

A LEVEL MUSIC PREPARATION SUMMER WORK

Name _____





Welcome to A level Music at Springwood High School. Music A level is an exciting but challenging course, and in order to be ready to start the course, you will need to complete this home learning over the summer holiday. **There are four compulsory tasks:**

1. **Listening Record**
2. **Performance**
3. **Concert report**
4. **Key words Glossary**

These must be completed by September.

Good luck with the tasks, and we look forward to welcoming you to the course in September.

Mr. Norman and Mr. Quinn

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Just like your GCSE, the course has three main components: Appraising (listening), Performance and Composition. **This y12 course overview** will help you to see what is coming up, and it will be explained in more detail when you start the course in September. If you have any questions, write them at the bottom of the page to ask in September.

The Eduqas Music A level Overview

<p>Component 1: Performing (OPTION A) Total duration of performances: 10-12 minutes 35% of the course Visiting Examiner</p> <p>A performance consisting of a minimum of three pieces. At least one of these pieces must be as a soloist. The other pieces may be either as a soloist or as part of an ensemble or a combination of both. One piece must reflect the musical characteristics of one area of study. At least one other piece must reflect the musical characteristics of one other, different area of study.</p>	<p>Component 1: Performing (OPTION B) Total duration of performances: 6-8 minutes 25% of the course Visiting Examiner</p> <p>A performance consisting of a minimum of two pieces either as a soloist or as part of an ensemble or a combination of both. One piece must reflect the musical characteristics of one area of study.</p>
<p>Component 2: Composing (OPTION A) Total duration of compositions: 4-6 minutes 25% of the course Externally Examined by Eduqas</p> <p>Two compositions, one of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by Eduqas. Learners will have a choice of four set briefs, released during the first week of September of Year 13. The second composition is a free composition.</p>	<p>Component 2: Composing (OPTION B) Total duration of compositions: 8-10 minutes 35% of the course Externally Examined by Eduqas</p> <p>Three compositions, one of which must reflect the musical techniques and conventions associated with the Western Classical Tradition and be in response to a brief set by Eduqas. Learners will have a choice of four set briefs, released during the first week of September of Year 13. The second composition must reflect the musical characteristics of one different area of study (i.e. not the Western Classical Tradition) while the third composition is a free composition.</p>
<p>Component 3: Appraising (<i>This Component includes a Listening Exam</i>) Written examination: 2 hour 15 minutes (approximately) 40% of qualification Two areas of study:</p> <p>Area of study A: The Western Classical Tradition (The Development of the Symphony 1750-1830) including one set work; <i>Symphony No. 104 in D major, 'London': Haydn</i></p> <p>Area of study C: Musical Theatre</p> <p>Area of study E: Into the Twentieth Century including two set works; <i>Trio for Oboe, Bassoon and Piano (Movement two): Poulenc</i> and <i>Three Nocturnes, Number 1 (Nuages): Debussy</i></p> <p>Questions: Set work analysis with a score</p> <ol style="list-style-type: none"> 1. Extended responses on wider context 2. Unprepared extracts of music with and without a score 3. Comparison questions 	

The Music A level: Listening and Appraising Overview

AREAS OF STUDY

Just like GCSE, you will be studying set works in y12 and y13 and it is strongly recommended that you listen to these pieces, as well as other works by these composers over the summer.

For Musical Theatre it would good preparation to prepare yourself with a knowledge of the works of Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schonberg, Andrew Lloyd Webber and Stephen Schwartz.

This is excellent preparation for the course, and a wide listening base will also support you in your composition work. You will be able to find most (if not all) of these pieces on Spotify or YouTube



Keep a record of what you have listened to on pages 5-7.

Area of study A:

EVERYONE MUST STUDY BOTH OF THESE:

The Western Classical Tradition (The Development of the Symphony 1750-1900)

In depth - *Symphony No. 104 in D major, 'London', movements 1 and 2*: Haydn

Key Features - *Symphony No. 4 in A major, 'Italian', movements 1 and 2*: Mendelssohn

You will also study the key features of Symphonies from the Classical and Romantic Periods within the dates of 1750-1900 including Beethoven, Mozart and Tchaikovsky to see how things changed.

It is recommended that you listen to a range of Symphony and Classical Music from the Classical and Romantic Periods to understand how the sound of the orchestra developed.

Keep a record of what you have listened to on pages 5-7.

Area of Study C: Musical Theatre – No set works, BUT you will study works by Richard Rodgers/Leonard Bernstein/Stephen Sondheim/Claude-Michel Schonberg/Andrew Lloyd Webber and Stephen Schwarz

Listen to – anything by these composers.

This topic is all about Music Theatre. Try and watch a film of a musical (or two) with music written by these composers and make notes of anything interesting that you notice. There are plenty of these on streaming channels such as Netflix or on Sky Arts



Area of study E:

In addition to the two set works by Poulenc and Debussy listed on Page 3 you will study a range of works from the Impressionist, Expressionist and Neo-Classical Periods by composers such as Ravel, Schoenberg and Stravinsky.

Listen to – anything by these composers.
You could try and find some scores on the IMSLP website and follow them.

**Task 1 Listening Record**

As you listen to Music as detailed for each area of study on pages 4 and 5 complete this table with the piece, composer and Area of Study it falls into.

Then, under comments, write your own opinion of this piece using musical terminology along with anything you found interesting such as use of harmony, instrumentation, structure etc.

	Piece and Area of Study	Comments
1		
2		
3		
4		
5		

6		
7		
8		
9		
10		
11		
12		
13		
14		
15		

	Piece and Area of Study	Comments
16		
17		
18		
19		
20		
21		
22		
23		
24		

- Choose pieces that are challenging. A level has high expectations for performance and you need to demonstrate that you can perform at a high level ('standard' level is grade 6 by end of year 13).
- For accompaniment, you may use a backing track (you will need to supply this on CD or memory stick), or perform unaccompanied, this is acceptable.
- You will need to print off sheet music for yourself and the teacher.
- If you need support in choosing/finding pieces, speak to your instrumental/singing teacher.
- Your pieces must fall into at least one of the Areas of Study (AoS A: *Western Classical Tradition*, AoS B: *Rock and Pop*, AoS C: *Musical Theatre*, AoS D: *Jazz*, AoS E: *Into the 20th Century*, AoS F: *Into the 21st Century*)

Name of piece	Composer	Approx Level of Difficulty	Why I have chosen this piece

[illegible]

[illegible]

TASK 3: CONCERT REPORT

Watch a live musical performance over the summer, and write a short report about it. This could be a pop concert, a music festival, an orchestral classical concert, a solo recital, an opera, a show, a Prom (highly recommended that you try to watch one BBC Prom concert) and can be live, or recorded on DVD/You Tube/Netflix etc (*there are many concerts of Sky Arts which is available through Freeview*).

Your report should contain the following details:

- Why you watched this performance
- What made the performance compelling to watch (or maybe not so compelling – give your honest opinion!)
- How the performance has inspired your own performance preparation (in repertoire choice or performance techniques, for example)
- Some deeper background into the genre of music that was performed (when and how this style of music developed, key features of the music, significant artists in the genre)
- A description of the music itself that was performed (including reflections on melody/harmony/tonality/structure/timbre/texture/tempo/metre/rhythm/dynamics/articulation)
- Link to the event and the artist

Write your report here: *or if you prefer you can type it out and print it separately.*

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the entire width of the page, providing a guide for handwriting or typing. There are no margins, text, or other markings on the page.

TASK 4: GLOSSARY

Complete this table of musical terminology with key words that you will need throughout the course.

KEY WORD	DEFINITION
Accents	
Acciaccatura	
Accompaniment	
Adagio	
Allegretto	
Allegro	
Alto	
Anacrusis	
Andante	
Appoggiatura	
Arco	
Arpeggio	
Articulation	
Atonal	
Baroque Period	
Bass	
Basso Continuo	

Binary Form	
Cadence	
Cadence	
Cantata	
Chord	
Chord Progression	
Chord Sequence	
Chromatic	
Chromatic	
Circle of Fifths	
Classical Period	
Concertino	
Concerto	
Concerto Grosso	
Conjunct	
Cross Rhythm	
Diatonic	
Disjunct	
Dissonance	

Dissonant	
Dominant Key	
Dotted Rhythms	
Double Stopping	
Drone	
Ensemble	
Fanfare	
Fusion	
Genre	
Gigue	
Glissando	
Ground Bass	
Hammer On	
Harmonics	
Harmony	
Hemiola	
Heterophony	
Homophonic	
Imitation/Imitative	

Improvisations	
Instrumentation	
Interval	
Introduction	
Key	
Largo	
Leitmotif	
Lento	
Major	
Melismatic	
Melismatic	
Melodic Device	
Melody	
Mezzo-Soprano	
Minor	
Modal	
Moderato	
Modulation	
Monophonic	

Monotone	
Mordent	
Oral Tradition	
Oratorio	
Ornamentation	
Ostinato	
Ostinato	
Pedal note	
Pentatonic	
Phrase	
Pizzicato	
Polyphonic	
Presto	
Pull Off	
Range	
Realisation	
Recitative	
Relative Major/Minor	

Riff	
Ripieno	
Roman Numerals	
Romantic Period	
Rondo Form	
Sample	
Scale	
Sequence	
Sequenced Composition	
Skeleton Score	
Solo	
Sonata Form	
Soprano	
Stepwise	
Strophic	
Sus Chords	
Suspension	
Swing Rhythm	

Syllabic	
Symphony	
Syncopation	
Syncopation	
Tablature	
Tenor	
Ternary Form	
Tessitura	
Theme	
Timbre	
Tremolo	
Trill	
Triplets	
Turn	
Two-Part	
Word Painting	