

Year 11 Transition to A level Music

Basic Theory

Make sure you are happy with the following:

Musictheory.net

- *The Basics* – all sections
- *Rhythm and Metre* – all sections
- *Scales and Key Signatures* – all sections
- *Intervals* – all sections
- The first two lessons from *Chords, Diatonic Chords* and the first from *Chord Progressions* would be a bonus

Musical History

Read through and listen to the material on the [Short History of Music](#) pages and then complete the worksheet below. You can either print it off and complete by hand or fill it in as a word documents and then print them off:

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. 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. 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.

Listening and describing

Listen to Last Midnight from Stephen Sondheim's *Into the Woods* and answer the questions below. You can listen as many times as you like. Some of the short questions are easy and some are pretty hard. Just do your best!

<ol style="list-style-type: none">1. It's the last midnight2. It's the last wish3. It's the last midnight4. Soon it will be boom squish!5. Told a little lie6. Stole a little gold7. Broke a little vow8. Did you?9. Had to get your prince10. Had to get your cow11. And to get your wish12. Doesn't matter how13. Anyway, it doesn't matter now14. It's the last midnight15. It's the boom Splat!16. Nothing but a vast midnight17. Everybody smashed flat!18. Nothing you can do19. Not exactly true20. We could always give her the boy21. No, of course what really matters is the blame22. Someone you can blame23. Fine, if that's the thing you enjoy24. Placing the blame25. If that's the aim26. Give me the blame27. Just give me the boy28. No!29. No?30. You're so pure31. But stay here and in time you'll mature32. And grow up to be them so let's fly33. You and I far away34. I'm the hitch35. But no-one believes I'm the witch36. They're all liars and thieves37. Like your father38. Just like you will be, too39. Oh, why bother?40. They'll just do what they do41. It's the last midnight42. So, goodbye all43. Coming at you fast, midnight44. Soon you'll see the sky fall45. Jack, you want a bean?46. Have another bean47. Beans were made for making you rich!48. Plant them and they soar	<ol style="list-style-type: none">(1. Describe intro)(2. Melody in lines 1-4) (3. boom in line 4) (4. new rhythmic idea in line 7) (5a. interval between boom and splat)(5a. interval between smashed and flat)(6. percussion instrument at line 18) (7. melody in lines 24-26) (8. harmony in line 27) (9. melody in lines 30-33) (10. French horn in bars 34-40) (11. percussion instrument end of line 45)
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49. Here, you want some more?
 50. Listen to the roar
 51. Giants by the score!
 52. Well, you can blame another witch
 53. It's the last midnight
 54. It's the last verse
 55. Now, before it's past midnight
 56. I'm leaving you my last curse
 57. I'm leaving you alone
 58. Scrubbing in the mess that you made
 59. Fix it on your own
 60. Time for me to go I'm afraid
 61. Back to what I know
 62. Back to long ago
 63. Safe inside the world that I'm from
 64. Ugly and spurned with my powers returned
 65. And I fear
 66. Midnight's here
 67. Time to disappear
 68. Mother here I come. Arghh!!

(12. four differences from opening in lines 53-56)

(13. harmony in lines 63-4)

1. Describe instrumental intro (which continues as the accompaniment in the first few lines).

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2. Describe the melody in lines 1-4

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3. What instrument provides the boom in line 4 and elsewhere?

4. Describe the new rhythmic idea that begins in the accompaniment on vowel in line 7.

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5a. What interval is there between boom and splat on line 15?

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5b What is different and same about the interval between smashed and flat on line 17?

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6. What percussion instrument is added at line 18?

7. Describe the melody in lines 24-26

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8. Describe the harmony in line 27

.....

9. Describe the melody in lines 30-33

.....

10. Describe the writing for French horn in bars 34-40

.....

11. What percussion instrument is added at the end of line 45?

.....

12. Describe four differences between lines 53-56 compared the opening.

1.
2.
3.
4.

13. Describe the harmony in lines 63-4

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14. How does the music set the scene of a threatening witch in the misty woods? You can use parts of answers you have given already along with anything else you think is relevant.

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Performance

Make sure you don't neglect your playing during this break. If you are having online 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. You can even send it to me at JefferiesF@cchsg.com if you want. 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.

- prepare a performance of a short piece of your choir for a class recital in early September. You can use a piano accompaniment, backing track, or it can be completely solo.

Extension Tasks

If you are looking for other things to keep you busy, pick a selection from the following tasks.

Stuff to watch on Youtube

- Some really simple explanations of basic music theory building blocks at [12tone](#)
- Good basic introduction to [the symphony by Howard Goodall](#) from the BBC
- A much [longer video on the symphony](#) by Howard Goodall (this is the first of a series)
- An [introduction to Debussy](#), again from Howard Goodall at the BBC
- Anything on the [LSO Youtube Playlist](#)

Composition 1

Can you write an eight-bar melody in the Classical style that is like the extract below. Either write it for string quartet in Noteflight, Musescore or on paper or write it for a melody instrument with piano chords. Notice that the harmony is quite simple, the melody sticks closely to the chords with just simple decorations, bar 3-4 and 7-8 are cadences. You can look at the [notes here](#) if you want some technical tips:

The image shows a musical score for an eight-bar melody. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 2/4 time with a key signature of one sharp (F#). The melody is marked 'p e sempre staccato'. The harmony is simple, with the melody sticking closely to the chords. Bars 3-4 and 7-8 are cadences.

Research Tasks

- Research the life and music Franz Josef Haydn. You can use the [Oxford Music Online Haydn](#), [Haydn Wikipedia article](#), [Classic FM](#), [Philharmonia Haydn introduction](#), [Naxos](#), [BBC introduction](#), [BBC Composer of the Week](#) and [Howard Goodall on Haydn](#). 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 musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schonberg, Andrew Lloyd-Webber or Stephen Schwartz