

A-Level Music Summer Bridging Work 2023/24

Exam board: Eduqas

Resources that you need to purchase in preparation for studying this course:

There are 3 parts of the course (called Components) which are similar to what we covered in your GCSE:

1. Performing
2. Composing
3. Listening and Appraisal Written Exam

Components 1 and 2: Performing and Composing

This is similar to the GCSE course in the way that the course is split but has some key differences — you can specialise in either Composing or Performing (do more/less of one of them) depending on your preferences and strengths:

Option A:

Performing 35% = 10-12 minutes of performance

Composing 25% = Total duration of compositions is
4-6 minutes

Option B:

Performing 25% = 6-8 minutes of performance

Composing 35% = Total duration of compositions is 8-10 minutes

Component 3: Written Exam — 40% of course — 2hr 15 min exam

The exam will assess your knowledge and understanding of music through three areas of study, which you will study in your lessons. You will have some set works to learn in detail but will learn about the overall style of each area of study with references to other works.

- ~~Area of Study A is compulsory.~~
- We will then choose two other areas of study from the other columns (see below):

COMPULSORY	One from this column:	One from this column:
Area of Study A: The Western Classical Tradition (The Development of the Symphony 1750-1900)	Area of Study B: Rock and Pop	Area of Study E: Into the Twentieth Century
	Area of Study C: Musical Theatre	Area of Study F: Into the Twenty-First Century
	Area of Study D: Jazz	

Bridging Work

Please complete the following tasks before your first lesson in September. (Any written work should be handed in during that first lesson.)

Prepare a solo piece on your chosen instrument to perform in September

This cannot be the piece you did for your GCSE exam. Aim for this to be at a higher level than your GCSE piece.

Brush up on your music theory knowledge using the website 'musictheory.net':

Make sure you can understand all content on the following sections:

- The Basics— all sections
- Rhythm and Metre — all sections
- Scales and Key Signatures — all sections
- Intervals — all sections

- The first two lessons from Chords, Diatonic Chords and the first from Chord Progressions would be a bonus

Have a go at completing a ABRSM Grade 5 Music Theory Paper!

See how well you do with the paper attached. This will help me know what to go over in more detail in September. You should be working at a 'confident' level of music theory around Grade 5 or above to be able to engage properly with the content of this course.

Read through and listen to the material on the 'Short History of Music' and then complete the worksheet attached.

- Find the information here: <https://alevelmusic.com/4-short-history-of-music/>
- You can either print off the worksheet and complete by hand or fill it in as a word document and then print.

Listening and Describing Work

I would like you to review all the terms on the following web page ('GCSE Glossary'). Make sure you understand them, follow all the links and listen to the examples.

<https://alevelmusic.com/9-gcse-revision-ridgewood/>

Once you have reviewed all the terms on the GCSE Glossary page, complete the two listening exercises, using the two worksheets (attached). You will find both extracts on this web page. For extract 1, watch the video as the questions are asked at certain points.

<https://alevelmusic.com/as-handbook/year-11-transition-to-a-level->

[music/?fbclid=IwAR3BEWNnVpv](https://alevelmusic.com/as-handbook/year-11-transition-to-a-level-music/?fbclid=IwAR3BEWNnVpvNqXR8uW65z18eSN97mHhieuFvFpp11eHfWhRt7vGApX7WWw)

[NqXR8uW65z18eSN97mHhieuFvFpp11eHfWhRt7vGApX7WWw](https://alevelmusic.com/as-handbook/year-11-transition-to-a-level-music/?fbclid=IwAR3BEWNnVpvNqXR8uW65z18eSN97mHhieuFvFpp11eHfWhRt7vGApX7WWw)

Optional extension work

Research Tasks

Research the life and music Franz Josef Haydn. You can use the Oxford Music Online Haydn, Haydn

Wikipedia article, Classic FM, Philharmonia Haydn introduction, Naxos, BBC introduction, BBC Composer of the Week and Howard Goodall on Haydn. You can then present your work in any way you like. Online, as a poster, a booklet or a leaflet. (*For Area of Study A, you will need to know lots about Haydn the main set work is a Haydn Symphony).

Research the biographies and key works of any of the following musical theatre composers:
Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schonberg, Andrew
Lloyd-Webber or Stephen Schwartz.

Reading

Sion, Colborne, Gardiner, Pankhurst et al (2017) Eduqas AS and A Level Music Study Guide, London: Rhinegold (Amazon link) [covers the background information needed for the course — useful but not essential to read before the A level starts]

Winterson and Harris (2014) Music Theory: The Essential Guide London: Faber (Amazon link) [if your basic theory is a bit rusty then this is good for making sure you know up to Grade 5 theory stuff]

The Eduqas A Level Study Guide by Rhinegold: Amazon link:

<https://www.amazon.co.uk/EduqasLevel-Music-Study-Guide/dp/1785583476>

Things to watch

Some really simple explanations of basic music theory building blocks at 12tone, Starts with some ludicrously basic stuff but moves on to go over basics that you might be rusty on.

<https://www.youtube.com/playlist?list=PLMvVESrbiBWplAcg3pGOTesncGT7qv006>

Good basic introduction to the symphony by Howard Goodall from the BBC

<https://www.youtube.com/watch?v=DLlz6m-9uHo>

A much longer video on the symphony by Howard Goodall (this is the first of a series)

<https://www.youtube.com/watch?v=7VS3MRLCrX8>

An introduction to Debussy, again from Howard Goodall at the BBC

<https://www.youtube.com/watch?v=dKwRQh94toA&list=PLcvEcrsF9zJzbN2GiOQbMXIzBh2VSJXe&index=10>

Anything on the I-SO Youtube Playlist

During the COVID 19 lockdown you can access archived Berlin Philharmonic concerts — amazing!

<https://www.digitalconcerthall.com/en/home>

Lloyd Webber is streaming his musicals free on Friday nights on theshowsustgoon on You Tube (available over the following weekend to view as well)

And here is a massive list of performing arts stuff you can access from home during lockdown.

Most of it free or very cheap. <https://www.theculturediary.com/stories/watch-theatre-music-and-danceshows-home-during-covid-19-pandemic-ongoing-list>

Composition task from Passing Notes free during lockdown by using the code COVID19

<https://www.passingnoteseducation.co.uk/product-page/a-level-composition-resources-booklet-1>



Grade 5X

Candidates with labels: fix name label here.
All other candidates: write names in full.

Candidate

Entered by

Theory Paper Grade 5 Sample X July 2017

Duration 2 hours

TOTAL MARKS
100

This paper contains SEVEN questions, ALL of which should be answered.

Write your answers on this paper - no others will be accepted.

Answers must be written clearly and neatly - otherwise marks may be lost.

1 (a) The following extract begins on the first beat of the bar. Put in the missing bar-lines.

Mozart, Piano Sonata in C minor, K. 457

Adagio

etc. (3)

(b) Look at the following extract and then answer the questions below.

Moderato Haydn, Piano Sonata in Bb, Hob. XVI/ 18

(i) Describe the chords marked ITI , FTI and [CI as I, II, IV or V. Also indicate whether the lowest note of the chord is the root (a), 3rd (b) or 5th (c). The key is Bb major.

Chord A (bar 3) (2)

Chord B (bar 5) (2)

Chord C (bar 6) (2)

Name each of the ornaments in the right-hand part of bars 1 and 3.

(ii)

Bar 1 (2)

Bar 3 (2)

(iii)

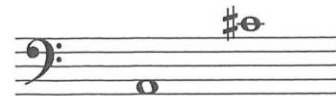
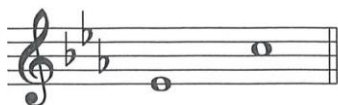
Give the technical name (e.g. tonic, dominant) of the note in the right-hand part marked X. Remember that the key is Bb major.

X (bar 4) _____

(2)

2 (a) Describe fully (e.g. minor 3rd, perfect 5th) each of these melodic intervals.

10

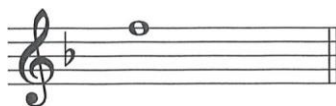


.....

.....

.....

(b) After each of these notes write a higher note to form the named melodic interval.



perfect 4th

perfect 5th

3 Look at this extract, which is adapted from a piece for violin and piano by Adam Carse, and then answer the questions that follow.

Andante grazioso J. = 52

4

etc.

© 1921 Stainer & Bell Ltd, 23 Gruneisen Road, London N3 1DZ, www.stainer.co.uk
Reproduced from Fiddle Fancies.

a) (i) Mark clearly on the music, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number of each of your answers, as

10

shown in the answer to A.

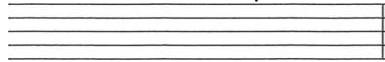
A an instruction to get gradually quieter. Bar . 4 .

B in bars 1-4 of the violin part, a supertonic note in the key of D major (circle the note concerned). Bar

C in bars 1-4 of the right-hand piano part, a note that is not in the key of D major (circle the note concerned). Bar (2)
(2)

D in bars 5-8 of the piano part, a note that is an enharmonic equivalent of Eb (circle the note concerned). Bar (2)

(ii) Rewrite the first right-hand piano chord of the extract so that it sounds at the same pitch, but using the tenor C clef. Remember to put in the clef and the key signature.



(4)

b) (i) Describe the time signature as:

simple or compound.....

duple, triple or quadruple..... (2)

(ii) Complete the following statement:

The violin is the highest-sounding member of the string family of orchestral instruments, and the lowest-sounding member of this family is the.....(2)

(iii) Now name a different family of standard orchestral instruments and state its highest-sounding member.

Family _____

Instrument.....(4)

(iv) Give the meaning of m (violin, bar 1).

_____ (2)

c) (i) Tick one box for each term.

Andante means:

grazioso means:

quickplayful, merry

at a medium

speedmajestic

slowgraceful gradually

getting

quickersweet(4)

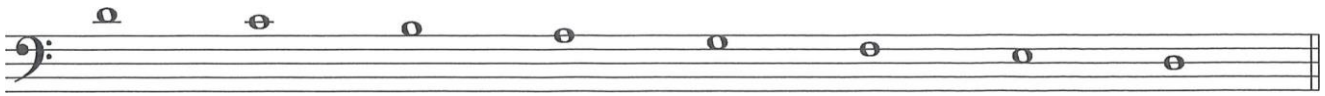
(ii) Answer TRUE or FALSE to each of the following:

The largest melodic interval in the violin part is a major 6th.....(2)

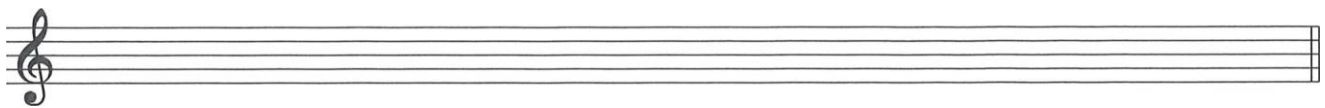
All the notes in the left-hand piano part of bars 5—7 can be found in the scale of E major.
.....(2)

(iii) Which key has the same key signature as D major?.....(2) 4 (a) Put accidentals in front of the notes that need them to form the scale of Db major. Do not use a key signature.

10



(b) Write the key signature of four sharps and then one octave ascending of the harmonic minor scale with that key signature. Use semibreves (whole notes), begin on the tonic and remember to put in any necessary additional accidentals.



5 The following melody is written for horn in F. Transpose it down a perfect 5th, as it will sound at concert pitch. Do not use a key signature but remember to put in all necessary accidentals.

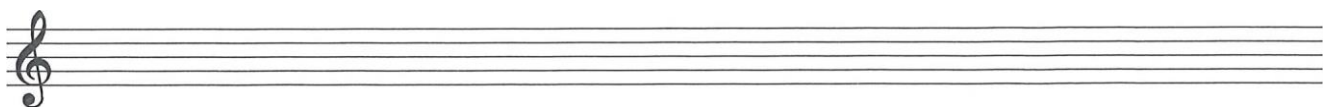
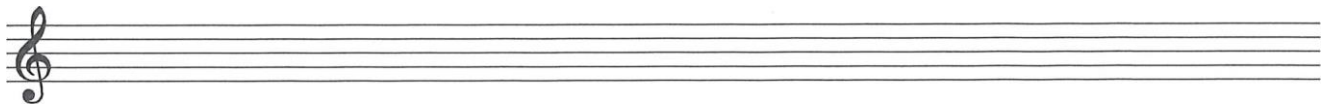
10



© Copyright 1922 by Universal Edition A.G., Wien/UE 17013
Schoenberg, Chamber Symphony No. 1

etc.

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6 Look at this extract and then answer the questions below.

15

Langsam

Bassoon

mf

X

2

Y

3

etc.

f mit Ausdruck

(a) Give the technical names (e.g. tonic, supertonic) of each of the notes marked X and Y. The key is D minor.

X (bar 1)..... (2)

Y (bar 2)..... (2)

(b) Rewrite bar 1 in notes of half the value. Remember to include the new time signature.

(4)

(c) Rewrite the first note of bar 4 so that it sounds at the same pitch, but using the alto C clef. Remember to put in the clef and the key signature.

(3)

(d) Tick one box for each term.

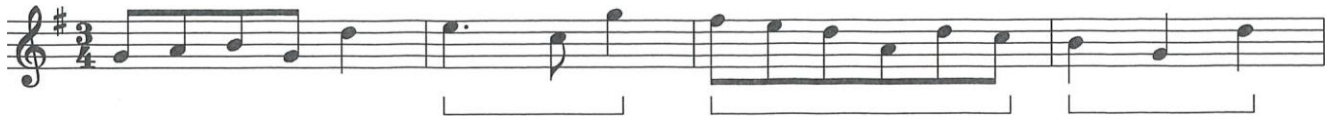
Langsam means: mit Ausdruck means:

slowwith force

moderatelywith vigour livelywith expression

smoothlywith love(4)

7 Indicate suitable progressions for two cadences in the following melody by writing I, II, IV or V in the boxes underneath the staff. Use one chord per box. 10



Short History of Music Task 1

Deadline first music lesson in Sept.

Listen to the Short History of Music tracks on www.alevelmusic.com (click on 4-Short History of Music) and answer the following questions:

What is your favourite piece and why?

Choose something about one of the other tracks that interests you (e.g. instrumentation, harmony, rhythm). Describe this aspect of the music and why you find it interesting.



What is your least favourite track?

Describe two aspects of this track that you think contribute to your opinion:

If you had to compose a piece that took inspiration from one of these tracks, which one would you choose and why.



Listen to and read about the Baroque and Classical eras on the Short History of Music on www.alevelmusic.com. Identify THREE features of music that are different at the beginning of the Classical era compared to the Baroque.

Listen to and read about the Romantic period on the Short History of Music on www.alevelmusic.com. Then do some of your own research on a Romantic composer of your choice. Write a short biographical paragraph about the composer, explaining how they are typically Romantic.

Listening Exercise 1: Western Classical

Question 1

Describe the texture at the opening of this extract

Question 2: Describe the texture in this section

Question 3:

Is the piece up to (and including) this point major or minor?

Question 4: Describe the metre and tempo in this piece (not just at this point but in general!)

Question 5: Describe how the melody that starts in this bar in the viola is used in the next few bars

Question 6:

Describe the texture at this point (i.e. what different melodic and accompanying ideas can you describe)

Question 7:

Describe the melody in the violin in this section (i.e. the melody itself and what melodic devices are used)

Question 8:

Describe the texture in this segment

Question 9:

Describe the a) the melody

and b) the harmony and tonality in this section

Question 10: Describe the melody in this segment

Question 11:

What instrument is playing on its own here?

Question 12 (labelled also question 11 in the video!):

Describe this passage in as much detail as possible this passage (i.e. melody, texture, rhythm, harmony etc.)

Question 13a:

What type of chord is played here?

Question 13b:

And what type of chord is played here?

Listening Exercise 2

Print out this on SINGLE SIDED paper and complete the questions below. The questions are summarised next to the text to help you.

[intro]

1. It's the last midnight
2. It's the last wish
3. It's the last midnight
4. Soon it will be boom squish!
5. Told a little lie
6. Stole a little gold
7. Broke a little vow
8. Did you?
9. Had to get your prince
10. Had to get your cow
11. And to get your wish
12. Doesn't matter how
13. Anyway, it doesn't matter now
14. It's the last midnight
15. It's the boom Splat!
16. Nothing but a vast midnight
17. Everybody smashed flat!
18. Nothing you can do
19. Not exactly true
20. We could always give her the boy 21.
of course what really matters is the blame
22. Someone you can blame
23. Fine, if that's the thing you enjoy
24. Placing the blame
25. If that's the aim
26. Give me the blame
27. Just give me the boy
28. No!
29. NO?
30. You're so pure
31. But stay here and in time you'll mature
32. And grow up to be them so let's fly
33. You and I far away
34. I'm the hitch
35. But no-one believes I'm the witch
36. They're all liars and thieves
37. Like your father
38. Just like you will be, too
39. Oh, why bother?
40. They'll just do what they do

- (1. Describe intro)
- (2. Melody in lines 1-4)

- (3. boom in line 4)

- (4. new rhythmic idea in line 7)

- (5a. interval between boom and splat)

- (5a. interval between smashed and flat)
- (6. percussion instrument at line 18)

- (7. melody in lines 24-26)

- (8. harmony in line 27)

- (9. melody in lines 30-33)

- (10. French horn in bars 34-40)

No,

41. It's the last midnight
42. So, goodbye all
43. Coming at you fast, midnight
44. Soon you'll see the sky fall
45. Jack, you want a bean?
46. Have another bean
47. Beans were made for making you rich!
48. Plant them and they soar
49. Here, you want some more?
50. Listen to the roar
51. Giants by the score!
52. Well, you can blame another witch
53. It's the last midnight
54. It's the last verse

55. Now, before it's past midnight
56. I'm leaving you my last curse
57. I'm leaving you alone
58. Scrubbing in the mess that you made
59. Fix it on your own
60. Time for me to go I'm afraid
61. Back to what I know
62. Back to long ago
63. Safe inside the world that I'm from

64. Ugly and spurned with my powers returned
65. And I fear
66. Midnight's here
67. Time to disappear
68. Mother here I come. Arghh!!

(11. percussion instrument end of line 45)

(12. four differences from opening in lines 53-56)

(13. harmony in lines 63-4)

1. Describe instrumental intro (which continues as the accompaniment in the first few lines).

2. Describe the melody in lines 1-4

3. What instrument provides the boom in line 4 and elsewhere?



4. Describe the new rhythmic idea that begins in the accompaniment on vowel in line 7.
- 5a. What interval is there between boom and splat on line 15?
- 5b. What is different and same about the interval between smashed and flat on line 17
6. What percussion instrument is added at line 18?
7. Describe the melody in lines 24-26
8. Describe the harmony in line 27
9. Describe the melody in lines 30-33
10. Describe the writing for French horn in bars 34-40
11. What percussion instrument is added at the end of line 45?
12. Describe three differences between lines 53-56 compared the opening.
 - 1.
 - 2.
 - 3.
13. Describe the harmony in lines 63-4
14. How does the music set the scene of a threatening witch in the misty woods?
You can use parts of answers you have given already along with anything else you think is relevant.