

AS Independent Work and Extension (TAP)

General

With all the works you should have read the KE Revision notes plus resources 01 and 02 in the relevant folder. You need to have annotated your score with any information you find in these in addition to annotations made in class. You should listen to the music regularly with and without the score.

For **comparison** essays you need to learn the Comparison Standard Questions on pp. 17-18 of your course handbook and keep your notes up to date either by having your own Coggle or by using paper comparison grids (available on Moodle or printed on A3 from Tom). You can practice Comparison essays by taking any two GSMIRTH parameters and any two pieces An example question might be: "Compare Harmony and Tonality in the Poulenc and the Mozart". You should the notes on p. 16 of the handbook to help structure your essay.

For the **context** essays you simply need to make sure you are very familiar with the indicative content in the KE revision notes for the relevant piece – possible questions are also provided in the revision notes and you can practice doing these essays (I am always happy to go over them in workshops). Look at the advice on p. 15 of the Course Handbook for help.

For **harmony** work you should just work through the exercises being done in class for now and come to workshops (Tuesday 1.15) if you want any extra help. You should go back and redo any exercises on which you have made mistakes. I will release some extra practice materials later in the year.

Extension tasks for vocal works (* = loyalty card points)

Monteverdi	<ul style="list-style-type: none"> • Make a comparison table of differences between the Monteverdi and the Palestrina (resource 06 on Moodle) • Write a list of bullet points of features of this piece that help to convey the meaning of the words • Write a short paragraph explaining what the 'second practice' (use the resources on Moodle) and create a bullet-pointed list of features that exemplify this style *
Faure	<ul style="list-style-type: none"> • Make a list of all the chromatic chords that you can find in the piece – you can use notes to help you. • Read and make notes on resources 3 and 4 on Moodle • Make a bullet-pointed list or mind map outlining ways in which the Faure is typical of French music * • Make new words that might help you remember where various features appear (good ones will be shared with your fellow students) *

AS Independent Work and Extension (TAP)

[vocal works continued]

Tavener	<ul style="list-style-type: none"> • See how much of the melody from the opening you can write out just from listening to this piece after revising it thoroughly • Sing this piece with a group of friends * (I need an informal performance to get the loyalty card points!) • Write two short SATB passages (ca. 4 bars) that set any words of your choice – in the first use inversions and retrogrades and in the second use functional harmony ending with a cadence *
The Kinks	<ul style="list-style-type: none"> • Read the extra resources in the folder on Moodle and write a short essay about the form of this piece and how it relates to those of other pieces from the time * • Create a graphic score or table that summarizes the structure and instrumentation of the song *
Van Morrison	<ul style="list-style-type: none"> • Read brief biography of Van Morrison on Moodle (resource 03) • Play through and make yourself familiar with the chord sequence (I, iiic, IV, I/V). You could even sing along with some friends ... • Read the article on the seventies on Moodle (resource 04) • Write a short song in the same style on a similar repeating chord sequence * • Create a graphic score or table that summarizes the structure and instrumentation of the song *
Familia Valera Miranda	<ul style="list-style-type: none"> • Play the rhythm section of this piece with two friends on improvised percussion (try these Latin hand patterns as well: http://www.chucksilverman.com/lessons/drumset-latinhandpatterns.html) • Find a guitarist or keyboardist and put the rhythm together with chords then try singing through some of this song * (informal performance to me for loyalty card points) • Use resource 03 on Moodle and any other information you can find to write a brief history of Son and its related genres *

AS Independent Work and Extension (TAP)

Extension tasks for instrumental works (* = loyalty card points)

Bach	<ul style="list-style-type: none"> • Create a detailed table or graphic representation of the structure of the Bach, showing how the Ritornello alternates with the contrasting episodes • Read excerpts 05 and 06 on Moodle and write a short introduction (perhaps a couple of pages) to Bach's Brandenburg Concertos * • Try writing a few bars of very close imitation for three instruments over a bass line as Bach does starting in b. 235 *
Mozart	<ul style="list-style-type: none"> • Create a table or graphic with musical examples (i.e. main themes and motifs) that shown the tonal and thematic structure of this movement. To do a good job you will have to use a piece of A3 paper if you are going to fit on enough detail * • Read Resource 06 and write a short essay (about one page) explaining the importance of 'filler' in the Classical style * • Rewrite bars 54-63 using exactly the same chords, but writing your own passagework based on scales and arpeggios *
Poulenc	<ul style="list-style-type: none"> • Write a narrative description of what happens in the piece – perhaps in a table or as a series of bullet points. • Read Resource 03 for some background on French music • Write a short essay (based on what we did in class) of how the Poulenc is typical of the music of <i>Les Six</i>. Resource 03 in the Moodle folder will also be helpful.* • Write a melody that is harmonised by a circle of fifths with chromatic alterations and added 7ths and 9ths like the beginning of the Poulenc.*
Shostakovich	<ul style="list-style-type: none"> • Use resource 03 plus any internet resources you might find useful to write a short essay (a couple of pages) explaining the context for this quartet in terms of Shostakovich's circumstances. * • Write 12 or so bars of music based on a cipher of your name and using one of the textures used by Shostakovich *