**Music A Level Year 12-13 Summer Work 2023**

**Summary of Tasks:**

Review theory through some simple tasks on [Musictheory.net](https://www.musictheory.net/lessons). Go over keys, triads, dissonance etc.

On the following website page, you should be familiar with the topics in the following sections:

The Basics – all sections

Rhythm and Metre – all sections

Scales and Key Signatures – all sections

Intervals – all sections

Chords, Diatonic Chords and Chord Progressions

**Performing**

Make sure you don’t neglect your playing during this break. If you are having lessons with your teacher, then that will obviously keep you going. If you are not, I suggest you do at least some of the tasks below to keep yourself in practice.

Polish up a piece you are already working on and video it. You could then share it with your friends and family. In due course, I will ask you to email me a video of you playing a short extract. If you want to get ahead of the game send it to me at **ejudges@opgs.org** - You might find a recorded accompaniment on YouTube for pieces that are very regularly played for grades etc.

Resurrect an older piece that you really enjoyed. You will be able to play it better now you are a bit more advanced. Listen to some performances of the piece on Apple Music/Spotify/YouTube. What do you like about these performances? Is there anything you can incorporate. Again, you could video your performance.

Look at the graded lists for the level at which you are currently playing. Listen to the pieces and choose one to learn from scratch. You can use recorded performances to help you learn the piece and decide how to play it.

**Composing**

**Short Exercise**

Write a short piece for either a solo string instrument or string ensemble that uses only one pitch (e.g. D, but it can be in any octave). You should use rhythm, texture, and the full range of the instruments to make it as interesting as possible. The more bonkers the better. There are extensive notes on different string techniques [here](https://alevelmusic.com/alevelcompositionhelp/4-texture-and-sonority/1-string-writing-introduction/).

**Extension:** write a similar piece for your own instrument and/or choose a small set of different pitches and try the same discipline of concentrating on timbre, rhythm, texture and techniques rather than melodic and harmonic content.

**Film Score Arrangement**

Choose one of the extracts from this book of film cues for cinema pianists:

[Sam Fox Moving Picture Music Vol. 3](https://alevelmusic.com/wp-content/uploads/2020/04/sam-fox-vol-3.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/sam-fox-vol-3.pdf)

You should now orchestrate it but do so by finding models to copy. You can find your own (John Williams plundered loads Holst, Rimsky Korsakov and Stravinsky among others. Particularly helpful will be the examples listed under ‘Narrative music’ but you might also find the more general examples useful. A list of all examples can be found here: [Download](https://kingedsmusic.files.wordpress.com/2020/04/union-list-of-orchestral-examples-new.pdf)

**Twentieth Century Piece**

Many university departments focus on twentieth century composing styles. You could write a piece based on the notes on various composers [here](https://alevelmusic.com/alevelcompositionhelp/3-composition-into-the-c20/) or find a twentieth century composer you like and try to emulate their style.

**Appraising**

**Essay Work**

Writing essays is an extended task in A Level, however for this task, I will ask you to write an essay that is more formally presented. I have set one essay here on sonata form that draws on Eduqas AoS A.

One key difference for these university-style essays is the requirement to reference where you have taken ideas from. The most common referencing system in music academia is the Harvard system. The basic idea is that you list all the books you have used at the end in a bibliography, presented in a standard format, and then you reference those books in the text in brackets. Here is a summarised Harvard Referencing Guide: [Harvard Referencing Guide](https://alevelmusic.com/wp-content/uploads/2020/04/harvard-referencing-guide.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/harvard-referencing-guide.pdf)

There are also more general notes on striking an appropriate academic tone in your essays: [Academic Writing Style and Tone](https://alevelmusic.com/wp-content/uploads/2020/04/academic-writing-guide.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/academic-writing-guide.pdf)

***Essay 1: Discuss the importance of sonata form in the Classical and Romantic symphony.***

This takes as its starting point an essay topic that we have covered for A level and it should cover Haydn 104 (first and last movements) and also draw on a range of works from the [development of the symphony pages](https://alevelmusic.com/resources/development-of-the-symphony/) (might include Stamitz, CPE Bach, Haydn 31, Beethoven 3, Tchaik 5, Dvorak 8 and Mahler 2).

**BUT I want it to be different in the following ways:**

* It needs to be longer (about 2,500 words)
* Introduce and explain sonata form much more carefully at the opening
* Write a more discursive essay. How important is sonata form in the examples you choose? How can you prove this? Are there examples in which the principles of sonata form are in fact less important or changed in some way?
* Read the extracts below (and any others) and quote from and refer to them in your essay, referencing them properly as set out above.

**Sources**

Rosen, C. (1998) Sonata Forms, revised edn, London: Norton. [Rosen Sonata Forms extract](https://alevelmusic.com/wp-content/uploads/2020/04/rosen-sonata-form.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/rosen-sonata-form.pdf)

Rosen, C. (2005) The Classical Style: Haydn, Mozart and Beethoven, London: Faber. [Rosen Classical Style extract](https://alevelmusic.com/wp-content/uploads/2020/04/06-mozart-rosen-68-72.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/06-mozart-rosen-68-72.pdf)

Sadie, S & Latham, A. (eds.) (1990) The Cambridge Music Guide, Cambridge: Cambridge University Press [Cambridge Music Guide extract](https://alevelmusic.com/wp-content/uploads/2020/04/cmg-sonata-form.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/cmg-sonata-form.pdf)

Taruskin, R. (2010) Music in the Seventeenth and Eighteenth Centuries (Oxford History of Western Music Vol. IV), Oxford: Oxford University Press. [Taruskin extract on general background](https://alevelmusic.com/wp-content/uploads/2020/04/taruskin-rise-of-the-symphony.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/taruskin-rise-of-the-symphony.pdf)

[Taruskin extract on Haydn 104](https://alevelmusic.com/wp-content/uploads/2020/04/taruskin-haydn-symphony-104.pdf) [Download](https://kingedsmusic.files.wordpress.com/2020/04/taruskin-haydn-symphony-104.pdf)

**Reading and Listening Lists**

Listening to any of the repertoire listed below and/or reading any of the books would help you be better prepared for year 13. It should also be interesting and enjoyable. If you never got round to it, spend a bit of time first browsing around the [Short History of Music](https://alevelmusic.com/4-short-history-of-music/)on here.

**Reading List**

Sion, Colborne, Gardiner, Pankhurst et al (2017) Eduqas AS and A Level Music Study Guide, London: Rhinegold ([Amazon link](https://www.amazon.co.uk/Eduqas-Level-Music-Study-Guide/dp/1785583476/ref=sr_1_1?crid=39AKJ6CTEAF1C&dchild=1&keywords=eduqas+a+level+music&qid=1586726001&sprefix=eduqas+a+level%2Caps%2C615&sr=8-1))

Tarrant and Wild (2022) The Symphony: From Mannheim to Mahler: A guide to the development of the symphony through the 18th and 19th centuries, London: Faber Music

Winterson and Harris (2014) Music Theory: The Essential Guide London: Faber ([Amazon link](https://www.amazon.co.uk/Music-Theory-Essential-Guide-Faber/dp/0571536328/ref=sr_1_19?dchild=1&keywords=music+theory+basic&qid=1586726502&sr=8-19))

Landon (1966) Haydn Symphonies: BBC Music Guides

Clark (2001) The Cambridge Companion to Haydn: Cambridge University Press

Horton (2013) The Cambridge Companion to the Symphony: Cambridge (Amazon)

Steinberg (1998) The Symphony: A Listener’s Guide: OUP (USA) – this is also available as e-download (ISBM: 978 01951 26655)

Steen (2004) Mendelssohn: The Great Composers: Icon Books Ltd

**Listening List**

Work on your listening skills by completing some aural exercise. Here are some suggested websites to help you [Teoria](http://www.teoria.com), [Dolmetsch](http://www.dolmetsch.com/musictheory43.html), [Auralia](http://www.risingsoftware.com/auralia), [Philharmonia](http://www.philharmonia.co.uk/thesoundexchange/), [Music Maestro](file:///C:\Users\mroregan\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\73F71Y3P\e-musicmaestro.com\auraltests) and [Music Trainer](file:///C:\Users\mroregan\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\73F71Y3P\trainer.thetamusic.com).

Listen to music as much as possible whilst trying to identify musical features, below is a recommended playlist. Note that this includes works from all areas of study, although the development of the symphony is compulsory, so it would be worth looking at these in more depth.

**Development of the Symphony:**

Johann Stamitz No. 2 Op.3 in D

Haydn, No. 26 in D minor

Haydn, No 104 in D ‘London’

Mozart, No. 38 in D ’Prague’

Beethoven, No 3 in Eb ‘Eroica’

Beethoven, No. 6 in F ‘Pastoral’

Beethoven, No 9 in D minor ‘Choral’

Berlioz, Symphonie Fantastique

Schubert, No. 8 in B minor ‘Unfinished’

Schumann, No. 4 in D minor

Brahms, No. 2 in D

Liszt, Faust Symphony

Anton Bruckner, No 7 in E

Dvorak, No 8 in G minor

Tchaikovsky, No 5 in E minor

Mahler, No1 in D minor ‘Titan’

Mendelssohn, No 4 in A ‘Italian’

Mozart, No 40 in G minor

Haydn, No 45 in F# minor ‘Farwell’

Schubert, No 9 in C ‘The Great’

Brahms, No. 3 in F

Tchaikovsky, No6 in B minor ‘Pathetique’

Beethoven, No. 5 in C minor

Mahler, No. 2 in C minor – E Flat

Schumann, No.1 in Bb ‘Spring’

Bach, Op.18 No. 4 in D

Mozart, No1 in Eb

Bruckner, No.9 in D minor

Mendelssohn, No.3 in A minor ‘Scottish’

Dvorak, No.9 in E minor ‘New World’

**Rock and Pop 1960-2000**

Students should listen to music from the following genres/artists/groups:

* Pop
* Rock (including progressive rock, heavy metal, folk-rock and punk rock)
* Soul
* Funk (and disco)
* Folk (and country)

**60’s** - 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

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

**80’s** - 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

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

**Into the Twentieth Century 1895-1935**

Trio for Oboe, Bassoon and Piano, Movement II: Poulenc (Wilhelm Hansen Edition ISBN: 978-87598-0392-9)

Three Nocturnes, Number 1, Nuages: Debussy (Eulenberg Miniature Score ISBN: 979-0-2002-1057-6)

Works from the following composers: Debussy, Ravel, Schoenberg, Berg, Webern, Stravinsky, Poulenc and Prokofiev

Especially look at the following genres: Impressionism, Expressionism (including Serialism), Neo-classicism. If it helps, look to the list below.

**Impressionism**

Debussy [- La Mer [Gergiev/LSO](https://www.youtube.com/watch?v=hlR9rDJMEiQ)]

Debussy – [Prélude à l’après-midi d’un faune](https://www.youtube.com/watch?v=FcYd3bC3usc) [Josep Pons/Spanish National Orchestra]

Debussy – [Images](https://www.youtube.com/watch?v=8v0LGIuhOsU) (for orchestra) [Abbado/LSO]

Debussy – [Nocturnes](https://www.youtube.com/watch?v=MfUtUNL2MKk) [Prêtres]

Debussy – [String Quartet](https://www.youtube.com/watch?v=eJJiUeBx-IM)

Debussy – [La Cathédrale engolutie](https://www.youtube.com/watch?v=cVMGwPDP-Yk) – with [Harmonic analysis](https://www.youtube.com/watch?v=yTwvtwlSh5U)

Debussy – [Estampes (1. Pagodes; 2. La soirée dans Grenade; 3. Jardins sous la pluie)](file:///C:\Users\mroregan\AppData\Local\Microsoft\Windows\Temporary%20Internet%20Files\Content.Outlook\73F71Y3P\-%20https:\www.youtube.com\watch%3fv=C5JuUJ77LHo) [Anna Zassimova]

Ravel – [Ma Mère l’oye](https://www.youtube.com/watch?v=ZFVu8TP77Tw) (Complete ballet version) [Myung-Whun Chung/Orchestre Philharmonique de Radio France]

Ravel – [String Quartet](https://www.youtube.com/watch?v=Jt_Tc0DXcFQ)

Ravel – [Daphnis et Chloé](https://www.youtube.com/watch?v=sYNlYMvFA5U) [Dutoit/Orchestre Symphonique de Montréal]

Poulenc – [Flute Sonata](https://www.youtube.com/watch?v=C2dXTfjYPbE) [Michel Debost/Jacques Février]

Poulenc – [Oboe Sonata](https://www.youtube.com/watch?v=9hgiP3XLKQ8) [Maurice Bourgue/Jacques Février]

Poulenc – [Clarinet Sonata](https://www.youtube.com/watch?v=7r-5NXj2DJA) [Michel Portal/Jacques Février]

Poulenc – [Sonata for Oboe, bassoon and piano](https://www.youtube.com/watch?v=YagYhg2SnT4) (2nd movement) –Weiger/Coelho/Huckelberry

[Complete Trio (live performance)](https://www.youtube.com/watch?v=1jSpvrnK2JQ) – Sigfridsson/Bullen/Boudreault

Poulenc – [Sonata for Horn trumpet and trombone](https://www.youtube.com/watch?v=6Akvy39OrWAm) [Civil/Iveson/Wilbraham]

**Neoclassicism**

Prokofiev – [Classical Symphony](https://www.youtube.com/watch?v=WLT55kPIFCo)

Stravinsky – [Pulchinella](https://www.youtube.com/watch?v=pVEcJnlHUMM) (Complete) [Ansermet/Orchestre de la Suisse Romande] – piano reduction

Stravinsky – [Octet for Wind Instruments](https://www.youtube.com/watch?v=2pIzCeYhvWI)

Stravinsky – [Dumbarton Oaks](https://www.youtube.com/watch?v=baTaWqLRcZY) [Rattle/BerlinPO]

Prokofiev [– Symphony No.1](https://www.youtube.com/watch?v=WLT55kPIFCo&nohtml5=False) (Classical)

Hindemith – [String Quartet No.2](https://www.youtube.com/watch?v=yr0a3mXVmzA) [Kocian Quartet]

Hindemith – [Symphony, Mathis der Maler](https://www.youtube.com/watch?v=TsyOuyNh6ossionism) [Horenstein/LSO]

**Expressionism**

Bernstein on Schoenberg – [Lecture – Part 1](https://www.youtube.com/watch?v=olwVvbWdtg): (Parts 2-4 deal with later 12-tone style)

Schoenberg – [Mondenstrunken](https://www.youtube.com/watch?v=YbTn7Y9XAhA) (from Pierrot Lunaire)

Schoenberg – Five Pieces for Orchestra, Op.16 – [Dohnanyi/Cleveland Orchestra] [- [Pieces 1-3]](https://www.youtube.com/watch?v=olwVvbWd-tg) - [[Pieces 4-5]](https://www.youtube.com/watch?v=ehhRCtrHAx8)

Schoenberg – [6 Little Piano Pieces, Op.19](https://www.youtube.com/watch?v=sGLcUfbVF3k) [Lee]

Schoenberg – [Erwartung](https://www.youtube.com/watch?v=f4pwMSll5kE&nohtml5=False) [Rattle/CBSO]

Berg [– Altenberg Lieder](https://www.youtube.com/watch?v=q6g9zzPhkOU) [Abbado/LSO]

Webern [– Five Movements for String Quartet, Op.5](https://www.youtube.com/watch?v=ELAKF8ZxDmg)

Webern – [Five Pieces for orchestra, Op.10](https://www.youtube.com/watch?v=reqqQ-kBJQ0)

**Stuff to watch on YouTube**

Some really simple explanations of basic music theory building blocks at [12tone](https://www.youtube.com/playlist?list=PLMvVESrbjBWplAcg3pG0TesncGT7qvO06), Starts with some ludicrously basic stuff but moves on to go over basics that you might be rusty on.

Good basic introduction to [the symphony by Howard Goodall](https://www.youtube.com/watch?v=DLlz6m-9uHo) from the BBC

A much [longer video on the symphony](https://www.youtube.com/watch?v=7VS3MRLCrx8)by Howard Goodall (this is the first of a series)

[Unwrap the music from the Auckland Philharmonia](https://www.apo.co.nz/community-education/schools/unwrap-the-music-resources/?fbclid=IwAR3oHqu1T8Ulqt-DjtOHQnX_SljfNEKoFzPgAYwK-aAKmN3rc8Nn2R01gBE) – sessions on a range of pieces, including Mendelssohn 4, which is a wider listening work at A level.

An [introduction to Debussy](https://www.youtube.com/watch?v=dKwRQh94toA&list=PLcvEcrsF_9zJzbN2GjOQbMXlzBh2VSJXe&index=10), again from Howard Goodall at the BBC

Anything on the [LSO YouTube Playlist](https://www.youtube.com/user/Lso/playlists)

During the COVID 19 lockdown you can access [archived Berlin Philharmonic concerts](https://www.digitalconcerthall.com/en/home) – amazing!

**Extension Tasks**

Research the life and music Franz Josef Haydn. You can use the [Oxford Music Online](https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044593) [Haydn](https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044593), [Haydn,](https://en.wikipedia.org/wiki/Joseph_Haydn) [Classic FM](https://www.classicfm.com/composers/haydn/), [Philharmonia Haydn introduction](https://philharmonia.org/learn-and-listen/baroque-composers/franz-joseph-haydn/?gclid=Cj0KCQjw-Mr0BRDyARIsAKEFbeeNjqd2aZOxfXVjJSlFdJCjExZdtF2KflefSfcQqqtLFDknTaFJs_caAh24EALw_wcB), [Naxos](https://www.naxos.com/person/Franz_Joseph_Haydn/24410.htm), [BBC introduction](https://www.bbc.co.uk/music/artists/c130b0fb-5dce-449d-9f40-1437f889f7fe), [BBC Composer of the Week](https://www.bbc.co.uk/programmes/p01ms3w8) and [Howard Goodall on Haydn](https://www.bbc.co.uk/teach/class-clips-video/music-gcse-haydn-symphonies-and-melodic-writing/z7vygwx). You can then present your work in any way you like. Online, as a poster, a booklet or a leaflet.

Research the biographies and key works of any of the following rock and pop artists/bands (see the list above for the works you should focus on).

\*Note that some the resources have been used with the permission of Tom Pankhurst from King Edward VI College.