



The Purcell School

Academic Music in the Sixth Form

2019 – 2021

Name: _____

Sixth Form Music: Course Overview and Further Opportunities

The goal of the Academic Music Department is to assist you in becoming informed, imaginative and enquiring musicians. We aim to give you a wide range of musical skills and to provide you with opportunities to use these skills creatively. In the Sixth Form, our core programme follows the Cambridge Pre-U syllabus. In line with the specialist nature of the school, however, lesson content will not be restricted to the content of this course.

In addition to our core provision, we offer a series of supporting courses for sixth formers. We expect the courses detailed at the bottom of this page to run this year.

Core Provision: *Overview*

Music History

2 hours per week

In Music History classes you will study four musical styles in depth. You will learn about composers and their historical context, listen to a wide range of musical works and study a group of pieces in-depth. An emphasis will be placed on developing high-level analysis skills, and how to write about music using a mature technical vocabulary.

Harmony and Aural

2 hours per week

Lessons in the fundamentals of harmony will be followed by courses on stylistic harmony and composition to help you prepare for component 3 of the Cambridge Pre-U. In these lessons, you will follow a spiral aural curriculum designed to support your harmony work, develop your general musicianship skills and nurture your 'inner' ear. This intensive programme of traditional aural training encompasses practical and written aural activities, including sight-singing, musical and stylistic analysis.

Composition

1 hour per week (Year 12) / Tutorials (Year 13)

In Year 12, you will attend weekly composition lessons where you will explore the fundamentals of composition before completing a commissioned composition to a brief set by CIE. Your composition will be recorded at the end of year 12, and you will then attend regular one-to-one tutorials to help you perfect your work.

Further Opportunities

University Class

This class is open to all students who intend to apply for a music course at university. The course introduces key texts and themes and lessons will help you to prepare for entrance examinations and interviews.

Advanced Aural

The advanced aural curriculum for students in the sixth form allows you to build on the skills introduced in core harmony and aural classes. The course incorporates: use of tuning fork exercises; sight-singing; recognition of intervals, chords and chord progressions; taking rhythmic and melodic dictations; knowledge and recognition of the key features of the musical periods; score reading and score analysis; knowledge of form and structure; improvising melodies and creating additional voices, and the basics of conducting technique.

ABRSM Theory Courses

Group theory classes, following the ABRSM syllabi, are available for sixth form students who would like to work towards grades 6 – 8 in Music theory.

Music History Classes: 2019 - 2020

In Music History, you will study three core modules in Year 12. Each of these classes is led by a different teacher. Groups will be announced during the first week of term and the calendar below shows you when each module will run.

Teacher and Room Information

The Classical Symphony: Mrs Gill NMC Ground Floor Classroom

Nineteenth Century Orchestral Music: Mr Longstaff Room 8

Nineteenth Century Opera: Mr Williams Room 110

Calendar 2019 – 20

Date	Week Number	The Classical Symphony	Nineteenth Century Orchestral Music	Nineteenth Century Opera
9 th Sept	Week 1	GROUP 1	GROUP 2	GROUP 3
16 th Sept	Week 2			
23 th Sept	Week 3			
30 th Sept	Week 4			
7 th Oct	Week 5			
14 th Oct	Week 6			
AUTUMN HALF TERM				
4 th Nov	Week 7	GROUP 1	GROUP 2	GROUP 3
11 th Nov	Week 8			
18 th Nov	Week 9			
25 th Nov	Week 10	GROUP 2	GROUP 3	GROUP 1
2 nd Dec	Week 11			
9 th Dec	Week 12			
CHRISTMAS HOLIDAY				
7 th Jan	Week 13	GROUP 2	GROUP 3	GROUP 1
14 th Jan	Week 14			
21 st Jan	Week 15	EXAMS AND OUTINGS WEEK		
28 th Jan	Week 16	GROUP 2	GROUP 3	GROUP 1
4 th Feb	Week 17			
11 th Feb	Week 18			
SPRING HALF TERM				
25 th Feb	Week 19	GROUP 2	GROUP 3	GROUP 1
4 th Mar	Week 20			
11 th Mar	Week 21	GROUP 3	GROUP 1	GROUP 2
18 th Mar	Week 22			
25 th Mar	Week 23			
EASTER HOLIDAY				
22 nd April	Week 24	GROUP 3	GROUP 1	GROUP 2
29 th April	Week 25			
6 th May	Week 26			
13 th May	Week 27			
20 th May	Week 28			
SUMMER HALF TERM				
3 rd June	Week 29	GROUP 3	GROUP 1	GROUP 2
10 th June	Week 30			
17 th June		YEAR 12 EXAM		
24 th June	Week 31	End of Term Activities	End of Term Activities	End of Term Activities
1 st July	Week 32	End of Term Activities	End of Term Activities	End of Term Activities
SUMMER HOLIDAY				

Pre-U Music, Component 1: Listening, Analysis and Historical Study

Course Content

Lower Sixth

In Year 12 Music History, you will study the three core topics listed below. As part of each topic, you will listen to a wide range of repertoire and complete a closer study of four or five representative examples.

In your final exams, which will take place in summer 2020, you will need to write about aspects of style, structure, harmony, orchestrations and compositional technique, with reference to specific musical examples (see the Pre-U exams section for more information).

Core Topic A: The Symphony in the Classical Period (c.1740–c.1802)

Through a study of the Classical symphony you will develop an understanding of the defining features of the Classical style and the development of formal structures (e.g. sonata form, rondo form, minuet and trio). You will also learn about issues relating to performance practice.

As part of this topic, you will study four representative works:

- a symphony by C.P.E. Bach
- a symphony by Haydn
- a symphony by Mozart
- an early symphony by Beethoven

Core Topic B: Orchestral Music in the Nineteenth Century (c.1803–1900)

Through the study of a wide range of orchestral music within this broad category, you will develop an understanding of various facets of nineteenth-century music, including the influence of the Romantic Movement on composers during this period. You will learn about symphonies, overtures and tone poems.

As part of this topic, you will study five representative works:

- a symphony by Beethoven
- a symphony by Schubert
- a symphony by Mendelssohn, Schumann or Brahms
- an overture by Berlioz
- a tone poem by Liszt.

Core Topic C: Opera in the Nineteenth Century (c.1803–1900)

Through a study of opera and its conventions, you will continue to develop your understanding of nineteenth century music. You will learn about developments in opera, different national styles, and how composers responded to historical events, social and cultural movements.

As part of this topic, you will study four representative works:

- an act from an opera by Weber
- an act from an opera by Donizetti
- an act from an opera by Verdi
- an act from a music drama by Wagner.

Upper Sixth

In year 13, you will choose one special topic to study in the autumn term. A series of short revision programmes will be scheduled throughout the spring term to help you prepare for the summer exams.

Developing high level analytical skills, through an in-depth study of the prescribed work, is an important aspect of each of the special topic options. You will also form an understanding of the chosen work in the context of a wider background of musical practices, influences and trends, and consider how these may be influenced by extra-musical factors.

Special Topic Option 2: Choral Music in the Baroque Period (c.1660–c.1759)

Prescribed Work – Bach: *St John Passion*, BWV245

The period covered by this topic extends from the restoration of the English monarchy in 1660 to the death of Handel in 1759. You will study representative examples of the national styles which were relatively discrete in the late seventeenth century, but which led to a gradual synthesis of styles in the first half of the eighteenth century, especially in the music of composers such as Bach and Handel. Genres and subjects to be studied include the following:

- **England: Music for the Chapel Royal: Anthems, Services, Odes, Anthems and English Oratorios**
- **France *Grands motets*, Latin Oratorios**
- **Italy: Masses, Motets, Oratorios, settings of liturgical texts**
- **Germany: The Chorale, Lutheran Masses, Cantatas, settings of liturgical texts, Passions**

Special Topic Option 3: Nationalism in the Twentieth Century (c.1914–c.1965)

Prescribed Work – Copland: *Appalachian Spring Suite* for full orchestra

This topic addresses the various ways in which composers in the twentieth century expressed their national identity through music. Their motivations were often very different. You will study a representative selection of twentieth-century music which illustrates these themes in order to understand some of the issues surrounding musical nationalism during the period covered by the topic. Musical developments in the following countries will be a focus:

- **The USA (including Ives, Copland and Cage)**
- **Hungary (including Kodaly, Bartok and Ligeti)**
- **Great Britain (including Vaughan Williams, Tippett and Britten)**
- **Russia (including Shostakovich and Prokofiev)**

Special Topic Option 4: Gershwin and the Great American Songbook (c.1918–c.1965)

Prescribed work – Gershwin: *Rhapsody in Blue*

This topic takes as its focus the Great American Songbook, the canon of songs produced in the first half of the twentieth century by composers writing for the so-called Tin Pan Alley publishing houses, Broadway musical theatre and Hollywood film. You will study changing approaches to melody, structure, rhythm, harmony and tonality in mid twentieth-century American 'standard' songs. You will also learn about the changing social and commercial conditions of the composers working in the genre and about the impact of developments in film, recording and radio technology. The repertoire to be studied also includes:

- **Songs by non-American composers who made significant contributions to the genre**
- **Songs adapted from concert works by classical composers**
- **Concert works based on popular song forms**

Pre-U Music, Component 2: Performing

Course Content

You will work with your instrumental teacher(s) and with your ensemble to prepare a performance with two sections, which will last between 21 and 30 minutes. You will perform to a visiting examiner in the spring term of Year 13. You will also need to prepare a programme.

Section A: Recital (60 marks)

You are required to prepare and present a recital on one instrument or voice, lasting between 15 and 20 minutes. You may perform in one of the following two performance categories:

- Category 1** - - as a soloist
- Category 2** - as an accompanist
 - in a duet
 - in a small ensemble.

The programme may contain one extended work (e.g. a complete sonata), works based on a particular theme (e.g. a selection of *Preludes*), or works which make up a contrasting recital.

Important note: If you choose to perform a solo recital for your Personal Project in Year 13, you must present a recital on a different instrument for Category 1, or choose an option from Category 2.

Section B: Extended Performing (30 marks)

You must present one further skill in a programme lasting between 6 and 10 minutes. The Extended Performance will usually be presented immediately after your Section A Recital. You may offer:

- **the same instrument (or voice) as that presented in Section A but in a different category.**
- **a second instrument in any of the categories**
- **improvisation on a stimulus provided by the Examiner.**

Important notes: if you offer a second solo performance, the second instrument must be distinct in technique and/or repertoire from the first instrument

If you take Further Performance as a Personal Project, you must present three contrasting disciplines.

Performance Combinations

As you can see, performance combinations can be rather complex. Here are three popular combinations:

Personal Project (Performance) <i>(max. 30 mins.)</i>	Section A: Recital <i>(max. 20 mins.)</i>	Section B: E. P. <i>(max. 10 mins.)</i>
Further Performing - First Study Recital	In a small ensemble (first study)	Second study solo
None	First Study Recital	Ensemble
Further Performing – First Study Recital	In a small ensemble (first study)	Improv. (first Study)

Pre-U Music, Component 3: Composing – Stylistic Exercises

Course Content

Lower Sixth

Your work in Year 12 Harmony will be divided into three distinct sections, as shown below. New concepts will be introduced aurally and these lessons will feature a strong aural component throughout the year.

Advanced Harmony: An Introduction

At the start of the course, you will complete an introduction module on the fundamentals of harmony. You will learn how to:

- **build chords in major and minor keys**
- **create strong harmonic progressions**
- **write for SATB**
- **modulate to related keys**

Chorale Harmonisations in the Style of J.S. Bach

You will study Bach's chorale style and learn how to complete stylistic Alto, Tenor and Bass parts that support a given Soprano melody. In class, you will be given guidance on how to:

- **use Bach's cadential formula**
- **construct strong and purposeful bass parts**
- **use passing notes, accented passing notes and suspensions**
- **write effective parts for the inner voices.**

You will complete a booklet of five Bach Chorales, which may be submitted for assessment at the end of the course.

String Quartets in the Classical Style

You will study string quartets by classical composers, including Haydn, Mozart and Beethoven. You will learn how to identify particular features of classical melody and about the relationship between melody and harmony. You will also be given guidance on how to:

- **establish an appropriate harmonic rhythm**
- **introduce classical cadences**
- **introduce chromatic chords.**

You will complete the second violin, viola and cello parts in five extracts taken from classical string quartets. Completed booklets may be submitted for assessment at the end of the course.

Upper Sixth

Your work in Year 13 will allow you to consolidate your understanding of the concepts covered in Year 12. You will complete your coursework submission, which will be made up of five stylistic exercises in two contrasting styles. If suitable progress is made in Year 12, you may be given the option to substitute one of the two core styles with one of the following additional disciplines:

Stylistic Exercises, Option 3: Two Part Baroque Counterpoint

Stylistic Exercises, Option 4: Keyboard Accompaniments in Early Romantic Style

Stylistic Exercises, Option 5: Music in Jazz, Popular and Show Styles

Pre-U Music, Component 3: Composing – Commissioned Composition

Course Content

In the lower sixth, you will compose one piece of music, based on a commission, in a style of your choice. In the upper sixth you will attend regular one-to-one tutorials in order to perfect your work. Check the Pre-Release paper for further detailed information about each of the following briefs:

Brief 1

Compose a setting of a poem by Emily Brontë for solo voice with accompaniment for piano, guitar or an ensemble of not more than four instruments.

Tell me tell me smiling child What the past is like to thee? An Autumn evening soft and mild With a wind that sighs mournfully	Tell me what is the present hour? A green and flowery spray Where a young bird sits gathering its power o mount and fly away	And what is the future happy one? A sea beneath a cloudless sun A mighty glorious dazzling sea Stretching into infinity
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Brief 2

Compose a song for solo singer with accompaniment for piano, guitar or pop, rock or jazz group, to the following lyrics (*I'm flying without you* by Mvula and Brown)

He was a boy in love, just not with me I did not see how hard it would be To love alone without another Crushed my heart, I fell into pieces	You were my fantasy You gave me something no one else could ever give Seemed like a dream back then Another story we were young and innocent
I was a girl in love, gave my heart Lost my soul and even though I was not enough for him back then I wonder how it would have been	We were a perfect picture Make believe I could not see it even when Time and time again you left me there Another heavy memory
I'm flying without you I'm fine now without you I found something better I love more than ever	I'm flying without you I'm fine now without you I found something better I love more than ever

Brief 3

Compose a piece of music for any instrumental ensemble of your choice, to commemorate the 400th anniversary of the sailing of *The Mayflower* from Plymouth, England to Plymouth, Massachusetts in 1620. The composition should include **two** contrasting main sections using any aspects of the following themes:

- the search for freedom
- the perilous voyage
- the meeting of different cultures

The composition and main sections should be titled so as to make clear your compositional intentions.

Brief 4

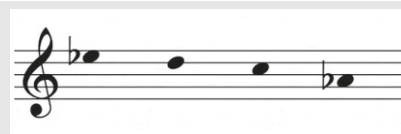
Compose a piece based on either or both of the following cells:

(a) Pitches

(b) Rhythm

Your piece may be composed for:

- any solo instrument or ensemble of your choice
- any combination of synthesised sounds



Pre-U Music, Component 4: Personal Project

This module will allow you to extend your musical skills and develop your capacity to work independently over a prolonged period of time on a challenging project of personal interest. You must choose one of the following options:

Paper 41 Dissertation

You will produce a dissertation on a subject of your choice which does not duplicate work assessed in any other part of the course. The completed essay should not exceed 3500 words. The following are examples of the type of work that may be submitted:

- **musical techniques in a non-western tradition (e.g. the use of mode in the Hindustani raga tradition)**
- **analysis of a work (e.g. the harmonic language in Poulenc's *Gloria*)**
- **cultural influence on a style or period (e.g. a composer's response to the First World War)**
- **a particular work and its impact (e.g. *West Side Story* and its influence on late 20th c. music theatre)**
- **a composer's style and influence (e.g. Hindemith's house music)**
- **performance practice (e.g. the performance of French classical music)**
- **a particular period/movement and its impact (e.g. *Sergeant Pepper* and late twentieth century pop)**
- **importance of a particular performer or performance movement (e.g. Kreisler and the virtuoso violinist).**

Paper 42 Further Performing

You will perform a recital in front of an audience. The recital may be given on any instrument or voice, lasting no more than 30 minutes (70 marks). None of the categories chosen in Section A or B in Component 2 may be repeated on the same instrument. The recital must be recorded on both DVD and CD and you should prepare a programme.

You will also present a written project of not more than 1750 words which compares and contrasts two recordings of one of the pieces contained in the recital, and indicates to what extent this study has informed the approach to your performance. This should be presented as a written project, accompanied by a CD of short extracts from the two recordings chosen to illustrate the points made in the text (30 marks).

Paper 43 Further Composing

You will submit two contrasting compositions for any forces, both of which must be presented in fully-notated scores using some form of staff notation. No minimum duration is specified but the compositions must represent a quantity of work commensurate with the weighting of this component. You must also submit a written commentary on the two compositions (20 marks). This must include the following:

- **a description of the expressive intention of each piece**
- **an explanation of the ways in which contrast between the pieces has been achieved**
- **an account of the process of composition**
- **a list of the music studied in preparation for each composition (at least two works per composition)**
- **an explanation of the ways in which this listening was (or was not) helpful and instructive**
- **an evaluation of the compositions.**

Paper 44 Music Technology

You will submit one arrangement and one composition (80 marks in total). One of the pieces must be submitted as a multi-track recording demonstrating microphone techniques; the other may be created using whatever form of music technology is appropriate to the expressive intention of the piece. The arrangement must display new compositional input rather than being a straight transcription of the original stimulus. Candidates must submit a written commentary which includes:

- **a description of the expressive intention of each piece**
- **an account of the processes of composition and arrangement**
- **an account of the process of realising the composition and arrangement**
- **an evaluation of the composition and arrangement.**

Assessment Overview

This table shows you what will be assessed, when assessments will take place and the total weighting of each component. Note that you must complete all sections of components 1 – 3 but only personal project for component 4.

Component	Assessment	Duration	Marks	Weighting	Assessment Type
Component 1: Listening, Analysis and Historical Study	Paper 11: Listening	1 ½ hours June 2020	60	30%	Written paper. Externally set and marked.
	Paper 12: Analysis & Historical Study	1 ½ hours June 2020	60		Written paper. Externally set and marked.
Component 2: Performing	Recital	15 – 20 mins.	60	22.5%	Performances in school and marked by the visiting examiner.
	Extended Performance	6 – 10 mins.	30		
Component 3: Composing	Paper 3: Stylistic Exercises	2 Hours May 2020	30	22.5%	Written paper, externally set and marked.
	Coursework: Stylistic Exercises	Ongoing	30		Two coursework booklets, externally marked.
	Commissioned Composition	Ongoing	30		Externally marked.
Component 4: Personal Project Options (Choose one)					
Dissertation	Dissertation	Ongoing	100	25%	Coursework internally marked and externally moderated.
Advanced Recital	Public Recital	25 – 30 mins.	70		Performances in school. Internally marked and externally moderated.
	Written Project	Ongoing	30		
Free Composition	Two Compositions	Ongoing	80		Coursework, internally marked and externally moderated.
	Written Commentary	Ongoing	20		
Music Technology	Arrangement and Composition	Ongoing	80		Coursework, internally marked and externally moderated.
	Written Commentary	Ongoing	20		

Pre-U Exams

In summer 2020, you will sit three examinations which will make up 37.5% of your final mark. On this page, you will find a summary of those exams to help you prepare, and to plan your revision.

Paper 11: Listening

Written paper, 90 minutes (60 Marks)

You will be provided with a CD containing the extracts of music to be used in the examination and you may listen to the CD as many times as you wish. The paper will have two sections.

Section A (24 marks)

Candidates will listen to two different recordings of an extract of music drawn from the repertoire of Topic A (Classical Symphony), for which a full or reduced score will be provided. You will be asked to compare the performances, with reference to such matters as tempo, dynamics, instruments, phrasing, articulation, balance, ornamentation, and to comment on relevant performance practice issues.

Top Tips: Listen to both extracts in full, noting observations in the score as you go. Structure your essay using all of the aspects listed in the question (e.g. tempo, dynamics), always focussing on comparing the two recordings. Write a brief plan before you start writing.

Section B (36 marks)

You will listen to one extract of music (either 19th Century Orchestral Music or Opera), for which a skeleton score will be provided. Questions will primarily test your aural awareness: some may involve writing down sections of melody, rhythmical figures or articulation missing from the score; you will be expected to identify chords and harmonic / cadential progressions and you will be asked to identify errors in the printed score. Other questions may involve a verbal commentary on matters of texture, instrumentation, phrase structure, form or style. In the final question (8 marks), you will need to relate this piece of music to the wider repertoire of the topic; some questions may ask you to comment on that relationship.

Paper 12: Analysis and Historical Study

Written paper, 90 minutes (60 Marks)

Section C (36 marks)

You will answer two questions on your special topic. You will have an unmarked score of the prescribed work to use in the examination room.

Questions 1 (18 marks): will ask for specific analytical detail of the Prescribed Work. These are likely to include matters of harmony, texture, and orchestration. You must give bar numbers in your response.

Question 2 (18 marks): will be more general, e.g. relating the work to its cultural context; to its composer's musical output; or dealing with the repertoire of the topic as a whole. In your answer, you should make reference to a range of works belonging to the genre.

Section D (24 marks)

Five questions will be set, and you must answer one of these. Questions will give you the opportunity to consider general musical matters and to form connecting links between any of the topics studied in this component or any music studied for the examination as a whole. The clarity of your arguments and the quality of your language will be assessed here. You must make reference to a range of musical works.

Paper 3: Stylistic Exercises

Written paper, 2 hours (30 marks)

In this examination, you will complete one stylistic exercise in one of your chosen genres (i.e. those submitted as coursework). You will be permitted, and indeed encouraged, to use a keyboard during the examination.

Top Tip: Make sure you use your lessons to practise using the keyboard when working stylistic exercises.