



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. **Theory Questions (included those related to a given piece of sheet music)**

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:</p> <p>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 be 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 Musical 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		

TASK 4: MUSIC THEORY QUESTIONS

Look at the following piece of music and then answer the questions that follow.

You can hear a recording of the piece online at

https://drive.google.com/drive/folders/1xJg0YLKm8UGRnqoArhzuvy_ttVfc_uQR?usp=sharing

Etude Facile

Victor Leaderson

Moderato

The musical score for "Etude Facile" by Victor Leaderson is presented in six systems of piano notation. The piece is in G major (one sharp) and 2/4 time, marked "Moderato".

- System 1 (Measures 1-4):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: *mf*.
- System 2 (Measures 5-8):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic markings: *p* (treble), *mf* (bass). Includes a trill (*tr*) in the treble.
- System 3 (Measures 9-12):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic markings: *mf* (treble), *p* (bass). Includes a trill (*tr*) in the treble.
- System 4 (Measures 13-16):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic markings: *fp* (both staves).
- System 5 (Measures 17-20):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic marking: *mf* (both staves).
- System 6 (Measures 21-24):** Treble clef, key signature of one sharp (F#), common time (C). Dynamic markings: *p* (treble), *mf* (bass). Includes a trill (*tr*) in the treble.

25

mf

f

Detailed description: This system contains measures 25 through 28. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* at the start of measure 25 and *f* at the start of measure 28.

29

fp

Detailed description: This system contains measures 29 through 32. The right hand has a more active melodic line with slurs and accents. The left hand continues with a consistent eighth-note accompaniment. The dynamic marking *fp* (fortissimo piano) is used throughout the system.

33

fp

f

Detailed description: This system contains measures 33 through 36. The right hand continues with its melodic pattern. The left hand's accompaniment remains steady. Dynamic markings include *fp* for measures 33-35 and *f* for measure 36.

37

fp

Detailed description: This system contains measures 37 through 39. The right hand has a melodic line with some rests. The left hand's accompaniment is consistent. The dynamic marking *fp* is used throughout the system.

40

mf

p

Detailed description: This system contains measures 40 through 43. The right hand features a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* for measures 40-42 and *p* (piano) for measure 43.

44



mf

48



p *mf*

52



fp *fp* *fp* *fp*

56



f *fp* *f* *fp* *mp*

59



mp *fp* *p*

1. What is the **key signature** at the start of this piece? _____ [1]

2. Identify the technique used in the **left hand** piano part in bars 1 – 4 _____ [1]

3. Identify the name of the **ornaments** used in:

i) Bar 7 _____

ii) Bar 8 _____

iii) Bar 30 _____

iv) Bar 32 _____ [4]

4. Name the **chords** (name or scale degree name) and **cadences** at:

	Chord name	Chord name	Cadence
i)	Bar 3	Bar 4	Bars 3-4
ii)	Bar 7, beats 3-4	Bar 8	Bars 7-8
iii)	Bar 31	Bar 32	Bars 31-32

[9]

5a. Define what is meant by a **pedal note**

[2]

5b. Identify (using bar numbers) where a **dominant pedal** occurs in this piece

Bars _____

[1]

6a. What is a **chord inversion**?

[1]

6b. Identify where the following **chord inversions** occur (and name the chord using name or degree of the scale):

i) **First inversion chord** bar _____

ii) **Second inversion chord** bar _____

[2]

7a. What is a **modulation**, and how can you tell that one has occurred?

[2]

7b. In this piece identify two places where **modulation** has occurred (give bar numbers), state the **new key**, and explain the new key's **relationship** to the **original key** (at bar 1)

Bar Number	New key	Relationship to original key




[6]

8. Explain what the following **accidentals** do:

Sharp #
Flat b
Natural ♮

[3]

9. **Intervals** – identify the interval between the notes shown with a red circle

Interval	Tick one option
<p>13</p> 	<input type="checkbox"/> m3 <input type="checkbox"/> M3 <input type="checkbox"/> P4 <input type="checkbox"/> P5 <input type="checkbox"/> M6 <input type="checkbox"/> m7
<p>37</p> 	<input type="checkbox"/> m3 <input type="checkbox"/> M3 <input checked="" type="checkbox"/> P4 <input type="checkbox"/> P5 <input type="checkbox"/> M6 <input type="checkbox"/> m7
	<input type="checkbox"/> m3 <input type="checkbox"/> M3 <input type="checkbox"/> P4 <input type="checkbox"/> P5 <input checked="" type="checkbox"/> M6 <input type="checkbox"/> m7

[3]

10. Identify the **musical device** used in the **right hand** piano part of bars 52 to 55

[1]

11. Identify the **rhythmic device** used in the melody of bars 33-35 and 37-38

[1]

12. Explain why the **final bar** of the piece only has **3 beats** when the piece is in common time

[1]

13. Rewrite the melody shown below from **treble clef** into **bass clef** (*transposed down* by 2 octaves). The first note has been done for you.

[4]

14. Rewrite the melody shown below from **alto clef** into **treble clef** (*transposed up* one octave) The first note has been done for you

[4]

15. Here is the opening 2 bars of a 4 bar melody. Complete the last 2 bars of the melody in a similar style to the opening. You will need to consider what **key** it is in, the **harmony** that is implied, and an appropriate **cadence**.

[4]

[This page ____/13]

[TOTAL MARKS ____/50]

A digital version of this document is available online at the Springwood Sixth Form Website or online at https://drive.google.com/drive/folders/1xJg0YLKm8UGRnqoArhzuvy_ttVfc_uQR?usp=sharing where you will also find the score to “Etude Facile@ and a recording of the piece to listen to.

Before the course commences please purchase the following two Orchestral Scores:

- Haydn “Symphony No.104” – ISBN 9783795766986 (*Eulenberg Edition*)
- Mendelssohn “Symphony No.4” – ISBN 9783795767761 (*Eulenberg Edition*)

At the time of preparation of this document these are currently cheapest on www.musicroom.com although second hand copies may be available.