



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. It is important that you are confident with the basics of note names, treble and bass clef, rhythms and key signatures before starting the course.

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

Mrs Hawkins

TASK 1: Read the suggested listening list – pages 4 - 5

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 6 - to keep a track of the pieces you have listened to and your thoughts. This can be on the document or written out yourself.

TASK 2: Read the ‘Beginning analysis of pieces at home’ – page 7 - 8

Select one of the pieces you have listened to or a more detailed analysis using the questions as guidance. Please put your analysis either on the document, on a separate word document or written out and bring in at the start of term 1.

TASK 3: Read the performing sheet - page 9.

Come back in September with a piece you have been working on.

TASK 4: Have a look at the theory sheet - page 10 - 11.

Try to learn any parts of the sheet that you don't already know – You must understand treble and bass clef notes and note values. Look up the circle of 5ths for more explanation and make sure you understand how to interpret it. <https://teoria.com/> is a great website to explain theory and test yourself too.

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

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

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?

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.

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.

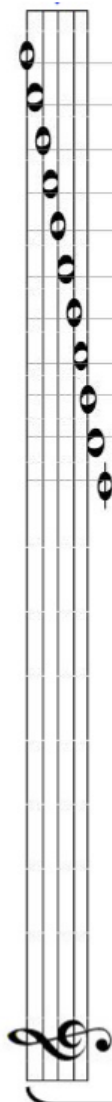
<https://teoria.com/> is a great website to explain theory and test yourself too.

If you would like any further information then I would recommend: The AB Guide to Music Theory Part I 'The Pink Book' by Eric Taylor to gain an understanding of:

- a) Treble and Bass Clef notes
- b) Note values and Rests
- c) Key Signatures (up to 4 sharps and 4 flats)
- d) Time signatures.
- e) Intervals

Music notes on the staff - Treble and Bass Clef

Treble Clef



C D E F G A B C

Bass Clef



C D E F G A B C



Note and Rest Values

Sign	Name	In 4/4 Time	Rest
	Semi breve	4 beats	
	Minim	2 beats	
	Crotchet	1 beat	
	Quaver	1/2 beat	
	Semi-quaver	1/4 beat	

Mnemonics for notes



Circle of Fifths

