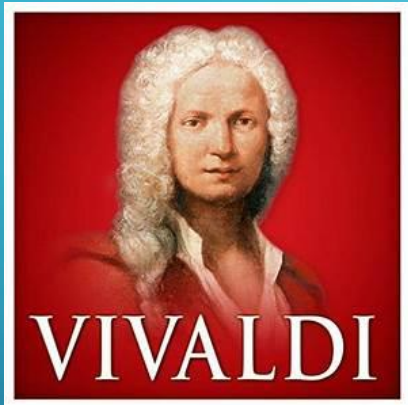




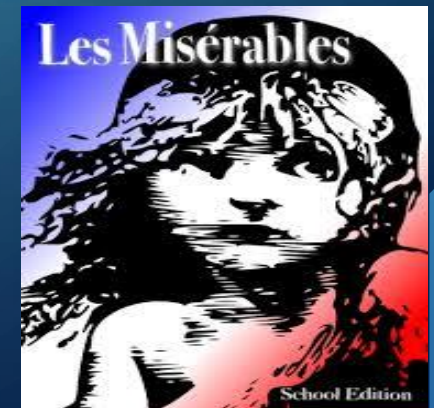
A LEVEL MUSIC AND BTEC MUSIC TECHNOLOGY  
XAVERIAN COLLEGE  
[CLICK HERE TO VIEW OUR YOUTUBE CHANNEL](#)



DURING THESE TRYING AND DIFFICULT TIMES HERE ARE SOME IMPORTANT THINGS YOU CAN WORK ON IN PREPARATION FOR STUDYING A LEVEL MUSIC AND BTEC MUSIC TECHNOLOGY AT XAVERIAN COLLEGE IN SEPTEMBER 2020.



STAY SAFE AND HEALTHY  
ANDREW LEVENDIS  
GED MARCINIAK  
NEIL BOWDEN



# A LEVEL MUSIC

40% Exam

Area Study 1: Western Classical Tradition 1650-1910

Baroque Solo Concerto (Purcell, Vivaldi, Bach)

Mozart Opera

Romantic Piano Works (Chopin, Grieg, Brahms)

Area Study 4 & 5:

Music for Theatre

Jazz

25% Composition:

2 Compositions – Free Composition and 1 to a Brief

35% Performance:

10-12 Minutes Solo Performance

RESEARCH AND LISTEN TO THE THE FOLLOWING WORKS  
IN PREPARATION FOR LOWER 6 A LEVEL MUSIC

Purcell  
Trumpet Sonata  
D Major

Vivaldi  
Flute Concerto  
D Major  
The Goldfinch

J.S Bach  
Violin Concerto  
A minor

Richard Rodgers  
Carousel  
The King and I  
The Sound of Music

Stephen Sondheim  
A Little Night Music  
Sweeney Todd

Claude-Michel  
Schönberg  
Les Misérables  
Miss Saigon

# COMPOSITION



Your first piece of composition coursework will involve writing a piece of music in ternary form (ABA) for a solo instrument with piano accompaniment in a minor key.



It is important to start in a simple way and develop your material step-by-step as you build your own knowledge and skills, this will be taught in class and also during individual composition support sessions.



Write your ideas down as neatly as possible using manuscript paper.



# COMPOSITION – GETTING STARTED!

- The link below takes you to a video on how to begin your composition and the methods we use at Xaverian College.
- By following this step-by-step process, you will gain a valuable head-start in preparing for your composition coursework.
- Once the basics are firmly in place you can start to get creative and bring your music to life!

[Getting Started](#)

# APPS – LOOK FOR AS MANY USEFUL APPS AS POSSIBLE, WORK ON THEM FOR A FEW MINUTES A DAY

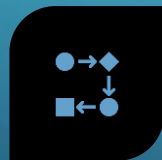
- ABRSM Aural Book (Grades 1-8)
- ABRSM Aural Trainer (Grades 1-8)
- Music Theory Web – [www.teoria.com](http://www.teoria.com)
- Music Theory – [www.musictheory.net](http://www.musictheory.net)



APPS



HARMONY  
& CHORDS



INTERVALS



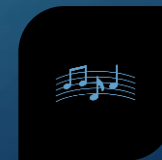
KEYS/TONALITY



CADENCES



SINGING &  
AURAL SKILLS



DICTATION



SCALES &  
ARPEGGIOS

# THEORY

Complete and work through the ABRSM theory books, there are answer books available too, this will aid your independent learning.

ABRSM Theory  
Grades 1 - 5

Work on these aspects:  
keys, scales, chords and  
time signatures

Chords – root position  
chords, 1<sup>st</sup> inversion  
chords, 2<sup>nd</sup> inversion  
chords and  
chords with 7ths

Look at how chords relate  
to the tonic e.g.  
I, II, III, IV, V, VI, VII



# INSTRUMENTAL/VOCAL PRACTICE

Scales

Arpeggios

Studies

Pieces

Practice in Small Chunks

Use a Metronome

Rhythmic Practice

# PRACTICE TECHNIQUES



TO ACHIEVE CONSISTENCY - EVEN WITH A PIECE CONTAINING RUBATO, BEING ABLE TO PLAY THE NOTES, DYNAMICS, AND ARTICULATIONS STRICTLY IN TIME WILL ENABLE YOU TO CONTROL RUBATO, AND MOST SIGNIFICANTLY BEING ABLE TO PLAY TOGETHER WITH THE ACCOMPANIST.



SET THE TEMPO AT A SPEED THAT IS EASY FOR YOU.



BUILD UP THE SPEED VERY GRADUALLY.



AT A SLOWER TEMPO: BREAK UP BOWING/BREATHING AS YOU NEED BUT AIM TO DO SO MUSICALLY. THIS HAS THE SECONDARY BENEFIT OF HELPING WITH ANALYSIS AND UNDERSTANDING OF THE PHRASING AND/OR METRE OF PIECES/SONGS.

# PERIPATETIC STAFF PRACTICE TIPS

Duncan Reid - Violin Tutor:

## Practicing Difficult Rhythmic Passages

- You can break down difficult rhythmic passages with these 5 different rhythms, this can be done slowly and at tempo. Master 1 at a time before moving on to the next one.


The image shows a musical staff with five distinct rhythmic patterns, each labeled with a number from 1 to 5. The staff is in treble clef and 2/4 time. Pattern 1 consists of two measures of quarter notes with stems pointing up. Pattern 2 consists of two measures of quarter notes with stems pointing down. Pattern 3 consists of two measures of eighth notes with stems pointing up. Pattern 4 consists of two measures of eighth notes with stems pointing down. Pattern 5 consists of two measures of eighth notes with stems pointing up. The patterns are separated by double bar lines.

## THOMAS HOPKINSON - VOCAL TUTOR:

When singing always ensure that you are connected to the floor and that you are aware of the floor at all times.



Once you have sung the song on vowel sounds ensure that you break the song down into individual syllables and only when you are happy with each syllable by itself should you link them together. This will feel strange, but it is a really useful exercise.



When breathing in, breathe in through your nose, imagining the smell of your favourite food cooking, this will open-up your sinuses (the singers resonating chamber) and allow the sound to flow out more easily.



## RACHEL ABBOTT - VOCAL TUTOR:

- Say the words conversationally.
- Sing the song through on vowel sounds.
- Decide which word is the most important word in each phrase.
- Mark songs up using one of the acting techniques (Stanislavsky or The Numbers).

### Here are The Numbers:

1. Totally relaxed. Hardly lift or move anything.
2. California beach...bit of bounce.
3. Neutral and emotionless, economic and efficient.
4. Curious childlike wonder.
5. Action, control no emotion.
6. Extreme anger, happiness, passion etc (one of these).
7. Tragedy and loss stretched out.



# JOE LUCKIN - DRUM TUTOR

## Paradiddles Played as Semiquavers:

RLRR LLLL RLRR LLLL = 1e+a 2e+a 3e+a 4e+a



1. Place an accent on each down beat.
2. The whole exercise is 4 bars long, move the accent along one semiquaver per bar (e, +, a).
3. Focus on the shape of the accents and accuracy of non-accents.
4. Try this excellent link for interactive drum rudiments:  
<https://vicfirth.zildjian.com/education/40-essential-rudiments.html>

# GEMMA SALMON- PIANO TUTOR



## Practising Over Bar Lines:

- Pause on the first beat of the bar, this will help you to join sections/bars/passages together. Try adding one bar at a time to link bars or phrases.

## On The Piano:

- Play the right hand and left hand an extra octave apart, this will make jumps wider. When you then return to the correct pitch it will feel a lot easier.
- Mime one hand whilst playing the other, this will help with balance between the 2 hands.

# MUSIC TECHNOLOGY BTEC SKILLS AND RESEARCH IN PREPARATION FOR STARTING THE COURSE



Music technology is heavily based around the equipment we use. This includes Logic Pro DAW software in the music technology classroom, all recording equipment and instruments recording studio. We need to get a fast grasp on this equipment so we can record music, mix and master, remix tracks and compose new material for the course.

Following this introduction are the units we will be working on with some key topics for you to research before you arrive in September. There is A LOT of terminology that will be new to you so please try and learn as much as you can from the document found via the following link:

<https://bit.ly/39rqli5>

# MUSIC TECHNOLOGY UNITS AND KEY SKILLS

## D.A.W. Production –

Learners will develop an understanding of how a digital audio workstation (DAW) can be used creatively to produce music, manipulate audio and mix music.

~You will explore the powerful program that is **Logic Pro X**. This DAW software allows us to record real music, use computerised sounds, add effects, edit, mix. The best way to learn how to use this software is by doing projects on it and learning as you go but please look into the following equipment which we use a lot when using this program.

- Pan
- Balance
- Equalisation
- Compression
- Noise gate
- Automation
- Reverb
- Delay
- Buss sends
- Midi
- Software synthesis



### Remixing and reworking

Learners explore and carry out the skills required to create effective remixes and reworks of existing musical material

This is an exciting unit where we get to remix other people's material adding our own creative flair, composing new sections and mixing to a commercial standard. We start by analysing the techniques and equipment professional/successful remixers use to achieve their remixes. Please listen analytically to and research famous remix examples.



## Mixing and mastering techniques –

This unit aims to give learners the skills to mix and master a digital audio workstation (DAW) project to a professional standard.

We will multi-track record a song with typical popular music instruments including drum kit, keys, guitars, bass, vocals etc. In order to do this to the highest standards we must use the right microphone for the right instruments. There are “families” of microphone type that work well in certain situations but not others. For example the Shure SM58 live vocal microphone is great for vocalists on a loud stage but because of the way it works it is not very sensitive and lacks the ability to pick up the highest frequencies of instruments such as cymbals in a studio environment. We also concentrate on microphone techniques (e.g. stereo techniques), taking levels.

This unit links heavily to the DAW production unit where we explore mixing and mastering but this level takes it to a higher level.

Look into the following equipment and techniques and when we use them in music technology.

- Mixing
- Mastering
- Condenser microphones
- Dynamic microphones
- Ribbon microphones
- Other microphones (stereo microphones, boundary etc.)
- DI boxes
- Audio interfaces
- Monitoring



## Creative synthesis and sampling –

Learners will explore the creative functions of synthesisers and samplers in making music and sound design.

We will learn how synthesizers work and you will actually develop your own sounds to use in composition projects. We will learn about the science of sound and how and why different instruments sound different to each other even though they might be playing the same note! We then use this knowledge when designing synth patches.

Sampling is where we use record REAL sounds then manipulate them using editing tools and sound devices to change them into fantastic sounds again for use in our compositions. MANY professional artists and composers using synthesis and sampling to make their music very different to their competitors.



**Music for sound and media –** This unit links all the other skills you’ve developed in other units into an exciting composition portfolio project.

You will explore the production of the music, sound and effects that are used for media products such as games, films and apps.