



MUSIC

Exam Board: Eduqas (A660QS)

Summer Bridging Work



What you need to do for September:

1. Buy two large A4 ring binders and a set of dividers
2. Complete the three summer preparation tasks:
 - Notation and Score-Reading
 - Performance Preparation
 - Listening to three specific pieces
3. Optional- Wider Listening (signposted on page 7)

Name: _____

Welcome

Welcome to A Level Music and congratulations on choosing a course that will help you develop your musical abilities and expose you to new types of music that you may not have come across before. You will develop your communication skills, grow in confidence performing on your chosen instrument and hopefully have a lot of fun along the way.

The purpose of the work in this booklet is to help you prepare yourself for your Year 12 music studies.

Course Structure

There are lots of similarities between GCSE and A Level music. For example, the course is structured in much the same way, although you can now choose whether to major in Performance or Composition. For most students the course looks like this:

Component 1 – Performance

Total duration of performances: 10-12 minutes, 35% of qualification. Assessed in a live recital in Year 13.

Component 2 – Composition

Total duration of compositions: 4-6 minutes, 25% of qualification. One free composition and one to a brief from the exam board. One composition must be in a Western Classical Style.

Component 3 – Appraising

Written examination in Year 13, 40% of qualification. The exam covers three topic areas: Development of the Symphony (studied throughout Year 12 and 13), Musical Theatre (studied in Year 12) and Into the Twentieth Century (studied in Year 13).

Score Reading

There is a key difference between GCSE and A- Level, however, a skill gap that you need to bridge over the summer and will continue developing in Year 12. This skill is score reading.

For A Level music you need to be able to read, analyse and annotate scores for a range of different ensembles sizes (like we did at GCSE with *Badinerie* but on a larger scale). Lots of the work in this booklet will help you develop this skill.

You will all be coming to A Level music with different skill sets. Some will already be confident reading musical notation and some will be used to reading multiple staves at once as you do when you are composing. The score reading tasks in this booklet are designed to take you from the basics up to reading full orchestral scores.

Read through the tasks in Section 1 and decide on your starting point (you may not need to start at the very beginning). There are performance and listening tasks in sections 2 and 3 of the booklet to help break up this work.

As with any A Level course, the students who do best are those who make the most of their lessons, but also but in substantial independent learning time outside the lessons.

If you come across anything you are not sure of in this bridging work, make a note of it and send 2 Miss Gravenor an email.

Organisation:

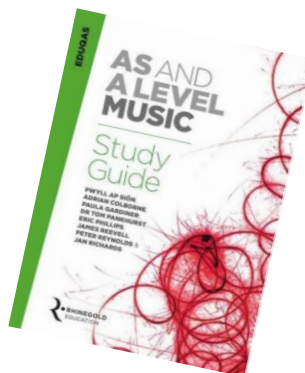
It is important that you take careful and detailed notes in lessons and keep any resources, handouts and scores well organised. In the exam modules we will study various pieces of music in chronological order, so it makes sense to build your folder of notes as we go through the course.

Some parts of the A Level will use workbooks and some will use handouts. Please make sure you have two large folders and paper with you in lessons. You are welcome to leave your folders in J34 between lessons.

Optional Textbook

It is strongly recommended that you purchase:

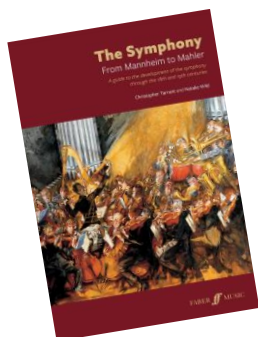
Eduqas As and A Level Music Study Guide
Rhinegold, published 2017
ISBN-10 : 1785583476



This is the main A Level textbook. You do not need to bring this to lessons, but it will be extremely useful for homework, wider listening and revision. You can buy the book new or second hand on Amazon, eBay or other book shops.

Additional Recommended Reading/Course Materials

These books and resources are not essential but will be helpful for wider reading, clarifying content and revision as well as signposting you to suggested listening.



The Symphony from Mannheim to Mahler

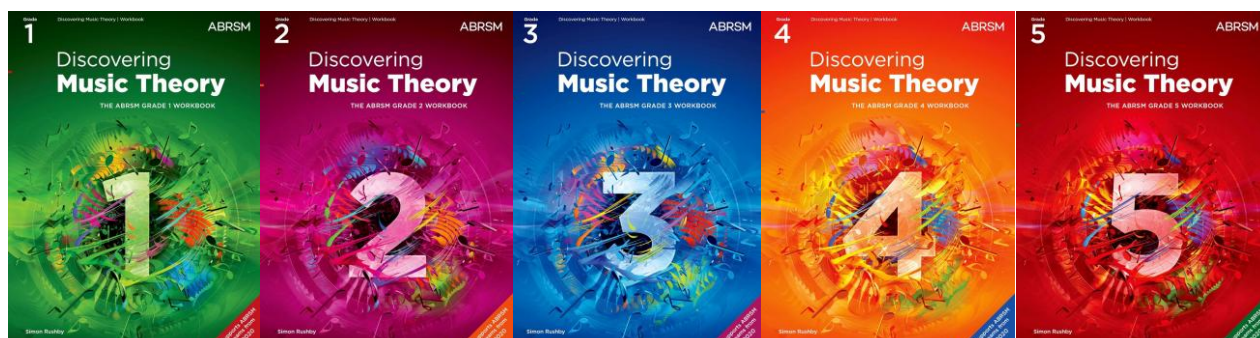
Chris Tarrant and Natalie Wild, 2022

This book provides an excellent history of the symphony and will be referred to multiple times during the course.

Discovering Music Theory Grades 1-5

Simon Rushby, 2020

This set of five workbooks covers the basic music theory you will need for A Level. If you are not yet confident at working out chords, cadences and reading notation fluently, it is strongly recommended that you get these books and work through them.



Section 1 – Notation and Score Reading

Step 1: Music Notation Basics

For A Level you will need to be able to read Treble and Bass Clef notation fluently (including notes above and below the stave called ledger lines) and recognise all note values. You will use this knowledge to analyse scores, complete a dictation and write your compositions.

If you are not yet comfortable with music notation, choose the task(s) below which are most important.

- Watch this video for a reminder on how to read notation:
<https://www.youtube.com/watch?v=jSOU-J9KHbg>
- Practice Treble and Bass Clef notation at musictheory.net
<https://www.musictheory.net/exercises/note/>
- Work on some of the notation games at <https://teachinggadget.com/> (username: chsg and password: music123)
- Go to <https://mymusictheory.com/> and choose an online music theory course to work on (the same content as covered in the books on the previous page of this pack).

Step 2: Score Reading Introduction

Watch the score reading introductory video linked here and make notes. Go onto extra paper if needed – this is crucial information. <https://www.youtube.com/watch?v=Zfky3pQEegg>

Notes:

Section 1 – Score Reading and Music Theory Continued

Step 3: Score Reading Practice

Click the links below and watch the Youtube videos following the scores. The more you do this, the easier you will find it, so if you want to listen to more scores than this, please do! Make a note at the bottom of this page of any symbols you saw on the score that you were unfamiliar with.

Tips for following a score:

- Double check the time signature and count the beats
- Watch out for any repeat marks at the end of sections
- Follow the melody line (usually the top line) – this tends to have the most prominent part
- Listen/watch out for any distinctive or repeating melody patterns
- If applicable, follow your own instrument on the score as your ear will be able to pick out that sonority most easily.

Score reading examples (increasing in complexity) - (tick off/ highlight once you have listened to them):

1. Oskar Rieding violin concert – single line score
https://www.youtube.com/watch?v=ZolGUFi_ruc&list=PLlILeau5cgMyaPL8JnTaaVBXaxu2wmRp
2. Beethoven Sonata No.1 – two-line score <https://www.youtube.com/watch?v=o5dL-65mKe0>
3. Shostakovich String Quartet No.8 (1st movement only) – four-line string score
<https://www.youtube.com/watch?v=uGoxfQ2H3ns>
4. Handel Hallelujah Chorus – four-line vocal score
<https://www.youtube.com/watch?v=7YaGwI7GjIA>
5. Haydn Symphony No.104 (1st movement only)– full orchestra score
<https://www.youtube.com/watch?v=kg6Q9tkHOw0>

Symbols on the scores I didn't recognise/questions to ask/notes:

Section 2 – Performance

Overview:

Performance makes up 35% of the A Level grade and as with GCSE, it is important to make sure you are regularly practicing your instrument or singing.

For A Level you need to perform pieces from a range of styles for 10-12 minutes so you will need to build up your stamina over the next couple of years.

Performance is assessed in Year 13 in a live recital with an examiner from Eduqas. Across Year 12 and 13 you will regularly perform to each other in lessons to help prepare for this.

We will do one such performance at the end of September.

Over the summer please prepare a piece of your choice to perform to the rest of the group. To help you build strong practice habits, please fill in the practice table below. The more practice you do, the higher your performance mark will be, so if you fill up the table, don't stop, keep going!

Piece(s) I will perform: _____

[illegible]

Section 3 – Listening

Overview:

The listening exam is 40% of the overall qualification and will cover three modules:

1. The Development of the Symphony (3 questions)
2. Musical Theatre (2 questions)
3. Into the 20th Century (2 questions)

We will listen to lots of music in lessons but wider listening will also form a large part of your independent study. You will keep a weekly listening log for each topic and your teachers will guide you towards suggested repertoire.

Compulsory Listening

To keep developing your listening skills over the summer, please listen to the following 3 pieces and do a DR CAT SMITH analysis of what you can hear. There are analysis grids included on the following pages.

If you need to revise your GCSE elements keywords beforehand, please do. As always, the more detailed you can be, the better e.g. tell me 'the melody is repeated 4 times by the flute and then passes to the clarinet', rather than 'high-pitched melody'.

Piece 1. Beethoven, Symphony No.5, 1st movement (you will recognise this!)

<https://www.youtube.com/watch?v=n3EiRynr1Us>

Piece 2: Bernstein, America from West Side Story

<https://www.youtube.com/watch?v=Tihl3pzWRc>

Piece 3: Debussy – Prelude of the Afternoon of a Faun (first five minutes)

<https://www.youtube.com/watch?v=Y9iDOt2WbjY>

Optional Additional Listening

If you enjoyed listening to the pieces above and would like to listen more widely over the summer, please see the list of some of the composers we will study below. Use Youtube and the internet to find works by these composers to listen to. Keep a record of everything you listen to, it will be useful later in the course.

Symphony	Musical Theatre	20 th Century
Haydn Mozart Beethoven Schubert Brahms Mendelssohn Liszt Mahler Dvorak Smetana	Richard Rogers Leonard Bernstein Andrew Lloyd Webber Stephen Sondheim Claude-Michel Schoenberg Stephen Schwartz	Prokofiev Stravinsky Poulenc Debussy Schoenberg Webern Ravel

DR CAT SMITH - Beethoven

Dynamics:

Rhythm, Tempo and Metre:

Context: (you may not have much to say here yet)

Articulation:

Texture:

Structure:

Melody:

Instrumentation:

Tonality:

Harmony:

DR CAT SMITH - Bernstein

Dynamics:

Rhythm, Tempo and Metre:

Context: (you may not have much to say here yet)

Articulation:

Texture:

Structure:

Melody:

Instrumentation:

Tonality:

Harmony:

DR CAT SMITH - Debussy

Dynamics:

Rhythm, Tempo and Metre:

Context: (you may not have much to say here yet)

Articulation:

Texture:

Structure:

Melody:

Instrumentation:

Tonality:

Harmony:

Space for Additional Notes