

Course
Transition



Bridging the Gap
from School to College













Warlingham
Sixth Form College

Year 11 > Year 12 Transition
Summer Term
A Level Music



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COURSE OVERVIEW

Component 1: Performing

Option A: 10-12 Minutes and worth 35% of the qualification

Option B: 6-8 Minutes and worth 25% of the qualification

Option A

A performance consisting of a minimum of 3 pieces. At least one must be a solo, the others may be other solos or ensemble pieces. They must be selected from a broad and varied range of genres.

Option B

A performance consisting of a minimum of 2 pieces. At least one must be a solo, the others may be other solos or ensemble pieces. They must be selected from a broad and varied range of genres.

Component 2: Composing

Option A: 4-6 Minutes and worth 25% of the qualification

Option B: 8-10 Minutes and worth 35% of the qualification

Option A

Two compositions, one of which will be associated with the Western Classical Tradition, the second being related to a brief set by the exam board.

Option B

Two compositions, one of which will be associated with the Western Classical Tradition, the second being related to a brief set by the exam board. The third composition is a free choice.

Component 3: Appraising

Written Listening Exam: 2 hours and 15 minutes

40% of qualification

Three areas of study

Area of Study A: The Western Classical Tradition—the Development of the Symphony from 1750-1900) One set work and the other for general analysis.

⇒ Symphony No. 104 in D Major 'London' - Haydn

⇒ Symphony No. 4 in A Major 'Italian' - Mendelssohn



COURSE OVERVIEW

A choice of one area of study from

Area of Study B: Rock and Pop

Area of Study C: Musical Theatre

Area of Study D: Jazz

A further choice of one area of study from:

Area of Study E: Into the Twentieth Century. 2 set works and general context

⇒ Trio for Oboe, Bassoon and Piano. Movement 2—Poulenc

⇒ Three Nocturnes—Number 1. Nuages—Debussy

Area of Study F: Into the Twenty-first Century. 2 set works and general context

⇒ Asyla. Movement 3 *Ecstasio*—Thomas Ades

⇒ String Quartet 2 Movements 1 and 4—Sally Beamish

Questions will be based upon:

- 1) Set work analysis with a score
- 2) Extended written responses on a wider context
- 3) Unprepared extracts of music with and without a score
- 4) Comparison questions



OUR EXPECTATIONS

College Expectations for Academic Success

The College will work closely with all students and parents to create a purposeful, creative and stimulating environment in which students are encouraged to fully develop - both academically and personally.

We will expect you to take responsibility for your own behaviour and learning. The current College Committee along with the student body have discussed and agreed that students should commit to:

- Ensuring academic success through regular attendance and punctuality at all required registrations, lessons, supervised study lessons and Inspire Periods. Attendance which drops below 95% reduces Key Stage 5 performance by at least one grade, so it is taken very seriously.
- Completing all set tasks on time to the best of your ability, making full use of study periods and homework to enable you to meet all deadlines.
- Using study time effectively by bringing all required equipment and resources with you and making full and regular use of the College study rooms and LRC, respecting the need for silent studying conditions.
- Working closely with all your teachers to develop an effective working relationship based on mutual respect and discussing your work with them on a regular basis and meeting targets set.
- Developing your skills as an independent, self-evaluative learner and work closely with your tutor in monitoring and discussing your academic progress. As an independent learner, if you miss a lesson, it is your own responsibility to find the teacher and catch up with the work missed.
- Organising your work efficiently and effectively into folders for each subject, making full use of individual subject expectations and using Cornell Notes daily to ensure work in your folders is relevant and meaningful.
- Keeping mobile phones out-of-sight in all classrooms and during assemblies so that lessons are not disturbed and/or important information is missed.
- Attending all parents' evenings and arrange appointments with your teachers to discuss your progress and work.

Course-specific Expectations for Academic Success

- Work exceptionally hard, committing to a challenging programme of learning.
- Be prepared to listen to a wide variety of music.
- Spend quality time composing in a classical style (in response to a brief) and a free composition.
- Rehearse and perform a contrasting portfolio of solo performances.



OUR EXPECTATIONS

Component 1— Option A: Performing (35%) (Coursework)

Learners are required to give a performance consisting of a minimum of three pieces. One piece must reflect the musical characteristics of one area of study. At least one other piece must reflect the musical characteristics of one other different area of study. The total duration of all the pieces must be between 10 and 12 minutes. The repertoire should be broadly above Grade 6 and you are not restricted to one instrument/voice. You must be having instrument/voice peripatetic lessons.

- You will be assessed on your performances at each KAP point with feedback given. For your Year 12 exam, you will perform a Mock Recital.
- In Year 13, you will choose new repertoire for the year. You will be assessed at the KAP points and feedback given. Your final recital in front of a visiting examiner will be in April of Year 13.

Component 2—Option A: Composing (25%) (Coursework)

Learners are required to prepare a portfolio of two compositions. One must reflect the musical language, techniques and conventions associated with the Western Classical Tradition in response to a brief set by WJEC. The second composition is a free composition for which learners set their own brief in any style. Both compositions will last between 4 and 6 minutes in total. You will be assessed upon your submission of a full score, an mp3 recording and a non-assessed composition log for each composition, outlining the process of development and refinement.

- You will be assessed on your compositions at each KAP point with feedback given.
- In Year 13, you will choose new repertoire for the year. You will be assessed at the KAP points and feedback given. Your final recital in front of a visiting examiner will be in April of Year 13.
- You will use Noteflight for your compositions. It is cloud based, so can be worked on at home and at school. It also produces an impressive score and the mp3 you need for assessment.

Component 3 — Appraising (40%) (Exam)

Area of study A: The Western Classical Tradition (The Development of the Symphony 1750-1900)

Symphony No. 104 in D major 'London': Haydn and Symphony No. 4 in A major 'Italian': Mendelssohn

- One question on an unprepared extract with a skeleton score provided. A detailed analysis question on a choice of either Symphony, and an essay-based question which assesses knowledge of the development of the symphony in relation to both set symphonies and to the wider social, cultural and historical context.

One of: Area of study B: Rock and Pop, **Area of study C:** Musical Theatre, **Area of study D:** Jazz.

- One question on an unprepared musical extract and a comparison question based on two unprepared extracts assessing wider understanding of the area of study.

One of: Area of study E: Into the Twentieth Century **Area of study F:** Into the Twenty-first Century

- An analysis question on one of the two set works and a question on an unprepared musical extract.



USING CORNELL NOTES

The Cornell Notes system is a note-taking system devised by Walter Pauk, an education professor at Cornell University. It is a proven method that establishes a more effective learning process.

It is designed to help the user think and reflect upon the notes they have made as well as making them more useful for revision purposes.

Please [click here](#) to watch a video that explains how to take Cornell Notes properly.



REVIEW / REVISE

Component 1: Performance

Review your current performance repertoire—what would be suitable for your Year 12 performances? What techniques and skills do you need to revise to further develop these pieces?

Component 2: Composition

Review your composition techniques and skills—what are your strengths and weakness?

What skills do you need to further develop?

Do you have the noteflight shortcut keys guide form the website printed out?

Do you have adequate ICT equipment at home? How can school help you with this?

Component 3: Appraising

Revise the DRCATSMITH sheets from GCSE very carefully.

Make sure you know your key elements and can describe them confidently.

Make sure your theory of music is confident. We will be offering a Music Theory Club once a week to get you up to Grade 5 standard as quickly as we can. We are also happy to enter you for the exams too. (These count as useful UCAS points!)



WATCH

WJEC Eduqas AS and A level Music (from 2016) - Specification Overview

<https://www.youtube.com/watch?v=5VsuAGp0IOA>

Component 3: Appraising

Area of Study A: Set Works

Mendelssohn, Symphony no. 4 ("Italian")

Movement 1 <https://www.youtube.com/watch?v=bRAKOWa-FzQ>

Movement 2 <https://www.youtube.com/watch?v=BqOPDkibgrk>

Movement 3 <https://www.youtube.com/watch?v=tiVIOITffK8>

Movement 4 <https://www.youtube.com/watch?v=FychQFpLe7g>

Haydn, Symphony 104 ("London")

Full performance <https://www.youtube.com/watch?v=OitPLlowJ70>

Area of Study B Rock and Pop

<https://www.youtube.com/watch?v=qjN5uHRlcjM&list=PL6s34SaBWoh4U3BxSaSMejIXQuEffzo1o>

There are more links under the 'Playlists' tab of this YouTube channel.

Area of Study C Musical Theatre

<https://www.youtube.com/watch?v=64m1NM2AKL4>

Area of Study D Jazz

<https://www.youtube.com/watch?v=IpuhbVRNRnU&list=PLzcyOIJgwgvP8EXf84zeWv6M8zPlokqSn>

Area of Study E: Into the 20th Century

Poulenc: Trio for Piano, Oboe and Bassoon (Movement 2: Andante)

Score with analysis <https://www.youtube.com/watch?v=J1123dQTjDE>

Debussy: Nuages from Trois Nocturnes

Score with analysis <https://www.youtube.com/watch?v=S96Ojs9mcxg>



LISTEN TO

Spotify/Amazon Music/Deezer/Youtube

- **Using online Music streaming apps such as the above, create a playlist of the Set Works from Area of Study A and Area of Study E**
- **Add into the playlist a selection of great symphonies—these will be useful for future study. This list is not exhaustive, you can also add any others you know or find online!**

Symphony No. 3 in E-flat Major (Heroic Symphony), Op. 55 Ludwig van Beethoven Symphony 1804

Symphony No. 6 in B Minor (Pathétique), Op. 74 Pyotr Ilyich Tchaikovsky Symphony 1893

Symphony No. 13 in D major Joseph Haydn Symphony 1763

Symphony No. 41 in C Major, K. 551 Wolfgang Amadeus Mozart Symphony 1788

Symphony No. 9 (From the New World), Op. 95, B. 178 Antonín Dvořák Symphony 1893

Symphony No. 4 in E Minor, Op. 98 Johannes Brahms Symphony 1884

Symphonie fantastique, H 48 Hector Berlioz Symphony 1830

Symphony No. 8 in B Minor (Unfinished Symphony), D. 759 Franz Schubert Symphony 1822

Symphony No. 5 Gustav Mahler Symphony 1902

- **Add to it a selection of these artists form the optional Areas of Study**

Rock and Pop

60s

Beatles, Shadows, Kinks, Who, Led Zeppelin, Rolling Stones, Eric Clapton, Jimi Hendrix, Joan Baez, Joni Mitchell, Bob Dylan, Sam Cooke, Otis Reading, Aretha Franklin, Four Tops

70s

Abba, Bee Gees, Queen, Beach Boys, Deep Purple, Alice Cooper, Black Sabbath, James Brown, Stevie Wonder, The Temptations, Marvin Gaye, Kool and the Gang, Diana Ross, Chaka Khan, Pink Floyd, ELO, Kate Bush, Billy Joel, Elton John

80s

Culture Club, Police, Spandau Ballet, Duran Duran, Guns N'Roses, AC/DC, Bon Jovi, Journey, Luther Vandross, Prince, Michael Jackson, Shalamar, Earth Wind and Fire

90s

Take That, Oasis, Blur, Stereophonics, Nirvana, Red Hot Chili Peppers, Metallica, Pearl Jam, Mary J. Blige, Whitney Houston, Bobby Brown, R. Kelly

Musical Theatre

Richard Rodgers

Leonard Bernstein

Stephen Sondheim

Claude-Michel Schönberg

Andrew Lloyd Webber

Stephen Schwartz

Jazz

Ragtime

Scott Joplin
Jelly Roll Morton
James Scott

Dixieland

Louis Armstrong
Fats Waller
Bix Beiderbecke

Early jazz

W.C.Hendy
King Oliver
Bessie Smith

Big band (including swing)

Duke Ellington
Frank Sinatra
Buddy Rich

Be-bop

Charlie Parker
Miles Davis
John Coltrane

Cool jazz

Gil Evans
Dave Brubeck
Lester Young



READ

If you can get these books—get them—they will be a massive resource. Don't go and buy brand new copies—always google around for second hand or online copies.

Component 1: Performance

Please research performance pieces with your instrument teacher, remember, above Grade 6 by the end of Year 13—however, Grade 8 is valuable UCAS points!

Component 2: Composition

The Composer's Handbook by Bruce Cole (ISBN 978-0946535804, Schott Music Ltd 1996)

Harmony in Practice by Anna Butterworth (ISBN 1-85472-833-4, ABRSM Publishing 1999)

Component 3: Appraising

Area of Study A: Set Works

General Symphony Knowledge

The Symphony: From Mannheim to Mahler: A guide to the development of the symphony through the 18th and 19th centuries, The Symphony: A Listener's Guide, A History of the Symphony: The Grand Genre

Composer-Specific

The Cambridge Companion to the Symphony by Julian Horton Indiana University Press 2002

The Cambridge Companion to Haydn by Caryl Clark BBC Music Guides 1966

The Cambridge Companion to Mendelssohn by Peter Mercer-Taylor OUP (USA) 1998

Area of Study B: Rock and Pop

History of Rock Parragon 2011

The Cambridge Companion to Pop and Rock by Simon Frith and Will Straw Cambridge 2001

Area of Study C: Musical Theatre

The Oxford Handbook of Sondheim Studies (Oxford Handbooks) by Robert Gordon OUP 2014

Applause Theatre & Cinema Books 2008, Defying Gravity: The Creative Career of Stephen Schwartz, from Godspell to Wicked by Carol de Giere

Area of Study D: Jazz

The Penguin Jazz Guide by Morton and Cook, Penguin 2010

Jazz: A History of America's Music by Geoffrey C. Ward and Kenneth Burns, Knopf 2002

Area of Study E: Into the 20th Century

Oxford History of Western Music by Richard Taruskin {Oxford Press}

The Cambridge Companion to Debussy (Cambridge Companions to Music) by Simon Trezise (CUP)

Frances Poulenc: His Artistic Development and Musical Style by Keith W. Daniel (UMI Research Press)

Study Guide

Eduqas AS and A Level Music Study Guide ISBN 9781785583476



RESEARCH

Component 1: Performance

Please research performance pieces with your instrument teacher, remember, above Grade 6 by the end of Year 13—however, Grade 8 is valuable UCAS points!

Component 2: Composition

What makes a good composition?

- Which elements of the Key Elements will be used predominantly?
- What free choice brief would you consider writing for?
- How confident are you using Noteflight?

Component 3: Appraising

Area of Study A: Set Works

- What are the key concepts behind the development of the symphony?
- What are the key differences between Haydn's and Mendelssohn's symphonies?

Area of Study B: Rock and Pop

- What are the key developments of rock and pop from the 1950's through to modern day?
- What impact did technology have on the development?
- How did the music (the Key Elements) differ in different genres?

Area of Study C: Musical Theatre

- What are the key developments of Music Theatre from the 1950's through to modern day?
- How do different composers approach composition of melodic themes?

Area of Study D: Jazz

- What are the key musical differences between the different genres of Jazz?
- What impact did commercialism have on the development of Jazz?



COMPLETE

Component 1: Performance

Find your performance material that you would like to perform—check the time limits and minimum standard—remember you will need enough repertoire for Year 12 and a new set of repertoire for Year 13.

Component 2: Composition

- Register with [musescore.org](https://www.musescore.org)
- You already have used a free account, but an upgrade to premium would be massively beneficial. This does cost a few pounds for two years. If this is a problem, please let me know as soon as possible, we can arrange the purchase of your premium accounts.
- Start to build up a bank of melodic ideas—short simple melodies that we can dip in and out of over the following two years.
- Think about your own Brief composition—start to develop a few ideas to help you get a head start in Year 12

Component 3: Appraising

- Listen to the Haydn set work and the Mendelssohn set work—identify which bars the main themes start and which instruments play them, identify the chords used and identify anything unusual about the pieces.
- For the other areas of study, which do you prefer? We will go with a majority vote across the cohort. Rock and Pop, Musical Theatre and Jazz. There are advantages and disadvantages of all of them, you may not have any knowledge of some, you may know more in others. We will ask you soon to decide which you want to study. Listen to and watch performances of all the topics so you have a considered opinion.
- For Area of Study E—Listen and watch the videos of the Poulenc and the Debussy—there are many key words on the videos, you will need to complete a working dictionary of the key words, go research what they mean.



APPENDICES / RESOURCES

Look at the keywords list below—these are part of the common language we use in the course. Make sure you know these clearly.

Word	Explanation
Analyse	Explore a specific section of music in detail, focussing on one or more musical elements as directed in the question.
Compare	Identify similarities and difference between two or more extracts or sections of music.
Complete	Usually related to filling in the pitch and/or rhythm of a section of a score.
Contrast	Identify differences only in two or more sections/extracts of the music.
Describe	Identify distinctive features such as the use of elements and give descriptive details
Define	Give a precise meaning of a musical term
Discuss	Describe and explain relevant points and build up a balanced argument with supported detail.
Evaluate	Give an overall assessment of a piece of music or style of music with a justification of conclusions or view points.
Explain	Give reasons which demonstrate an understanding of how the music works

The Exam board has a specific score that will be used throughout the whole course and during the exam in Year 13.

It would be helpful if you can purchase these in advance:

[Haydn – Symphony No.104 in D major 'London'](#) Eulenburg Audio + score ISBN 978-3-7957-6523-1

[Mendelssohn – Symphony No.4 in A major 'Italian'](#) Eulenburg Audio + score ISBN 978-3-7957-6528-6

They are about £10 each and include a CD recording—please do hunt around for second hand copies if possible.

There is a study guide available as well: [Eduqas AS and A Level Music Study Guide](#) ISBN-13: 978-1785583476

[Symphony No. 104 "London": Eulenburg+pocket Score AND Audio CD](#)

If you need any assistance with funding, please ask Mr Duff!