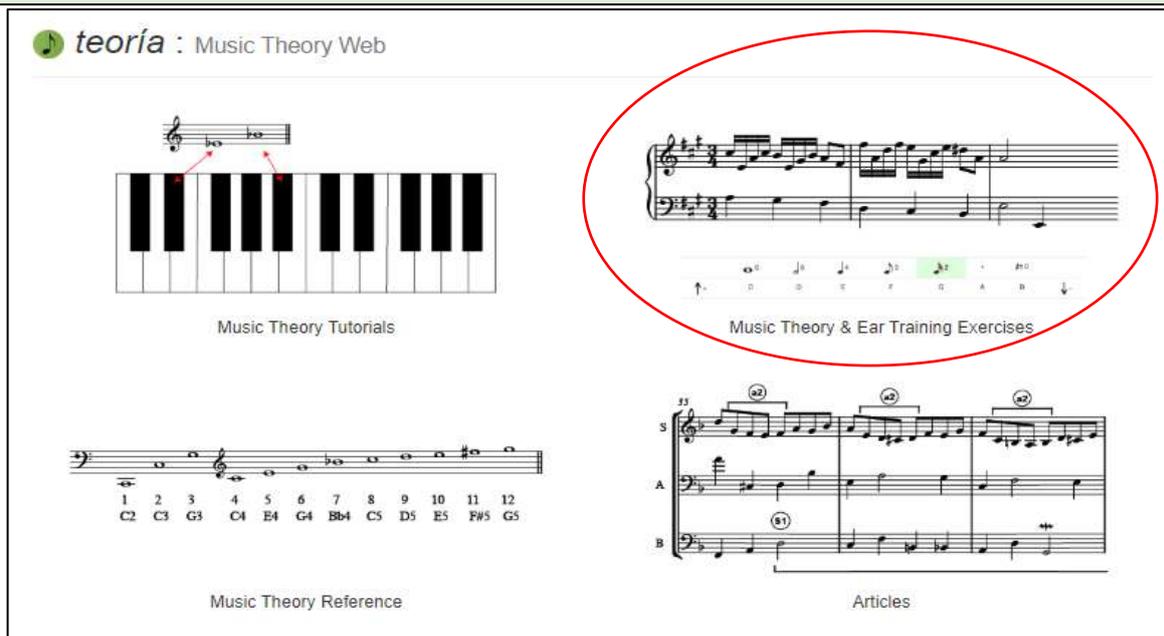
Area of Study	Set Works
AoS1: Vocal Music	<ul style="list-style-type: none"> <input type="checkbox"/> J. S. Bach <i>Cantata, Ein feste Burg ist unser Gott, BWV80</i> (Mvt. 1, 2, 8) <input type="checkbox"/> Mozart, <i>The Magic Flute</i>, Act 1 No. 4 & Act 1 No. 5 <input type="checkbox"/> Vaughan Williams, <i>On Wenlock Edge</i>, No. 1, 3 & 5
AoS2: Instrumental Music	<ul style="list-style-type: none"> <input type="checkbox"/> Vivaldi, <i>Concerto in D minor, Op.3 No.11</i> <input type="checkbox"/> Clara Wieck-Schumann, <i>Piano Trio in G minor, Op.17</i> Mvt. 1 <input type="checkbox"/> Berlioz, <i>Symphonie Fantastique</i>, Mvt. 1
AoS3: Film Music	<ul style="list-style-type: none"> <input type="checkbox"/> Danny Elfman <i>Batman Returns: Birth of a Penguin Part 1, Birth of a Penguin Part 2, Rise and Fall from Grace, Bat vs. the Circus.</i> <input type="checkbox"/> Rachel Portman, <i>The Duchess: The Duchess and End titles, Mistake of Your Life, Six Years Later, Never See Your Children Again</i> <input type="checkbox"/> Bernard Herrmann, <i>Psycho: Prelude, The City, Marion, The Murder, The Toys, The Cellar, Discovery, Finale</i>
AoS4: Popular Music & Jazz	<ul style="list-style-type: none"> <input type="checkbox"/> The Beatles, <i>Revolver: Eleanor Rigby, Here, There and Everywhere, I Want to Tell You, Tomorrow Never Knows</i> <input type="checkbox"/> Kate Bush, <i>Hounds of Love: Cloudbusting, And Dream of Sheep, Under Ice</i> <input type="checkbox"/> Courtney Pine, <i>Back in the Day: Inner State (of mind), Lady Day and (John Coltrane), Love and Affection</i>
AoS5: Fusions	<ul style="list-style-type: none"> <input type="checkbox"/> Debussy, <i>Estampes No. 1 and No. 2</i> <input type="checkbox"/> Familia Valera Miranda, <i>Cana Quema : Alla va Candella, Se quema la chumbamba</i> <input type="checkbox"/> Anoushka Shankar, <i>Breathing Under Water: Breathing Under Water, Burn, Easy</i>
AoS6: New Directions	<ul style="list-style-type: none"> <input type="checkbox"/> Cage, <i>Three Dances for Two Prepared Pianos, No. 1</i> <input type="checkbox"/> Saariaho, <i>Petals for Violoncello and Optional Live Electronics</i> <input type="checkbox"/> Stravinsky, <i>The Rite of Spring: Introduction, The Augurs of Spring, Ritual of Abduction</i>

Rhythmic and Melodic Dictation

www.teoria.com is a really useful site we will look at together in September. There is a lot to explore on here, including definitions and explanations for key musical terms. One feature well-worth exploring is the **rhythmic dictation** and **melodic dictation** practices.

By selecting the different time signatures, note values and intervals with which you want to work, you can **tailor the exercises to suit you, increasing the challenge as you see fit**.

Dictation always comes up as a question 4 in the A Level examination, so get practising!



1. Select '**Music Theory and Ear Training Exercises**'
2. Selecting '**Rhythmic Dictation**' will take you to the screen below.

You can **select whichever settings you feel are most appropriate to you** and alter them to increase the level of challenge as you improve. If you are new to rhythmic dictation, keep it simple and **start with the recommended highlighted settings** until you become more confident.

Rhythmic Dictation ?

2 3 4 4 4 4	6 9 12 8 8 8	2 3 4 2 2 2
With minimum note values:	With minimum note values:	With minimum note values:
Include patterns using:	Include patterns using:	Include patterns using:
Syncopation <input type="checkbox"/> No syncopation <input checked="" type="checkbox"/>	Rests <input type="checkbox"/> No rests <input type="checkbox"/>	Syncopation <input type="checkbox"/> No syncopation <input type="checkbox"/>
Rests <input type="checkbox"/> No rests <input checked="" type="checkbox"/>	Duplets <input type="checkbox"/> No duplets <input type="checkbox"/>	Rests <input type="checkbox"/> No rests <input type="checkbox"/>
Triplets <input type="checkbox"/> No triplets <input checked="" type="checkbox"/>		Triplets <input type="checkbox"/> No triplets <input type="checkbox"/>

40 patterns

Tempo:

Lento Adagio **Andante** Moderato Allegro Presto

Stop metronome when exercise starts

Stop after:

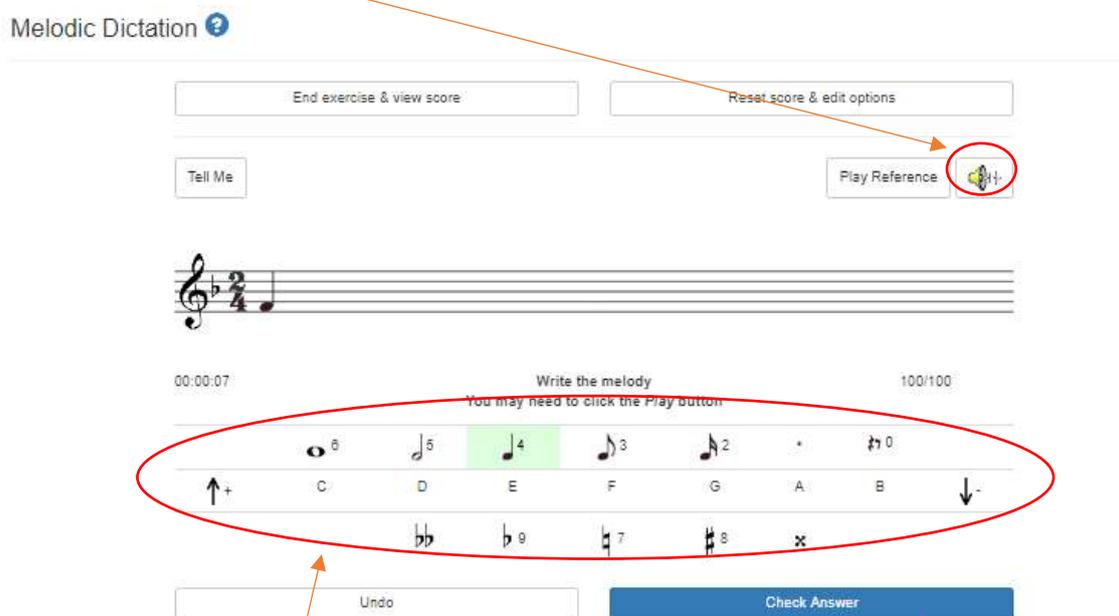
5 minutes 5 exercises

Alternatively, you can select **'Scales, Melodies'** and then **'Melodic Dictation'** which will bring you to the screen below.



Again, you can select the most appropriate settings for you. If you are new to this, I recommend you start with **Notes 1-3** or **Notes 1-5** and stick with **crotchets** as your minimum value so that you are able to focus on the pitches rather than the values and you are only working within a small pitch range, until you build your confidence.

3. Pressing the audio symbol will allow you to hear the extract as many times as you need to.



4. Enter your answer by clicking the note value you want and then the letter name you want to enter.
5. When you have finished, check your answers by clicking the **'Check Answer'** button and Teoria will mark it for you!

Furthering Your Musical Knowledge

Why not try listening to BBC Radio 3's 'Composer of the Week' for some more information about key composers and musical styles.

Here is the link to this week's composer – [Beethoven](#) or browse through the [full list of composers](#), check out some of the [other musical programmes](#) about [key terms](#), [instruments](#) or [pieces](#)

You can listen to these in the background while revising another subject or completing another activity, or listen really attentively, see how many key facts you can pick out about styles and make notes of any new vocabulary to look up.

 <p>Themes and Styles What is Fugue? How do composers use rhythm and harmony? Find out more. ■ Explore the collection</p>	 <p>Composers A to Z Visit the extensive audio archive of Radio 3 programmes about Composers and their works. ■ Watch the videos</p>	 <p>Instruments of the Orchestra Listen to the various Instruments played by the BBC National Orchestra of Wales. ■ Watch the videos</p>	 <p>Video Library Watch Discovering Music videos exploring works by Brahms, Debussy, Ravel and others. ■ Watch the videos</p>
 <p>Video Glossary Find out what musical terms mean and watch videos of how they sound in music. ■ Watch the videos</p>	 <p>Watch an analysis of Brahms' 2nd Piano Concerto Stephen Johnson analyses Brahms' 2nd Piano Concerto. ▶ 49:26</p>	 <p>Watch an analysis of Falla's 'Nights in the Gardens of Spain' Stephen Johnson examines Manuel de Falla's Nights in the Gardens of Spain. ▶ 43:22</p>	 <p>Watch an analysis of Debussy's La Mer Stephen Johnson examines Debussy's La Mer with the BBCSO conducted by Tito Ceccherinl. ▶ 41:43</p>