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| **Music** |

We are asking all students to complete some Independent Preparatory Work over the summer, before they join Year 12 in September. You will need to bring this work to lessons as the content will be assessed through introductory assessments which will be completed within the few first weeks of the new term.

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| **Tasks** |
| **Task 1:**  During the A Level course, you will learn how to perceptively listen to a selection of pieces and develop skills of aural analysis. These skills of knowledge and understanding that you need to demonstrate in Unit 1 contribute to 40% of the qualification. In A Level Music we focus on two Areas of Study: The Western Classical Tradition and Pop Music. In order to prepare you for these tasks, we would like you to complete the following research work:  **Western Classical Tradition: the three strands**  Baroque: the solo concerto   * What musical characteristics would we hear in this musical period? * What composers wrote concerti during this period? * How were these concerti structured? * What sorts of groups/ensembles existed?   Classical: the operas of Mozart   * What musical characteristics would we hear in this musical period? * Create a timeline consisting of five of Mozart’s most famous Operas. * What sorts of instruments, groups / ensembles featured in Mozart’s operas?   Romantic: the piano music of Chopin, Brahms and Grieg   * What musical characteristics would we hear in this musical period? * How were these pieces of music structured?   **Popular Music (1960s to the present day)**  For the artists below, research the following:   * Instrumentation and instrumental techniques in their music * Context of the lyrics * Musical features particular to the artist (through research on the internet and by listening to their music.) * Iconic songs and albums   Artists:   * Stevie Wonder * Joni Mitchell * Muse * Beyoncé * Daft Punk * Labrinth   This research task is vital because it will provide you context for your studies in A Level Music from September.  **Task 2:**  Complete the glossary (found at the end of this document). This will be a staple document in your Music folder from September. Please make sure it is completed neatly and in full sentences.  If you have any questions about the above, please contact Miss Hancock ([nhancock@littleheath.org.uk](mailto:nhancock@littleheath.org.uk) ) |
| **Extra reading** |
| * ‘Focus on Sound’ – Use your subscription to this website. |

**A Level Music: Glossary**

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| **Articulation** | |
| **Staccato** |  |
| **Tongued** |  |
| **Legato / slurred** |  |
| **Pizzicato** |  |
| **Arco** |  |
| **Tremolo** |  |
| **Accent** |  |
| **Sforzando** |  |
| **Dynamics** | |
| **Fortissimo** |  |
| **Forte** |  |
| **Mezzo forte** |  |
| **Mezzo piano** |  |
| **Piano** |  |
| **Pianissimo** |  |
| **Crescendo** |  |
| **Diminuendo** |  |
| **Terraced dynamics** |  |
| **Harmony** | |
| **Diatonic** |  |
| **Dissonant** |  |
| **Atonal** |  |
| **Chromatic** |  |
| **Microtonal** |  |
| **Chords and types of chords (major, minor, seventh, tonic, sub-dominant, dominant, blue note)** |  |
| **Cadences (perfect, imperfect, plagal, interrupted.)** |  |
| **Block chords/chordal** |  |
| **Arpeggio/broken chord** |  |
| **Triad** |  |
| **Comping** |  |
| **Primary triads** |  |
| **Simple harmony** |  |
| **Harmonic progression** |  |
| **Harmonic rhythm** |  |
| **Modulation (tonic, sub-dominant, dominant, relative minor, relative major)** |  |
| **Drone** |  |
| **12 Bar blues** |  |
| **Instruments/Ensembles/Timbre** | |
| **Orchestral instruments and their families** |  |
| **Piano, harpsichord, organ, cello** |  |
| **Duet, trio, quartet** |  |
| **Jazz group** |  |
| **Electronic an pop instruments** |  |
| **Large structures** | |
| **Solo concerto** |  |
| **Concerto grosso** |  |
| **Symphony** |  |
| **Sonata** |  |
| **Fugue** |  |
| **Oratorio** |  |
| **Opera** |  |
| **Chorale** |  |
| **Suite** |  |
| **Overture** |  |
| **Cantata** |  |
| **Prelude** |  |
| **Toccata** |  |
| **Melodic and compositional devices** | |
| **Repetition** |  |
| **Sequence** |  |
| **Imitation** |  |
| **Ostinato** |  |
| **Inversion** |  |
| **Riff** |  |
| **Improvisation / improvised** |  |
| **Dialogue, question and answer phrases, call and response** |  |
| **Walking bass** |  |
| **Fills, stabs** |  |
| **Hook** |  |
| **Melody/Pitch** | |
| **Stepwise, scalic, passing note** |  |
| **Leap** |  |
| **Interval (2nd, 3rd, 4th, 5th, octave)** |  |
| **Unison** |  |
| **Tone** |  |
| **Semitone** |  |
| **Microtone** |  |
| **Scales (Major, minor, chromatic, blue scale)** |  |
| **Mode** |  |
| **Range** |  |
| **Bend/slide/glissando** |  |
| **Musical Periods** | |
| **Baroque** |  |
| **Classical** |  |
| **Romantic** |  |
| **Modern** |  |
| **Notation** | |
| **Note lengths and rests from semibreve to semiquaver including dotted notes and triplets** |  |
| **Pitch names and their places on the treble clef from G below the stave to C above the stave.** |  |
| **Stave, score** |  |
| **Treble and bass clefs** |  |
| **Bar and double bar lines, repeat marks** |  |
| **Key signatures and keys up to at least four sharps and flats.** |  |
| **Time signatures: simple duple, triple, quadruple and compound duple.** |  |
| **Sharp, flat, natural** |  |
| **Phrase marks, tie** |  |
| **Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note.** |  |
| **Rhythm** | |
| **Anacrusis/up-beat** |  |
| **Off-beat/syncopation, dotted** |  |
| **Metre/pulse** |  |
| **Irregular metre** |  |
| **Rest/silence** |  |
| **Cross-rhythm, polyrhythm** |  |
| **Swung/swing rhythm** |  |
| **Structure** | |
| **Binary form** |  |
| **Ternary Form** |  |
| **Rondo Form** |  |
| **Theme and variations** |  |
| **Strophic, through composed** |  |
| **Round, canon** |  |
| **Introduction, coda, bridge, tag** |  |
| **Cadenza** |  |
| **Verse and chorus** |  |
| **Instrumental break, middle eight** |  |
| **Technology** | |
| **Synthesiser** |  |
| **Drum machine** |  |
| **Mixing desk** |  |
| **Sequencer** |  |
| **Multitracking** |  |
| **Overdubbing** |  |
| **Amplification** |  |
| **Sampler / sampling** |  |
| **Scratching** |  |
| **DJ, decks** |  |
| **Looping, groove** |  |
| **Panning** |  |
| **MIDI, computer** |  |
| **Digital effects: echo, distortion, attack and delay** |  |
| **Vocoder, quantising** |  |
| **Remix, collage, overlay** |  |
| **Tempo** | |
| **Largo** |  |
| **Andante** |  |
| **Moderato** |  |
| **Allegro** |  |
| **Vivace** |  |
| **Presto** |  |
| **Accelerando** |  |
| **Rallentando/ritenuto** |  |
| **Allargando** |  |
| **Rubato** |  |
| **Pause** |  |
| **Texture** | |
| **Solo, monophonic** |  |
| **Homophonic/chordal** |  |
| **Polyphonic, contrapuntal, counterpoint** |  |
| **Unison** |  |
| **Octaves** |  |
| **Parallel motion** |  |
| **Contrary motion** |  |
| **Counter melody, descant, obbligato** |  |
| **Melody and accompaniment.** |  |
| **Tonality** | |
| **Key: major and minor** |  |
| **Basic modulations (e.g. tonic – dominant)** |  |
| **Chord progression** |  |
| **Voices/Ensembles/Timbre** | |
| **Voice types: soprano, alto, tenor, bass** |  |
| **A cappella** |  |
| **Syllabic, melismatic** |  |
| **Solo, lead singer** |  |
| **Backing vocals** |  |
| **Chorus/choir** |  |
| **Scat** |  |