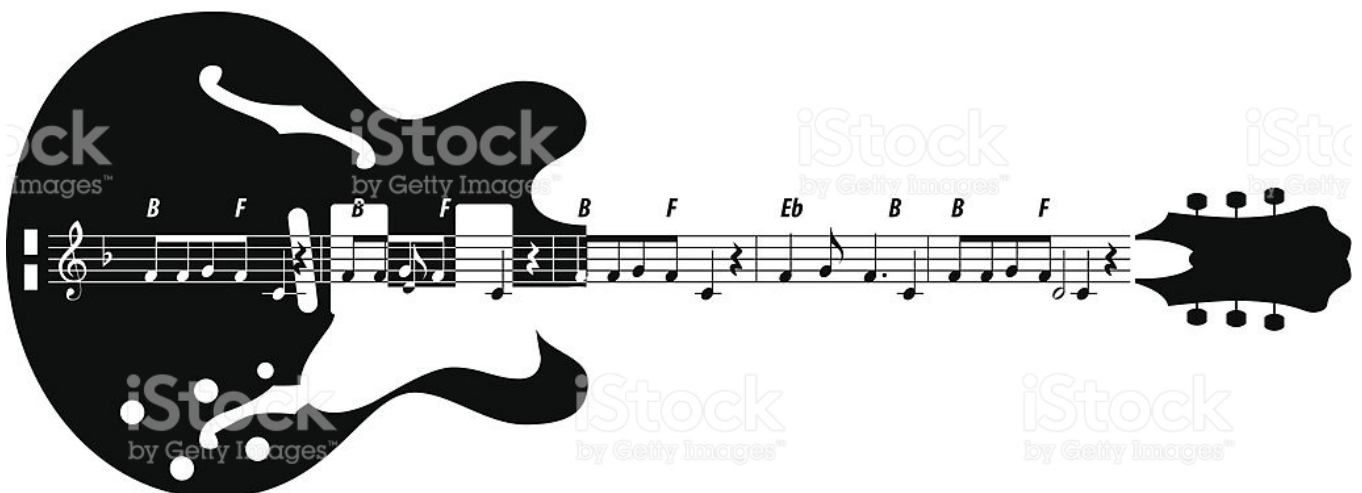




A Level Music Transition Booklet 2017



Eduqas Music

Component 1

Performing Music



35% Option A: A Recital lasting at least 10 minutes and at least three pieces on your principal instrument as a soloist, however, you may also perform as a member of an ensemble on the same or different instrument.

25% Option B: A recital lasting at least 6 minutes and at least two pieces on your principal instrument as a soloist, however, you may also perform as a member of an ensemble on the same or different instrument.

What you will do:-

- You must be able to perform to **Grade 6** standard on your chosen principal instrument. There are mark penalties for students falling short of the standard.
- Depending on your weighting selection, you will perform for a minimum of either six or ten minutes. The exam board will award a mark of zero should you fall short of this minimum requirement.
- You will need to perform in different musical styles, but at least one of your pieces must reflect the musical characteristics of an Area of Study that we look at throughout the course. There are no restrictions after this, and you may perform in any style that you like.
- Don't choose pieces that are too easy! As mentioned above, there are mark penalties for performances falling short of the standard.
- Don't choose pieces that are too hard either. There are mark enhancements for performing to Grade 7 or higher, but you must be playing at this standard proficiently in order to receive the full benefit of this.

You will have at least one performance lesson every week, and it is an expectation that you are prepared for these through practice, and that you bring your musical instrument and music.

What can you do to prepare for this over the summer holidays?

1. Choose and rehearse a solo piece for your instrument/voice and be prepared to perform parts of it to the class when you return in September.
2. Video (or audio) record yourself performing a solo piece of your choice for your instrument/voice and write a short evaluation of your performance ready to show and feedback to the class in September.
3. Photocopy as much music as you can that you are confident playing. This should be solo pieces and/or ensemble pieces for your instrument/voice. Then file these photocopies in your music folder so you have a good selection of music to choose from for your performance lessons in September.

Component 2

Composition

25% Option A: Total of 4-6 minutes of music from two compositions, one of which must be in the conventions of the Western Classical Tradition and be in response to a brief set by Eduqas in September of Year 13. The second is a free composition.

35% Option B: Total of 8-10 minutes of music from three compositions, one of which must be in the conventions of the Western Classical Tradition in response to a brief set by Eduqas. Your second composition must reflect the stylistic conventions of one other area of study, and the third is a free composition.



Composing to a Brief

The composition must be in response to one brief from a choice of seven set by Eduqas in September of the year that you complete the course (Year 13). The briefs may include different stimuli, such as:

- A poem or a piece of text
- Photographs, images or film
- Notation

Free composition

These are compositions that is completely free of any restrictions, and you are free to compose in any style.

Composing to an Area of Study.

Your third and final composition (Option B) will demonstrate the stylistic features of one of the Areas of Study that we will look at throughout the course.

Your compositions must be produced on Sibelius 8 with a score and recording being submitted to the exam board. This work is completed in school and externally assessed and moderated by Eduqas.

Tasks to complete over the summer:

1. Wider Listening!! Try to listen to a few pieces of music a week (radio, YouTube, your own CD collections etc). Listen to as many different styles of music as you can (including those that you don't necessarily enjoy) and keep a log of pieces and artists you have listened to. At the end of each piece make some brief notes outlining what you liked most about the piece, and any ideas you would like to try out in your own composing.
2. Get Creative!! Now have a go at actually trying out some of the ideas that have inspired you. Keep a composition journal which details any musical ideas you have tried over the summer. This could be a chord progression, notation of a melody you've composed, a set of lyrics, or other devices that you like the sound of.

Component 3

Listening to, and Appraising Music

Area of Study A

The Development of The Symphony 1750—1900



Classical Composers

Johann Stamitz

Franz Josef Haydn

Wolfgang Amadeus Mozart

Ludwig van Beethoven

Romantic Composers

Felix Mendelssohn

Franz Schubert

Anton Bruckner

Gustav Mahler

Piotr Ilych Tschaikovsky

Set Studies

F.J. Haydn's 103rd Symphony 'The London.'

Felix Mendelssohn's 3rd Symphony in A major 'The Italian'

What you will do

- Over the course of many lessons you will study and analyse the above symphonies
- Throughout this study you will look at a selection of symphonies from the composers listed above focussing on the main elements of music, such as melody, harmony, tonality, rhythm, sonority, structure and texture.
- You will learn how to study scores and also gain awareness of the context in which the symphony was composed.
- You will do all of this through listening tasks, theoretical tasks, written tasks, practical tasks and independent tasks.
- For the exam you will be expected to answer listening questions on unfamiliar and familiar music from both the classical and romantic periods, as well as answer more extended essay questions on your wider listening and understanding of the genre as a whole.

What can you do over the summer?

- Listen to symphonies by a variety of different composers and make some notes on what you heard. If you're able to, listen to the music with the score (these are free to download on IMSLP website).
- Go to a Classical Concert! You can attend the BBC Proms at The Royal Albert Hall for just £5 on the door if you're prepared to stand.
- Familiarise yourself with the two symphonies mentioned above through listening.

Component 3

Listening to, and Appraising Music (continued...)



Area of Study B—Rock and Pop Music from 1960—2000

Area of Study E—Into the Twentieth Century

Area of Study B: Rock and Pop Music from 1960 to 2000

The Beatles—Sergeant Pepper’s Lonely Hearts Club Band

Pink Floyd—Dark Side of The Moon

David Bowie—Aladdin Sane

Oasis—Stop the Clocks

Note:- These albums are just the starting point, and extensive wider listening will need to be carried out throughout the course to acquire the required knowledge for the exam.

Area of Study E: Into the Twentieth Century

Impressionism—Claude Debussy, Maurice Ravel

Expressionism/Serialism—Arnold Schoenberg, Alban Berg, Anton Webern

Neo-Classicism—Igor Stravinsky, Sergei Prokofiev, Francis Poulenc

Set Studies:-

Debussy: ‘Nuages’ from Three Nocturnes, No1

Poulenc: Trio for Oboe, Bassoon and Piano, Movement II

What will you do:

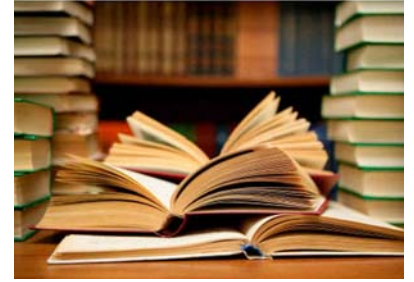
- Over the course of many lessons you will study and analyse various songs/musical numbers taken from a range of artists/composers.
- Throughout this study you will look at several pieces in detail, focusing on the main elements of music.
- You will do all of this through theoretical tasks, listening tasks, practical tasks and independent tasks.
- For the exam you will be expected to answer listening questions on the above artists/composers from these styles as well as answer more extended essay questions on the above set works.

What can you do over the summer?

Be curious!! Listen to as much Rock and Pop music as you can, particularly music written before the year 2000. Focus on some of the more famous bands and their albums. This will give you a greater understanding of the development of rock and pop music throughout the late twentieth century.

In addition, listen to as many pieces by the above twentieth century composers as you can. This will help you describe the differences between these important ‘isms’ of the early period.

Recommended Reading, Watching and Listening



Reading List

A History of Western Music—Burkholder, Grout and Palisca

The Story of Music—Howard Goodall

Classic Music: Expression, Form and Style—Ratner

Modern Music—Paul Griffiths

Beethoven Symphonies—Robert Simpson (BBC Music Guide)

The Cambridge Companion to Rock and Pop— Simon Frith, Will Straw and John Street (Cambridge University Press)

The Classical Style—Charles Rosen

Rocking the Classics—Edward Macan

Progressive Rock Reconsidered—Holm-Hudson

Viewing List

Howard Goodall's The Story of Music (available as a playlist on YouTube)

Episode 1— <https://www.youtube.com/watch?v=I0Y6NPahlDE>

Episode 2— <https://www.youtube.com/watch?v=qMxsE8wawVA>

Episode 3— https://www.youtube.com/watch?v=_LW99I55Q9Y

Episode 4— <https://www.youtube.com/watch?v=MvzXcxyyhC0>

Episode 5— <https://www.youtube.com/watch?v=UxzvVGIVZqE>

Episode 6— <https://www.youtube.com/watch?v=iWwNZjvafo8>

Listening List

Johann Stamitz—Symphony in Eb Major, Op.11

F.J. Haydn—Symphony No103 in D Major 'London'

Beethoven—Symphony No3 in Eb Major, 'Eroica'

Mozart—Symphony No41, 'Jupiter'

Felix Mendelssohn Symphony in A major. 'The Italian'

P. Tchaikovsky—Symphony No6 in B minor, 'Pathetique'

The Beatles—Sergeant Pepper's Lonely Hearts Club Band

Pink Floyd—Dark Side of the Moon

The Clash—London Calling

The Who—Who's Next?

David Bowie—Aladdin Sane

Stevie Wonder—Superstition

Pearl Jam—Ten

Debussy—Nuages from Three Nocturnes No.1

Poulenc—Trio for Oboe, Bassoon and Piano

Prokofiev—'Classical' Symphony

Igor Stravinsky—A Soldier's Tale

Debussy—Estampes: Pagodes

Debussy—Voiles

Debussy—La Cathedrale Engloutie

Ravel—Rhapsodie Espagnole

Ravel—Daphnie et Chloe