



Name: \_\_\_\_\_

Dear Prospective A Level Music Student!

We hope you have had/are having a great summer and a rest. In this pack are some details of preparation for you to do before you start the course in September. It is a great course, very flexible and tailored to student abilities.

I have attached some information for you to research and some pieces for you to listen to which will get you started.

**Also attached is a questionnaire for you to complete so we can tailor the course more to your needs.**

**Preparation for A Level – You have 3 main Areas to look at before September**

**Area of Study A – The Development of The Symphony 1750-1900 (Mrs. Morpeth)**

As part of your A level music studies we will analyse in depth two set works.

These works are:

**Haydn Symphony 104, The London Symphony’  
Felix Mendelssohn 3<sup>rd</sup> Symphony in A major. ‘The Italian Symphony’**

Haydn’s Symphony will be our primary work, and Mendelssohn’s Symphony in A major will be our secondary work.

In order to prepare for the start of your course in September, I would like you to develop a familiarity with the primary set work and develop an understand of the socio-cultural context within which the symphony was composed and first received.

Listen to the following podcasts and complete the tasks below:

1) Listen to **PART 1** of this podcast and write bullet point notes on Haydn’s early life, musical influences, and rise to greatness.

<https://www.danieladammaltz.com/classicalcake/who-was-joseph-haydn-part-one>

2) Listen to **PART 2** of this podcast and write bullet point notes on Haydn’s visits to London and his developing relationship with Mozart and Beethoven.

<https://www.danieladammaltz.com/classicalcake/who-was-joseph-haydn-part-two>

3) Listen to the first movement of Haydn’s Symphony 104 and answer these questions on the first movement:

i) What mood is created in the slow introduction? How does this change in the exposition?

---

---

---

ii) Identify three features of this movement that you find interesting (with detailed justification).

---

---

---

---

---

---

lii) This movement is in **SONATA FORM**. What is sonata form and what are the main structural components of this form?

---

---

---

---

4) Listen to this podcast which provides a brief discussion and analysis of the symphony.

<https://www.bbc.co.uk/programmes/b01pqdgz>

5) Finally, familiarise yourself with the work by listening to the symphony in its entirety.

It would be beneficial to follow the symphony through as you listen to it. Use this Youtube

link to do so: [https://youtu.be/qSxH\\_jrseno](https://youtu.be/qSxH_jrseno)

## Area of Study B – Jazz (Mr. Barker)

This area of study looks at different forms of Jazz music from 1920 to 1960. We study a number of composers but one of the main ones we look at is :

### Task:

Listen to 3 pieces of varying styles:

It Ain't Necessarily So – George Gershwin. - <https://www.youtube.com/watch?v=XApryV3jF0s>

In a Mellow Tone – Duke Ellington. - [https://www.youtube.com/watch?v=ht\\_Pb955E8s](https://www.youtube.com/watch?v=ht_Pb955E8s)

Maple Leaf Rag – Joplin (Jelly Roll Morton). - [https://www.youtube.com/watch?v=OqFL9t9og\\_I](https://www.youtube.com/watch?v=OqFL9t9og_I)

Complete the following table identifying the most important features you can hear under the appropriate headings:

| Piece   | Rhythmic Features | Instruments | Use of Dynamics | Use of Texture | Harmonies (more tricky) | Any other musical features you notice |
|---|-------------------|-------------|-----------------|----------------|-------------------------|---------------------------------------|
| It Ain't Necessarily So – George Gershwin (sung by Ella Fitzgerald) |                   |             |                 |                |                         |                                       |
| In a Mellow Tone – Duke Ellington                                   |                   |             |                 |                |                         |                                       |
| Maple Leaf Rag – Scott Joplin (Jelly Roll Morton)                   |                   |             |                 |                |                         |                                       |

## Area of Study C – Performance Skills (Mr. Barker)

A large part of the course is obviously dedicated to practical music making, which includes Composition and Performance.

### **Task:**

Choose 1 piece of music you are currently learning and prepare it for an 'in lesson' performance in the first few weeks back in September.

The piece of music can be in any style and can be with backing track or Piano accompaniment (Mr. Barker will accompany). Unless you are a piano player or classical guitar player it is best to avoid unaccompanied pieces.

Best of luck with everything and we look forward to seeing you in September ready to start this very engaging and exciting course.

Take care

Mr. Barker and Mrs. Morpeth

## Year 12 - A Level Introduction Questionnaire

Name : \_\_\_\_\_

Form : \_\_\_\_\_

1. What is your main instrument? \_\_\_\_\_
2. Do you have any grades? \_\_\_\_\_
3. Do you play any other instruments? \_\_\_\_\_
4. What would you say are your 3 main strengths in music?  
\_\_\_\_\_
5. What would you say are 3 of your weaknesses in music?  
\_\_\_\_\_
6. What grade did you get at GCSE Music? \_\_\_\_\_
7. What grade would you realistically like to achieve at A level Music? \_\_\_\_\_
8. What styles/types of music do you prefer to listen to or play/sing?  
\_\_\_\_\_
9. Do you have an ambition to study music to a higher level? \_\_\_\_\_
10. What are you wanting to get out of A Level Music?  
\_\_\_\_\_
11. Are you having instrumental lessons at the moment? \_\_\_\_\_
12. If the answer is yes, who with? \_\_\_\_\_

The following questions are more specific to your knowledge of features of music. Please answer them honestly so we can design our curriculum around what you need to know:

|   | Rate your knowledge (1=No knowledge > 5=Secure Knowledge) |   |   |   |   |
|---|---|---|---|---|---|
|   | 1   | 2 | 3 | 4 | 5 |
| Rhythmic Notation                         |   |   |   |   |   |
| Pitched Notation (Treble)                 |   |   |   |   |   |
| Pitched Notation (Bass)                   |   |   |   |   |   |
| Pitched Notation (Other)                  |   |   |   |   |   |
| Key Signatures                            |   |   |   |   |   |
| Time Signatures                           |   |   |   |   |   |
| Intervals between notes                   |   |   |   |   |   |
| Chords                                    |   |   |   |   |   |
| Addition Chords                           |   |   |   |   |   |
| Orchestral Instruments                    |   |   |   |   |   |
| Non-orchestral Instruments                |   |   |   |   |   |
| Italian Terms (Standard)                  |   |   |   |   |   |
| Ornaments                                 |   |   |   |   |   |
| Transposition                             |   |   |   |   |   |
| Scales and Arpeggios                      |   |   |   |   |   |
| Composition                               |   |   |   |   |   |
| Baroque Music                             |   |   |   |   |   |
| Classical Music                           |   |   |   |   |   |
| Romantic Music                            |   |   |   |   |   |
| 20 <sup>th</sup> Century Orchestral Music |   |   |   |   |   |
| Pop Music                                 |   |   |   |   |   |
| Jazz                                      |   |   |   |   |   |
| Score Reading                             |   |   |   |   |   |
| Piano Skills                              |   |   |   |   |   |
| Experience in performance                 |   |   |   |   |   |

Thank you for answering these questions, it helps us to tailor our teaching to you

