

## A level Music: Bridging Unit

We're delighted that you have chosen to study Music in the Sixth Form at Newstead Wood School!

- 1) Complete the initial Performance Programme form. You should start preparing your chosen piece(s) in your regular practice. Please have this form with you in your first lesson in September.
- 2) Complete the Short History of Music tasks, also for your first music lesson.
- 3) Brush up on your basic Music theory:
  - Keys
  - Chords
  - Intervals

### Other Tasks

- We strongly recommend that you purchase your own copies of the following scores so that you can annotate them in your lessons. Please make sure that you have these exact editions which are required by the exam board (Eduqas).
  - [\*Symphony No. 104 in D major, 'London', movements 1 and 2: Haydn\*](#)  
[Eulenberg Miniature score ISBN: 13: 978-3-7957-6698-6](#)
  - [\*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](#)
- If you are an instrumentalist, please make sure your instrument is in good working order.
- Make sure you have signed up for instrumental or vocal lessons at Newstead Wood or you have arranged **weekly** lessons with a private teacher approved by the Music Department.

# Initial Performance Programme

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**DEADLINE: First lesson in September**

<i>Name</i>	
<i>Principal Instrument</i>	
Are you intending to learn with a Newstead Wood teacher? YES/NO	
If NO please give their details of the teacher with whom you are learning	
<i>Name</i>	
<i>Email</i>	

**Please read notes overleaf before filling in this form!**

3-4 Minutes Programme / One or Two pieces

Composer	Piece	Grade	Area of Study	EXACT LENGTH

Your signature	
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Over the next two years in the Sixth Form at Newstead Wood you will do various assessed performances as part of your preparation for your final exam. It is really important that you discuss these performances with your teacher and plan carefully so that you get the best marks that you possibly can.

	<i>Date</i>	<i>Type and length of performance</i>	<i>Programme</i>	<i>Expected standard</i>
<b>Initial performance</b>	November 2022	3-4 minute recorded performance	One (or more) pieces, with one related to an AoS*	approx. Grade 5-6
<b>Internal Exam</b>	Easter 2023	5-6 minute recorded performance	Two (or more) pieces, with one related an AoS	approx. Grade 5-6
<b>A Level mock Exam (35% - Option A)</b>	January 2024	11-12 minute recorded recital	Three (or more) pieces with TWO related to different AoSs below	approx. Grade 6
<b>A Level mock Exam (25% - Option B)</b>	January 2024	7-8 minute recorded recital	Two (or more) pieces, with one related to an AoS below	approx. Grade 6
<b>A Level Exam (35% - Option A)</b>	Easter 2024	11-12 minute performance to an external examiner	Three (or more) pieces with TWO related to different AoSs below	approx. Grade 6
<b>A Level Exam (25% - Option B)</b>	Easter 202	7-8 minute performance to an external examiner	Two (or more) pieces, with one related to an AoS below	approx. Grade 6

### **Areas of Study (AoS) to which performances need to link**

- A) Western Classical Tradition
- B) Rock and Pop
- C) Musical Theatre
- D) Jazz
- E) Into the Twentieth Century
- F) Into the Twenty-first century

### **Don't Panic – Do Plan!**

There is no need to panic – we will give you lots of support, including mock assessments to help you prepare for these exams. You do need to make sure, however, that you understand what is needed and plan very carefully.

Please keep the following points in mind:

- It is much better to play pieces that are well within your capability than to struggle with more difficult ones. Although there are a small number of extra marks given to more difficult pieces, the emphasis is on playing accurately, musically and giving a really convincing overall performance. If you battle through unnecessarily difficult music, you will not achieve this sort of performance
- Don't plan to take graded exams close to either of these performances – you need to focus on playing well in your A level, which must take priority over other music exams.
- Don't plan to rehash old pieces on minimal practice. If you do revisit grade 5 or 6 pieces that you have played before, come to them fresh – improve your tuning, tone and accuracy, turn them into a real performance, in which you can really communicate the music to your audience (much easier to do if the pieces are well within your grasp)

# Music at Newstead Wood School

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## Short History of Music Task 1 (deadline first music lesson in Sept.)

Listen to the Short History of Music tracks on this website: [www.alevelmusic.com](http://www.alevelmusic.com)  
(click on the Short History of Music) and answer the following questions:

What is your favourite piece and why?

Choose something about one of the other tracks that interests you (e.g. instrumentation, harmony, rhythm). Describe this aspect of the music and why you find it interesting.

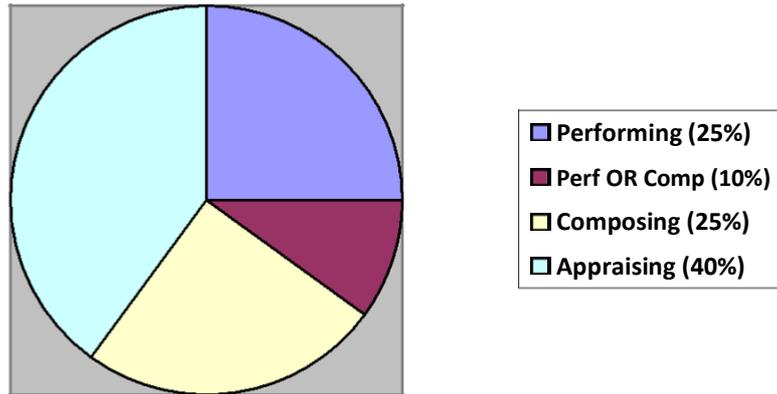
What is your least favourite track?

Describe two aspects of this track that you think contribute to your opinion:

If you had to compose a piece that took inspiration from one of these tracks, which one would you choose and why.

Listen to and read about the Baroque and Classical eras on the Short History of Music on [www.alevelmusic.com](http://www.alevelmusic.com). Identify THREE features of music that are different at the beginning of the Classical era compared to the Baroque.

Listen to and read about the Romantic period on the Short History of Music on [www.alevelmusic.com](http://www.alevelmusic.com). Then do some of your own research on a Romantic composer of your choice. Write a short biographical paragraph about the composer, explaining how they are typically Romantic.



## Component 1: Performing

### Option A (35%)

- Externally assessed performance of 10-12 minutes
- Minimum of three pieces
- At least one solo piece
- Must cover TWO areas of study (from Classical/Rock & Pop/Jazz/Musicals/C20/C21)

### Option B (25%)

- Externally assessed performance of 6-8 minutes
- Minimum of two pieces
- Must cover ONE areas of study (from Classical/Rock & Pop/Jazz/Musicals/C20/C21)

## Component 2: Composing

### Option A (25%)

- Externally assessed portfolio of 4-6 minutes
- Minimum of two pieces
- One based on the Western Classical Tradition to a brief set by Eduqas
- One free composition

### Option B (35%)

- Externally assessed portfolio of 8-10 minutes
- Minimum of three pieces
- One based on the Western Classical Tradition to a brief set by Eduqas
- One composition based on one of Rock & Pop, Jazz, Musicals, C20 or C21
- One free composition

## Component 3: Appraising

- Externally assessed Exam (2h15m)
- There are various options but at Newstead Wood we will study the following:
  - Western Classical Tradition: The Development of the Symphony – one set work (40%)
  - Musical Theatre (30%)
  - Into the Twentieth century – two set works (30%)
- Analysis of set works with a blank score
- Essay questions on wider context of set works
- Questions on unprepared extracts with and without a score

### Overview of Component 3

Component 3 is assessed by means of a 2 ¼ hour examination at the end of year 13. There are three areas of study that will be covered in preparation for the exam one of which is compulsory for all centres and two of which are selected from a range of options. For the optional areas of study, all centres must choose ONE from *Rock and Pop*, *Musical Theatre* and *Jazz* PLUS EITHER *Into the Twentieth Century* OR *Into the Twenty-first Century*.

At Newstead Wood we will study the following:

- **Area of Study A: *Western Classical Tradition* (40% of the exam)**  
Composers such as Haydn, Mozart, Beethoven, Schubert and Mendelssohn helped to establish the musical language that has provided the basis for most popular classics ever since. Their music is sophisticated yet accessible, which makes it great fun to listen to, play and study. We will concentrate on the development of the symphony from the early Classical period through to the late Romantic.
- **Area of Study C: *Musical Theatre* (30% of the exam)**  
Twentieth century musicals are enduringly popular and form a standard repertoire of songs that continues to be influential to the present day. We will study how different musical elements are used in a range of shows by composers such as Richard Rodgers, Stephen Sondheim, Andrew Lloyd-Webber and Stephen Schwartz.
- **Area of Study E: *Into the Twentieth Century* (30% of the exam)**  
The music written around the turn of twentieth century (1895-1935) is varied and bold, with lots of styles and techniques from which you might take inspiration for your own compositions (like many of the twentieth century's most famous film composers). We will study a range of music including Debussy, Poulenc, Stravinsky and Schoenberg.

In the exam you will have to:

- answer a range of questions on set works for Areas of Study A (one of two symphonies studied during the course) and E (two short pieces), for which we will have prepared in advance. For these questions you will have blank scores available in the exam.
- answer listening questions on works that we will not have prepared in advance (we will need to develop general listening skills in order to excel on these questions)
- comment on the general context of unprepared extracts and relate or compare them to pieces that we have studied during the course
- write an essay for Area of Study A which demonstrates knowledge of the symphony in relation both to the two works studied and their wider social, cultural and historical context.