

# Haydon School

## Music

### Transition Materials for A Level



This pack contains a programme of activities and resources to prepare you to start an A Level in Music in September.

Please ensure you complete all tasks over the summer, and access the suggested listening.

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# 1. Course overview:

## Component 1: Performing

**Option A: Total duration of performances: 10-12 minutes**

**Option A: 35% of qualification**

**Option B: Total duration of performances: 6-8 minutes**

**Option B: 25% of qualification**

**Non-exam assessment: externally assessed by a visiting examiner**

### **Option A: Performing (35%)**

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.

### **Option B: Performing (25%)**

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.

## Component 2: Composing

**Option A: Total duration of compositions: 4-6 minutes**

**Option A: 25% of qualification**

**Option B: Total duration of compositions: 8-10 minutes**

**Option B: 35% of qualification**

**Non-exam assessment: externally assessed by WJEC**

### **Option A: Composing (25%)**

**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 WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.

The **second** composition is a free composition.

### **Option B: Composing (35%)**

**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 WJEC. Learners will have a choice of **four** set briefs, released during the first week of September in the academic year in which the assessment is to be taken.

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.



### Component 3: Appraising

Written examination: 2 hours 15 minutes (approximately)

40% of qualification

#### Three areas of study:

Area of study A: **The Western Classical Tradition** (The Development of the Symphony 1750-1900) which includes two set works. Choose **one** set work for detailed analysis and the other for general study.

- *Symphony No. 104 in D major, 'London'*: Haydn
- *Symphony No. 4 in A major, 'Italian'*: Mendelssohn

A choice of **one** area of study from:

Area of study B: **Rock and Pop**

Area of study C: **Musical Theatre**

Area of study D: **Jazz**

A choice of **one** area of study from:

Area of study E: **Into the Twentieth Century** including **two** set works:

- *Trio for Oboe, Bassoon and Piano, Movement II*: Poulenc
- *Three Nocturnes, Number 1, Nuages*: Debussy

Area of study F: **Into the Twenty-first Century** including **two** set works:

- *Asyla, Movement 3, Ecstasio*: Thomas Adès
- *String Quartet No. 2 (Opus California) Movements 1 (Boardwalk) and 4 (Natural Bridges)*: Sally Beamish

#### Questions:

1. Set work analysis with a score
2. Extended responses on wider context
3. Unprepared extracts of music with and without a score
4. Comparison questions

This component includes a listening examination.

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We study Area of Study B: **Rock and Pop** and Area of Study E: **Into the Twentieth Century**.

## 2. Suggested listening

Listen to a selection of the pieces listed below, choosing one piece from each group, and make brief notes for each piece using these headings:

1. The title of the piece and the composer, and general notes/points of interest including performance context.
2. General information on the instrumentation used (various clefs, transposing instruments etc.)
3. Structure – number of movements, structure of each movement
4. Texture – general details of textures used especially to create contrast
5. Melody – notes on how themes are developed through movements
6. Rhythm – identification of the overall rhythmic style, patterns and devices.
7. Harmony – use of cadences, diatonic and chromatic harmony.
8. Tonality – overall tonality and modulations.

Where possible, listen to a version on YouTube that has a score.

### Area of Study A: Western Classical Tradition *The Development of Symphony*

#### Group 1 - Early Classical Era

- Johann Stamitz - Symphony in D Op.3 No.2
- J.C. Bach - Symphony No. 6 in G minor
- Joseph Boulogne Chevalier de Saint-Georges – 2 Symphonies, Op.11
- W.A. Mozart - Symphony No. 25 in G minor

#### Group 2 - Mature Classical Era

- W.A. Mozart - Symphony No. 41 in C
- J. Haydn - Symphony No. 96 in D
- Beethoven - Symphony No. 3 in E-flat
- Beethoven - Symphony No. 6 in F
- Beethoven - Symphony No. 9 in D minor

#### Group 3 - Early Romantic Era

- Schubert - Symphony No. 5 in B-flat
- Felix Mendelssohn - Symphony No. 3 in A minor
- R. Schumann - Symphony No. 2 in D minor
- Berlioz - Symphonie Fantastique Op. 14
- Louise Farrenc - Symphony No. 3
- Liszt - Faust Symphony

#### Group 4 - Late Romantic Era

- J Brahms - Symphony No. 3
- Tchaikovsky - Symphony No. 6 in B minor
- Bruckner - Symphony No. 8 in C minor
- Smetana - Ma Vlast
- Mahler - Symphony No. 2
- Dvorak - Symphony No. 9 (New World)

### 3. Independent reading

A good understanding of the history of the Western Classical Tradition of music is important for placing where the music we will be studying comes in the development of different styles.

#### **Task**

Read through the 5 'Short History of Music' sections on [www.alevelmusic.com](http://www.alevelmusic.com) and create a timeline of important composers and other important historical dates.

### 4. Required Knowledge & Skills

#### **Theory Knowledge**

A sound knowledge of harmony is important to all the Areas of Study as well as being important for the composition to a brief, which has to be completed in the Western Classical style. Eduqas have produced some resources to help students bridge the gap between their GCSE knowledge and the requirements for A level. Please access the resources here: <https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=1823>.

Read through the document 'Harmony in classical music: A brief introduction and overview' and complete the assignments which refer to the extracts in the document 'Full Score'.

#### **Performance Skills**

You will need to prepare a performance that will be performed as a recital in front of an examiner. This will mostly be prepared in your own time. The recital must include a minimum of 3 pieces. One piece must be from the Western Classical Tradition (Baroque, Classical or Romantic Eras), one piece must relate to one of the other areas of study and one is a free choice. The minimum required standard is Grade 6.

#### **Task**

Over the summer holiday prepare a performance of a piece of your choice for September. This piece should be linked to one of the Areas of Study listed above in section 1.

## 5. Go and....

- Experience - Watch many of the live performances that are being broadcast on YouTube, Facebook and Instagram. There are also lots of conversations with performers as well. Go to the BBC Proms.
- Listen - It's really important to understand the type of sound that different composers produce. Name that Composer on Classic FM.
- Watch - There are thousands of music documentaries that you can watch freely available. Don't limit yourself to genres you already like, you may surprise yourself with something new. Many composers have YouTube channels where they talk you through their process or evaluate people's compositions giving great guidance on developing your own compositional skills.