



# A-level music induction

Outcomes: To have an understanding  
of the course

To apply analysis skills to a set work

# Similar to GCSE

- Performance
- Composition
- Appraising

# General Info

- Performance
  - Grade 6 standard
  - Live by a visiting examiner between March and May of year 13
  - You are allowed one restart per piece which will not affect the mark

# Option A

## 35% Performance

- Total performance 10-12 minutes
- Minimum of 3 pieces
- At least 1 must be a solo
- Rest can be solo or ensemble
- One piece must reflect 1 area of study
- Another piece must reflect a different area of study

## 25% Composition

- Total compositions 4-6 minutes
- Two compositions
- 1 must reflect the Western Classical Tradition and be in response to a brief.
- This is released in September of year 13
- 2<sup>nd</sup> composition is free.

# Option B

## 25% Performance

- Total performance 6-8 minutes
- Minimum of 2 pieces
- Can be either solo or ensemble
- One piece must reflect 1 area of study

## 35% Composition

- Total composition 8-10 minutes
- Three compositions
- 1 must reflect the Western Classical Tradition and be in response to a brief.
- This is released in September of year 13
- 2<sup>nd</sup> must reflect another area of study
- 3<sup>rd</sup> composition is free.

# Listening and appraising- 40%

- Three Areas of Study:
  - Western Classical Tradition (Development of the Symphony)
    - Symphony No. 104 in D major 'London' by Haydn
    - Symphony No. 4 in A major 'Italian' by Mendelssohn
  - Musical Theatre
  - Into the Twentieth Century
    - Trio for Oboe, Bassoon and Piano, Movement II by Poulenc
    - Three Nocturnes, Number 1, Nuages: Debussy

# The Western Classical Tradition (The Development of the Symphony 1750– 1900)

This area of study focuses on the development of the symphony through the Classical and Romantic eras.

The symphony, as it developed, was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries and contains some of the most exciting orchestral repertoire of the period.

The development of the symphony went hand in hand with the development of the orchestra into a grand and powerful force. Equally grand forms and structures were needed to allow the instruments to demonstrate their full potential and with this we see the emergence of sonata form.

# The Western Classical Tradition (The Development of the Symphony 1750– 1900)

You will study

- How musical elements are used in the symphony
- The development of the Orchestra
- Important composers
- How the symphony developed
- Reading and Writing staff notation (treble and bass)



# Musical Theatre

This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz.

Musical theatre is a diverse art form as it encompasses many different genres and styles of music. However, all musicals contain spectacle, drama and music including integrated musical numbers which propel the action of the story forward.

The 1950s and early 1960s were considered the golden age of musical theatre with book musicals establishing the importance of music and story as an integrated art form.

Throughout the 1970s the rock musical grew in popularity.

Often composers worked in partnership with the same lyricist over many years, for example, Rodgers and Hammerstein and Andrew Lloyd Webber and Tim Rice. This highlights the importance of the relationship between lyrics and music.

# Musical Theatre

You will study

- How musical elements are used in Musical Theatre
- Relationships between lyrics and music
- Genres
- Effect on audience
- How it's changed over time

# Into the Twentieth Century

This area of study focuses on the distinct musical styles of the early twentieth century, which was a time of change and experimentation in music. Both the symphony and the orchestra had reached considerable proportions by the end of the nineteenth century and many composers such as Debussy, Ravel, Schoenberg and Stravinsky were starting to look for new ways to create music, often preferring clarity and sparseness of timbre and texture over late Romantic indulgence. This resulted in the emergence of several diverse schools of composition during the period, including Impressionism, Expressionism and Neo-classicism.

# Into the Twentieth Century

You will study

- How musical elements are used in composition
- The effect of the audience time and place on the way the music is created
- The purpose and intention of the composer/performer

# The Exam

- A question on an unprepared extract with a skeleton score provided.
- A detailed analysis question on a choice of either Symphony No. 104 in D major, 'London' by Haydn, or Symphony No. 4 in A major, 'Italian' by Mendelssohn.
- 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.

# The Exam (100) 2 hours 15 mins

## **Part A – Musical Theatre (30):**

- 2 extracts. Listening questions on extract A (10)  
comparison question on A and B (20)

## **Part B – 20<sup>th</sup> Century (30):**

- Listening questions and extended Answer (Poulenc) (15)
- Listening questions and extended Answer (Debussy) (15)

## **Part C – Symphony (40):**

- Listening and score analysis (10)
- Analysis (15) Choice question – Haydn or Mendelssohn
- Extended Answer about the Symphony (15)

# For next year

- An A4 note pad
- An A4 ring binder for your notes

# For next year- homework

- Complete a composer timeline 1750-1900 composers. At least 30 important composers – remember this is about the symphony so ensure that you pick composers that are relevant.
- Include in the timeline at least 1 important work from each composer
- Produce a fact sheet about Haydn and Mendelsohn.



# Theory we need to know

- Reading **and** writing treble **and** bass clef staff notation in simple **and** compound time
- Roman numerals and contemporary chord symbols including extended chords
- Reading and writing all key signatures

Be honest – how confident are you with the above?