

Wootton Academy Trust's Music Department

Year 11/12 Bridging Project

Summer 2021

A Level Music

Examination board: OCR



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Content Overview	Assessment Overview	
<p>Recital minimum of 6 minutes and two contrasting pieces. Choice of:</p> <ul style="list-style-type: none"> • Solo piece(s) on one or more instruments or voice • Ensemble performance (including accompanying) 	<p>Performing A (01)</p> <p>Recital 75 marks</p> <p>Non-exam assessment – externally assessed via audio-visual recording</p>	<p>25% of total A level</p>
<p>Recital minimum of 10 minutes and three contrasting pieces. Choice of:</p> <ul style="list-style-type: none"> • Solo piece(s) on one or more instruments or voice • Ensemble performance (including accompanying) <p>Section 1: Free Choice Section 2: Focused Study</p>	<p>Performing B (02)</p> <p>Recital 105 marks</p> <p>Non-exam assessment – externally assessed via audio-visual recording</p>	<p>35% of total A level</p>
<p>Compositions with combined duration of at least 8 minutes</p> <ul style="list-style-type: none"> • One to a brief set by OCR • One to a brief written by the learner • Three short technical exercises 	<p>Composing A (03)</p> <p>Compositions accompanied by a score, lead sheet or written description</p> <p>105 Marks</p> <p>Non-exam assessment – externally assessed via audio recording</p>	<p>35% of total A level</p>
<p>Compositions with combined duration of at least 4 minutes</p> <ul style="list-style-type: none"> • One to a brief set by OCR • One to a brief written by the learner 	<p>Composing B (04)</p> <p>Compositions accompanied by a score, lead sheet or written description</p> <p>75 Marks</p> <p>Non-exam assessment – externally assessed via audio recording</p>	<p>25% of total A level</p>
<p>Listening and appraising</p> <ul style="list-style-type: none"> • Analysing and evaluating music • Familiar and unfamiliar pieces • Prescribed works • Questions based on aural extracts 	<p>Listening and appraising (05)</p> <p>Written exam including aural extracts</p> <p>120 marks</p> <p>2 hour and 30 mins written exam</p>	<p>40% of total A level</p>

Areas of Study

A Level students are required to study a **total of four Areas of Study over the two year course**. All learners will study Areas of Study 1 and 2 as these are compulsory. Area of Study 4 and Area of Study 6 have been selected to make up the remaining two units.

The Areas of Study are designed to offer a context for learning, but also support the work students are completing in performance and composition. Below is an outline of the chosen Areas of Study for the A Level course at Kimberley College, Wootton Academy Trust:

Area of Study 1: Instrumental work of Haydn, Mozart and Beethoven

Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

Area of Study 4: Religious Music of the Baroque Period

Area of Study 6: Innovations in Music 1900 to the Present Day

Area of Study 1: Instrumental work of Haydn, Mozart and Beethoven

<p>Outline</p>	<p>Learners should study in depth the development of Classical instrumental music as found in the instrumental works of Haydn, Mozart and Beethoven:</p> <ul style="list-style-type: none"> • use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire • use technical vocabulary to communicate a sophisticated understanding of music and its context. This includes but is not limited to: <ul style="list-style-type: none"> • Chamber Music • Symphony • Concerto • Sonata. <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p>Focus for learning</p>	<p>Learners should analyse, explain and compare developments in instrumental style, including:</p> <ul style="list-style-type: none"> • the characteristics and principles of instrumental music in the Classical period • the forms and style of the Classical period as found in the music of Haydn, Mozart and Beethoven.

	<p>Learners should study and understand how classical composers use musical elements, including:</p> <ul style="list-style-type: none"> • the orchestra and instruments of the Classical period • the use of instrumental techniques including articulation • instrumentation and texture • techniques of melodic construction • the use of harmonic language including inversions, cadences and harmonic progressions • phrasing and structure • musical vocabulary and terminology related to instrumental music e.g Harmonic change and melodic and harmonic devices • dynamics and expressive devices. <p>Learners should study and understand the conditions and context in which Classical instrumental music was created and performed, including:</p> <ul style="list-style-type: none"> • the historical and social context of the music of the Classical period • the effect of purpose and intention on how music is created and developed • the reading and writing of associated staff notation • working conditions for musicians.
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Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

<p>Outline</p>	<p>Learners should study in depth the development of song and the singers in early popular and recorded genres:</p> <ul style="list-style-type: none"> • use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire • use technical vocabulary to communicate a sophisticated understanding of music and its context. <p>This includes but is not limited to:</p> <ul style="list-style-type: none"> • Vocal Jazz and Blues • popular solo song • recordings by vocal artists of repertoire • interpretation of ‘standards’. <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
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<p>Focus for learning</p>	<p>Learners should analyse, explain and compare developments in styles of jazz, including:</p> <ul style="list-style-type: none"> • song structures • performing techniques e.g. improvisation. <p>Learners should study and understand how artists use musical elements, including:</p> <ul style="list-style-type: none"> • delivery and expression of lyrics • application and treatment of the melody and lyrics • vocal techniques e.g. belt, use of register, articulation, vibrato • dynamics and expressive techniques and devices • use of accompaniment • relationship of voice and accompaniment • organisation of pitch, melodically and harmonically • musical vocabulary and terminology related to the Area of Study. <p>Learners should study and understand the conditions and context in which jazz music was created and performed, including:</p> <ul style="list-style-type: none"> • the effect of audience, time and place on how the songs are created, developed, performed and recorded including developments in recording and technology • the historical and social context of the songs in this Area of Study • working conditions for musicians.
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Area of Study 4: Religious Music of the Baroque Period

<p>Outline</p>	<p>Learners should study how vocal music was used to express religious belief in the Baroque period:</p> <ul style="list-style-type: none"> • study examples in depth of sacred vocal music from the period of study, using live performances, recordings and scores as appropriate • use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire • use technical vocabulary to communicate a sophisticated understanding of Baroque religious music and its context. <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
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<p>Focus for learning</p>	<p>Learners should analyse, explain and compare developments in religious music style, including:</p> <ul style="list-style-type: none"> • Catholic tradition in Italy, e.g. Venetian concertato, a cappella successors to Palestrina, Latin oratorio, operatic influence on vernacular oratorio • Lutheran and Catholic Germany, e.g. Chorale, Venetian influence, passion music, chorale, church cantata, recitative, aria, chorus • Anglican developments, motet, English oratorio • French grand motet, solo petit motet, cantata, choral style. <p>Learners should study and understand how composers use musical elements, including:</p> <ul style="list-style-type: none"> • harmony and tonality • structures, e.g. recitative, aria, chorus • textures e.g. chordal, fugal, imitative, solo and choral writing, instrumental • word setting and interpretation of text • resources, accompaniment e.g. obbligato • rhythm and metre, e.g from dance patterns. <p>Learners should study and understand the conditions and context in which religious music of the period was created and performed, including:</p> <ul style="list-style-type: none"> • worship, liturgy, opportunities and restrictions, e.g. Lent, Holy Week, use of instruments in church, use of Latin or vernacular • dissemination of music, e.g. publishing • working conditions for church musicians, education and training, e.g. St Mark's Venice, Chapel Royal, St Thomas's Leipzig.
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Area of Study 6: Innovations in Music 1900 to the Present Day

<p>Outline</p>	<p>Learners should study the continuation, development and innovations in music of the Western tradition from 1900 to the present day:</p> <ul style="list-style-type: none"> • study examples in depth of music from the period of study, using live performances, recordings and scores as appropriate • use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire • use technical vocabulary to communicate a sophisticated understanding of twentieth century and contemporary music and its context.
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<p>Focus for learning</p>	<p>Learners should analyse, explain and compare developments in Twentieth and Twentyfirst Century styles, including:</p> <ul style="list-style-type: none"> • late Romantic style, e.g. large scale symphonic works • impressionism • expressionism, atonality and serialism • neo-classical developments, e.g. reinterpretation of traditional forms • national styles, e.g. based on folk traditions • post-1945 avant-garde, experimental approaches, electronic music, post-modern response e.g. to Eastern or African influence • minimalism • contemporary approaches to composition. <p>Learners should study and understand innovations in the use of musical elements, including:</p> <ul style="list-style-type: none"> • irregular rhythm, metre, polyrhythm, polymetre, organisation of time • pitch, dissonance, harmony, tonality, modality, atonality • exploration of sonority, timbre, textures, instrumental and vocal techniques and resources, percussion, technology • dynamics, contrast, extreme range • structure, form, notation, improvisation, aleatoric. <p>Learners should study and understand the conditions and context in which music of this period was created and performed, including:</p> <ul style="list-style-type: none"> • audience reaction to innovation • technology and mass media • the response of composers to political and social events, e.g. revolution, war, persecution, censorship • ideas about the function and relevance of music, e.g. Gebrauchsmusik, crossover with popular styles, music for films, propaganda • working conditions for musicians • challenges and issues for performers and composers working today.
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Bridging Project: Summer 2021

This Bridging Project will enable us to make a firm start on **Area of Study 6: *Innovations in Music 1900 to the Present Day***.

The project has been broken down into manageable chunks, allowing you to develop the work ethic required at Key Stage 5, without feeling completely overwhelmed!

You will be spending your time over the coming weeks developing your contextual understanding of the styles of ***expressionism, atonality and serialism*** from the twentieth century.

This booklet has been designed to allow you to explore these styles through a variety of written, performance and composition tasks. It is hoped that you will bring your completed Bridging Project with you to your first A Level Music lesson in the new academic year.

For the avoidance of doubt, the mnemonic '**MAD T SHIRT**' will be used in this document as a method of communicating the musical elements that you will be required to write about. Those students who have studied GCSE Music may well be familiar with this already. Other examples of this idea include: DR T SMITH, MR TIGHTS.

Our mnemonic uses the elements in the following order:

Melody

Articulation

Dynamics

Tempo

Structure

Harmony & Tonality

Instrumentation

Rhythm & Metre

Texture

Task 1: Composer Studies

For each style, within each Area of Study, you will be required to build up a bank of composers with whom you are familiar and able to refer to accurately during your listening and appraising paper. This task will ease you into considering some of the factual details about the key composers from **AoS6: expressionism, atonality and serialism**. Furthermore, it will provide you the opportunity to listen to some of their work and begin to investigate the compositional ‘style’ for which they are known.

Please choose one composer from each column and then answer the following questions on each of them:

Column 1: Expressionism Select one:	Column 2: Atonal Select one:	Column 3: Serialism Select one:
Arnold Schoenberg Anton Webern Alban Berg	Bela Bartok Paul Hindemith	Pierre Boulez Karlheinz Stockhausen

Composer Profile:

Name	
<i>Image of composer</i>	
Dates	
Nationality	
Musical era	
Key compositions	
Context/personal information	
Select one composition, listen to it and use MAD T SHIRT to analyse it.	
Summary of compositional style	

Task 2: Composition Task

Serialism is a broad term that describes a method of ordering particular qualities of an artistic medium, in our case, music. The most notable ordering is that of the 12 tones – this is commonly referred to as the Twelve Tone Technique.

The basis of this technique lies in something called the ‘tone row’. This is essentially the 12-tones of the chromatic scale written out in a particular order from which the entire composition then evolves.

An example of a tone row would be this:



Written out in simple, it would be:

Table 1.1

1	2	3	4	5	6	7	8	9	10	11	12
F	C#	Bb	E	D	D#	F#	G	B	Ab	C	A

You will notice that the given example uses some simple dynamic & articulation additions to make it appear more ‘musical’, however, it is essentially a chromatic scale written in a jumbled-up order.

Your compositional task will be to create your own 12-tone piece. The piece can be written on a notation software - Noteflight.com is currently free to download – Sibelius, MuseScore are other products you might wish to look at.

Follow this simple step-by-step guide that will support you to write something for your instrument. If you are a drummer, then please write something for tuned percussion. Singers do not need to add lyrics.

Twelve Tone Technique: A Guide for Composition

- 1) Write out the 12 tones of a chromatic scale in order
- 2) Using a table, much like Table 1.1, reorder the 12 tones to create your unique 12-tone row.
- 3) Write these out for your instrument, being aware of the constraints your instrument might have (range/ease of jumping between one octave to another).
- 4) Add some rhythmic changes to make your tone row more interesting.
- 5) Immediately after your tone row (or Prime Order), you should use the technique of **retrograding**. This simple means you will need to reverse the order of your tone row.
- 6) Now you have retrograded the tones, you will be able to add some rhythmic changes, don't be afraid of including rests and even changing the time signature for a bar or two!
- 7) Your third version will be inversion. Essentially, you are now going to count the intervals between each note in order to invert the original tone row. Eg if the interval is 5 semitones higher in the original, you will be going 5 semitones lower in this version...

Tone Row:



Inversion:



Description of above: Both begin on the same tone (F natural). The Tone Row then ascends 9 semitones to a C#, therefore the Inversion version descends 9 semitones to an A.

For the purpose of this exercise, please keep the music **monophonic** (only one line – do not add any accompaniment).

- 8) You will now have three separate ideas: Tone Row, Retrograde Row, and Inversion Row. Write these out in your chosen notation software (or on manuscript/tab paper!). Add dynamics, articulation (as appropriate to your instrument) and any other performance directions you see fit.

- 9) Head over to the internet and search 'Twelve Tone Row' in images and copy some images to store alongside your own composition as added research.

Task 3: Contextual Research

Using the three headings below, conduct some research and summarise your findings into one/two paragraphs for each heading:

- A. The Second Viennese School – composers, their style and influence.**
- B. 'Serial Music and Serialism Explained' – Music Theory (YouTube channel)**
- C. The History and Context of Arnold Schoenberg's 'Pierrot Lunaire': including the use of poetry and Sprechstimme.**

You are encouraged to support your writing with references to pieces you will listen to whilst carrying out your research.

Notes...

Task 4: Performance

Besides the music you will have looked at during the first three tasks, which are all connected to AoS6: expressionism, atonality and serialism, you will also be studying other forms of art music created during the 20th and 21st centuries. This performance task will ask you to get to know the French composer Claude Debussy.

Please head to YouTube/iTunes/Spotify and download his composition entitled 'Prelude a l'Après-midi d'un Faune'. This piece of music is categorised as **impressionism**. You may wish to read up further on this genre in order to be ahead for when classes resume.

L. 86

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Très modéré' and the dynamics are 'p' (piano) and 'pp' (pianissimo). The score includes a triplet of eighth notes in the first line and a triplet of eighth notes in the second line. The first line starts with a piano (p) dynamic and is marked 'doux et expressif'. The second line starts with a piano (p) dynamic and includes a pianissimo (pp) dynamic. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#).

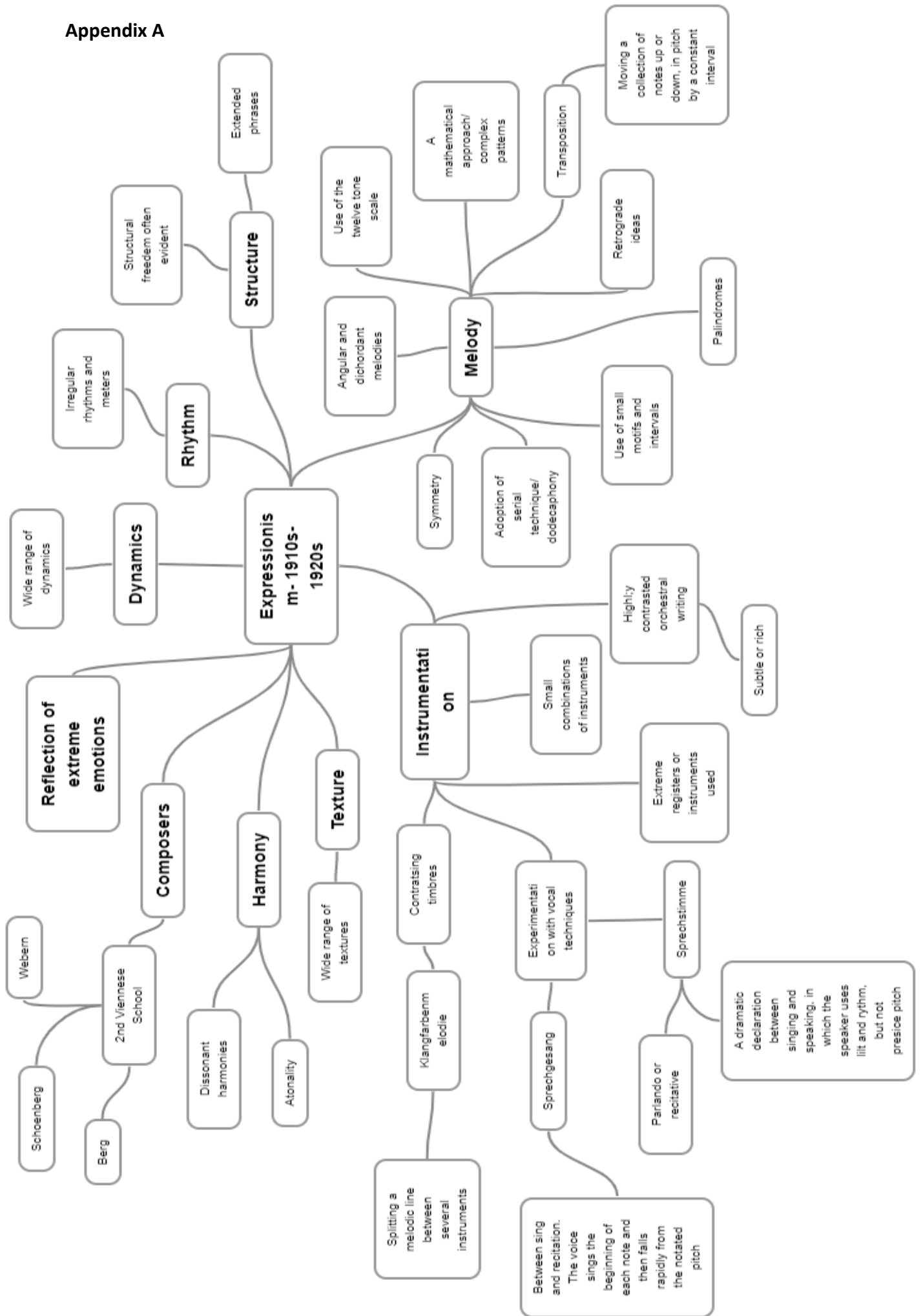
Here is the score of the opening passage.

I would encourage you to listen to several versions of this piece in order to get a feel of the subtle differences performers will place on this well-known opening passage.

You are tasked with learning the first 5 bars and recording yourself playing this. You should attempt to stylise your performance by including some of the features that you notice from your listening examples.

Lastly, I would like you to find a new piece that you have never played before by the composer Debussy. If you are unable to locate a piece by Debussy, then Ravel or Satie would also be good choices. Try to learn a phrase of this piece for September, so that we are able to study the performance qualities of impressionist music during our listening lessons.

Appendix A



Contacts

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