



AQA A LEVEL
MUSIC
Induction
Hardenhuish

Welcome to Music at Hardenhuish. Music is an exciting but challenging course. The aim of this Induction work is to give you a really good understanding of the course and make sure that you feel confident when you begin your studies.

I would like to widen your listening to encompass the styles of music that you will be studying over the course and to build upon your skills in analysis and key vocab. Hopefully you will enjoy some of the music you are going to be exploring and you may even feel inspired to learn to play/sing them yourselves.

Performance is a really important aspect of the course and, in a lot of cases, the main reason for choosing Music, and so it is vital that you keep developing your performance skills during this time.

I really want all of you to enjoy the course and feel confident in all areas. Sometimes the analysis can be a bit daunting initially if you haven't got a good knowledge of the basic theory. You will all have different skills and strengths. Some of you may have learnt very traditionally using notation but others may have learnt by ear and not be as familiar and confident with notation and theory. We are going to do some theory over the 3 Phases to ensure that everyone has a certain level of theory that will allow you to access the course confidently.

If you have any questions please get in touch: djw@hardenhuish.wilts.sch.uk

Miss Workman

Phase 1

All the rest work should be sent to djw@hardenhuish.wilts.sch.uk by the end of Phase 1 - Monday 21st June.

TASK 1: Read the detailed course overview - pages 4 - 10

Complete the Microsoft form by Monday 21st June - [Music Induction Form](#)

TASK 2: Read the suggested listening list - pages 11 - 12

Select a minimum of 4 of the suggested unfamiliar pieces, one from each of the 4 Areas of study (Baroque, Romantic Piano, Music for Theatre and Jazz).

Fill in your listening diary - page 13 - to keep a track of the pieces you have listened to and your thoughts. This can be on the document or written out yourself and photographed to send in or on a separate work document

TASK 3: Read the 'Beginning analysis of pieces at home' - page 14 - 15

Select one of the pieces you have listened to (NOT one of the Set works) for a more detailed analysis using the questions as guidance. Please submit this either on the document, on a separate word document or written out and photographed to send in.

TASK 4: Read the performing sheet - page 16.

Submit your choice of piece and the info described at the end of Phase 1

TASK 5: Have a look at the theory sheet - page 17 - 18.

Try to learn any parts of the sheet that you don't already know. Look up the circle of 5ths for more explanation and make sure you understand how to interpret it.

A LEVEL MUSIC AT A GLANCE

COMPONENT 1: APPRAISING MUSIC	COMPONENT 2: PERFORMING MUSIC	COMPONENT 3: COMPOSING MUSIC
What's assessed? <ul style="list-style-type: none"> • Listening • Analysis • Contextual Understanding 	What's assessed? Music performance	What's assessed? Composition
How it's assessed Exam paper with listening and written questions using excerpts of music.	How it's assessed Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).	How it's assessed Composition 1: Composition to a brief (25 marks) Composition 2: Free composition (25 marks)
Questions Section A: Listening (56 marks) Section B: Analysis (34 marks) Section C: Essay (30 marks) This component is 40% of A-level marks (120 marks).	Requirement A minimum of ten minutes of performance in total is required. This component is 35% of A-level marks (50 marks). Non-exam assessment (NEA) will be externally marked by AQA examiners.	Requirement A minimum of four and a half minutes of music in total is required. This component is worth 25% of A-level marks (50 marks). NEA will be externally marked by AQA examiners.

Course structure in brief

Your A Level Music course will be taught jointly by Hardenhuish and Sheldon Music Departments and you will join together with the students who have opted for music from Sheldon school.

We divide the course up into the components and between the schools:

Western Classical Tradition:	Hardenhuish
Music Theatre (year 12) and Jazz (Year 13)	Sheldon
Composition	This alternates each year between the schools
Performance	This will be monitored in class and overall by your school

What will you cover in Year 12

You will have a short composition course to develop your skills, building on the techniques you have learnt so far and introducing more advanced compositional devices.

By the end of Year 12 you will complete the first piece of composition coursework

We will develop general listening and theory skills and we will study the Baroque Solo Concerto Year 12 set works. You will learn how to identify features and how to write an analytical essay based on the music covered.

You will study a variety of pieces from Music for Theatre and will learn how to write an analytical essay based on this area.

Performance will continue throughout the course and monitored. In March of Year 12 you will aim to perform a 3 – 5 minute programme in preparation for Year 10 minute programme in March of Year 13.

COMPONENT DETAILS

COMPONENT 1: APPRAISING MUSIC (40% of your A Level Grade)

The areas of study provide an appropriate focus for you to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for you to work with when developing performance and composition skills.

The areas of study we will be focusing on are:

Western classical tradition 1650–1910 (compulsory) (BAROQUE and ROMANTIC PIANO)

Music for Theatre

Jazz

AREA OF STUDY 1: Western classical tradition 1650–1910 (compulsory)

For the purposes of this specification, the western classical tradition is defined as art music of (or growing out of) the European tradition, normally notated, and normally intended for public performance. There are three strands of music represented which cover three key genres:

- **Baroque: the solo concerto**
- **Classical: the operas of Mozart**
- **Romantic: the piano music of Chopin, Brahms and Grieg (Year 2 of the course)**

1.) Listening – unfamiliar music

You must be able to listen attentively to unfamiliar music from each of the three strands to identify and accurately describe musical elements and use musical language (including staff notation). *See the suggested listening list for more information.*

2.) Analysis and contextual understanding – set works

For two of the selected strands, you must also be able to critically appraise music through analysing excerpts from the set works using knowledge and understanding of:

- the effect of audience, time and place on how the set works were created, developed and performed
- how and why the music across the selected strand is different
- how the composer's purpose and intention for the set works is reflected in their use of musical elements
- relevant musical vocabulary and terminology for the set works
- the complex interdependencies between musical elements
- the sophisticated connections between music and its context.

AREA OF STUDY 1: SET PIECES

STRAND A: Baroque Solo Concerto

- Sonata for trumpet and strings on D major Z.850 (Mov I, II and III) – Purcell
- Flute concerto in D *Il Gardellino* op. 10 no 3 RV428 (Mov I – Year 12, complete – Year 13) – Vivaldi
- Violin concerto in A minor BWV1041 (Mov I – Year 12, complete – Year 13) – Bach

STRAND C: The Piano Music of Chopin, Brahms and Grieg – Year 2

- Ballade no. 2 in F major op.38 – Chopin
- Nocturne in E minor op.72. no.1 – Chopin
- Intermezzo in A major op.118.no 2 – Brahms
- Ballade in G minor op. 118 no.3 – Brahms
- Norwegian march op.54 no.2 – Grieg
- Notturmo op.54 no.4 - Grieg

Musical language

You must be able to use musical language in the following ways:

Reading staff notation

You must be able to identify musical elements (as in elements list) when reading staff notation. For unfamiliar music, you must be able to read short passages of a minimum of four bars and a maximum of eight bars. For familiar music, you must be able to read approximately two pages of music score.

Writing staff notation

You must be able to:

- write melodic notation in all keys within short passages of music of a minimum of four bars and a maximum of eight bars
- write rhythmic notation, including compound time within short passages of a minimum of four bars and a maximum of eight bars.

Chords

You must learn standard and extended chords, including chord inversions and secondary dominant 7ths, and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the Musical elements lists.

Musical vocabulary and terminology

You must be able to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The appropriate vocabulary and terminology required can be found in the tables appropriate to the areas of study.

AREA OF STUDY 4: Music for Theatre (Year 12)

Named artists

- Kurt Weill
- Richard Rodgers
- Stephen Sondheim
- Claude-Michel Schonberg
- Jason Robert Brown

AREA OF STUDY 5: Jazz (Year 13)

Named composers

- Louis Armstrong
- Duke Ellington
- Charlie Parker
- Miles Davis
- Pat Metheny
- Gwilym Simcock

Listening – unfamiliar music

You must be able to listen attentively to unfamiliar music from all the named artists/composers in their selected areas of study to identify and accurately describe musical elements and use musical language (including staff notation).

Analysis and contextual understanding

For three of the named artists/composers from each of your optional areas of study, you must be able to appraise music and make critical judgements, using knowledge and understanding of:

- how the artists'/composers' use of musical elements for at least two published works reflects the style of the genre and their purpose and intentions for the work
- how the style of the artists'/composers' music has varied over time through comparison of published works
- musical vocabulary and terminology relevant to the work and Area of study.

COMPONENT 2: PERFORMING MUSIC (35% of your A Level Grade)

You must be able to perform music using one or both of the following ways:

- instrumental/vocal: as a soloist, and/or as part of an ensemble
- production: via music technology.

You must perform for a minimum of ten minutes.

Care should be taken when selecting repertoire for ensemble performance; the level of demand refers to the individual part performed by you and not to the overall level of demand of the selected piece.

Performance of pieces written with an accompaniment intended by the composer should not be unaccompanied. You must be able to interpret musical elements, using resources and techniques as appropriate, to communicate musical ideas with technical and expressive control.

Through your performance students must also demonstrate understanding of context, including the chosen style or genre of the music being performed and the composer's purpose and intention.

In all cases, the recording of the performances must be accompanied by one or more of the following documents, as appropriate to the type of performance:

- notated score
- lead sheet
- guide recording
- annotation (production only).

Performance Type	Definition	Technical Control, including;	Expressive Control, including;
Instrumental/Vocal	<p>Solo performance Your performance can be one or more of the following:</p> <ul style="list-style-type: none">• a single musician playing/ singing solo• a soloist accompanied by another musician (eg pianist, guitarist, backing track etc). <p>Ensemble performance</p> <ul style="list-style-type: none">• as an accompanist to a solo musician• as an instrumentalist/singer contributing to a unique and significant role (ie that is not doubled) to a small group (of up to eight musicians).	Pitch (including intonation) Rhythm Tone (including breathing and diction, bowing and pedalling etc) Synchronisation of ensemble	Tempo, dynamics, phrasing and articulation

COMPONENT 3: COMPOSING MUSIC (25% of your A Level Grade)

You must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing through two compositions. One must be in response to an externally set brief (Composition 1) and the other a free composition (Composition 2).

The combined duration of the compositions must be a minimum of four and a half minutes.

Compositions must demonstrate technical control in the use of appropriate musical elements and how they are combined to make sense as a whole.

You must be able to compose music in one or both of the following formats:

- instrumental/vocal: produce notated score, written accounts and/or lead sheet by traditional means or by using music software as appropriate
- production: generated entirely digitally, by using music software, without notated score but with accompanying annotation. You must be able to make creative use of the musical elements appropriate to their chosen style or genre of music.

Documenting the composition

Programme note

You must write a Programme note of approximately 150 words for each composition, which clearly informs the assessor of your compositional intention. This must include how it relates to the selected audience/occasion.

You must also provide details of any software and hardware used in their compositional process. In all cases the recording of the composition must be accompanied by one or more of the following documents:

- staff notated score
- lead sheet
- aural guide

TASK

After reading about the course in detail please fill in the FORM.

SUGGESTED LISTENING LIST

*Just like GCSE, you will be studying a number of set works. You are welcome to listen to the set works but I would like you to focus on listening to a selection of other works by the composers. I would like you to keep a listening diary of the pieces you listened to and your thought. Listen to a minimum of **1 piece from each area of suggested unfamiliar listening.***

AREA OF STUDY 1: Western Classical Tradition 1650 – 1910

STRAND A: Baroque Solo Concerto

Set Works

- Sonata for trumpet and strings on D major Z.850 (Mov I, II and III) Purcell
- Flute concerto in D *Il Gardellino* op. 10 no 3 RV428 (Mov I) - Vivaldi
- Violin concerto in A minor BWV1041 (Mov I) – Bach

Suggested Unfamiliar

- Spring – Vivaldi
- Flute Sonata in G Major – Handel
- Violin Concerto in A Minor – Vivaldi

Listen to a BAROQUE SOLO CONCERTO by any of our Baroque composers (Purcell, Vivaldi and Bach). You could even listen to some by other Baroque

STRAND C: Romantic: The Piano Music of Chopin, Brahms and Grieg

Set Works

- Ballade no.2 in F major op.38 by Chopin
- Nocturne in E minor op.72 no.1 by Chopin
- Intermezzo in A major op.118. no.2 by Brahms
- Ballade in G minor op.118 no.3 by Brahms
- Norwegian march op.54 no.2 by Grieg
- Notturmo op.54 no.4 by Grieg

Suggested Unfamiliar

- Chopin:
 - Any of the Nocturnes and Ballades; Waltzes, Mazurkas and Polonaises; Preludes, Etudes and Impromptus
- Brahms
 - Intermezzos and Ballades, Op.10. Ballades, Op.24 Variations and Fugue on a Theme of Handel, Op.79 Two Rhapsodies, Op.117/118/119, Rhapsodies and Romance
- Grieg:
 - any of the Lyric Pieces

Listen to any solo piano pieces by CHOPIN, BRAHMS and GRIEG (other than the set works above)

AREA OF STUDY 4: Music for Theatre (Year 12)

Named composers

- Kurt Weill
- Richard Rodgers
- Stephen Sondheim
- Claude-Michel Schonberg
- Jason Robert Brown

Listen to anything by these composers.

You could even try to watch a complete musical (or two)

There is a really good concert version of Les Mis songs at:

[https://www.youtube.com/watch?v= BpsTZ4UZk8](https://www.youtube.com/watch?v=BpsTZ4UZk8)

AREA OF STUDY 5: Jazz (Year 13)

Named composers

- Louis Armstrong
- Duke Ellington
- Charlie Parker
- Miles Davis
- Pat Metheny
- Gwilym Simcock

Listen to anything by these composers.

You could try and find some lead sheets online and play some ideas.

See if you can find some videos of live performances on you tube

LISTENING DIARY

Name of Piece	Composer	Performer	Thoughts? Did you enjoy it? Would you listen to it again out of choice? What did you like? What didn't you enjoy? Did you notice any particular features worth mentioning?

TASK

At the end of Phase 1 please submit your listening diary

BEGINNING ANALYSIS OF PIECES AT HOME

Below are some useful starting questions to ask when listening to a piece of music for the first time. As you continue to develop your key vocabulary you will be able to analyse the music in greater detail. And remember that these questions are just starting points, if you feel there are any other features of interest when listening to a piece of music then be sure to make a note of them. (If there are any terms you don't understand look them up and see if you can find a definition. If you can't find a definition or would like me to explain it please email me and I am happy to help: djw@hardenhuish.wilts.sch.uk.)

TASK

I would like you to submit an analysis of 1 piece of your choice from your listening diary using the questions below to help you.

Melody:

- Big or small range?
- Which instrument performs the main melody?
- Does the melody stay in that one instrument?
- Is the rhythm of the melody mainly made up of quavers, minims or a mixture?
- Is there a wide range of the dynamics?
- Is the tessitura (average note) high or low?
- Is the melody syllabic or melismatic?
- Is the melody pentatonic/minor/major?
- Is the melody conjunct (scalic) or disjunct (leaps)?

Rhythm:

- What is the time signature – does it change?
- Is the rhythm on the beat or off the beat?
- Are there polyrhythms, cross rhythms, hemiolas?
- Is the rhythm of the melody the same as the accompanying instruments?
- Are the rhythms complicated/straightforward in the verse/chorus/A section/coda etc.
- Are the rhythms improvised in the verse/chorus/A section/coda etc.?
- Are the rhythms repetitive?

Harmony:

- Is the music mainly major, minor or modal?
- Are there many different chords used in the piece?
- What is the key signature – does it change?
- Any added/chromatic notes in the harmony?
- Are there any ostinati?
- Which instrument(s) play(s) the accompaniment?

Structure:

- How many sections are there?
- How many themes are there?
- How does the composer suggest a new section?
- Are there any ostinati?
- Do the sections repeat? If so, are they the same each time or different?

Texture:

- What is the texture at the beginning/end of the piece?
- How are the instruments layered?
- Is there any use of canon?
- Polyphonic/monophonic/heterophonic or monophonic?
- Does the texture change?

Dynamics:

- Is there a big range of dynamics?
- Do the dynamics change? If so, is it a sudden change?

Timbre:

- What is the function of the clarinet/oboe/violin/guitar/bass guitar?
- What instruments can you hear in this extract?
- What ensemble is this piece written for?
- What instrument(s) can you hear at the start/end of this extract?
- Is word painting used in this piece? If so, how?

PERFORMING

As previously mentioned, you will need to perform a recital consisting of a solo and/or ensemble pieces that is at least 10 minutes long. If your recital is less than 10 minutes you will be awarded no marks for this component of the course.

When we return to school to start your A level course I would like to hear you perform a piece that I haven't heard before.

- Choose a piece that you can't already play perfectly, set yourself a challenge. It could even be a completely new piece.
- For accompaniment, you may use a backing track or I will play a piano accompaniment if you have one.
- If you need any support in finding/choosing a piece, please get in touch and I am happy to help or ask your instrumental teacher. You should aim for a minimum of Grade 5.
- Make sure you practice wisely, set yourself targets and areas to work on. If it helps, keep a performance practice diary.

TASK

I would like you to submit the information below

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

THEORY

For musical analysis you will need to understand music theory. Sometimes the analysis can be a bit daunting initially if you haven't got a good knowledge of the basic theory. You will all have different skills and strengths. Some of you may have learnt very traditionally using notation but others may have learnt by ear and not be as familiar and confident with notation and theory. We are going to do some theory over the 3 Phases to ensure that everyone has a certain level of theory that will allow you to access the course confidently.

Do let me know if you need any further explanation on the theory that I have set.

We are starting with just basic notation – note names of the treble and bass clef, note values and rest values which I am sure you have all covered at GCSE but this is just a reminder. Make sure you are able to quickly read both treble and bass clefs.

I have included the circle of 5ths. See if you can find out about the circle of 5ths and how to interpret it. We will do more on key signatures later and during the course but getting a head start will always help.

At this stage there is nothing to submit but we will build on this in Phase 2.

Music notes on the staff - Treble and Bass Clef

Treble Clef ↓

Bass Clef ↓

Note and Rest Values

Sign	Name	In 4/4 Time	Rest
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beat	
	Quaver	1/2 beat	
	Semiquaver	1/4 beat	

Mnemonics for notes

Fine **E**
Does **C**
Body **A**
Good **F**
Every

Always **G**
Fine **E**
Do **C**
Boys **A**
Good **A**

Circle of Fifths

