

## **TBGS/TGGS GETTING READY FOR A or AS LEVEL MUSIC**

There are three tasks to complete below, plus an extra task for students who did not take GCSE music. Hopefully these should be enjoyable and musical.

Please complete all tasks and bring to your first lesson in Year 12.

### **TASK 1**

Prepare a short performance on your strongest instrument which you will present to the class in the first weeks of the course.

*This should form part of your usual practise routine so shouldn't take you any additional time over the summer.*

### **TASK 2**

*This task should take you around 15 minutes*

Complete an audit of your musical knowledge.

Below, you will find a list of all the musical terms you need to know by the end of the AS course (or the first year of the A level course).

Read the list and mark each musical term with *one or more* of the following:

**I** = I think I could identify this term in a listening exercise.

**A** = I think I could spot this term in a musical score

**U** = I could use this term in a composition

**D** = I can define this term

**?** = I don't know what this is.

# APPENDIX C

## List of musical terms

### Melody

- Conjunct
- Disjunct
- Sequence
- Repetition
- Imitation
- Contrast
- Chordal
- Diatonic intervals
- Fragmented
- Ornamentation
- Phrasing
- Passing notes
- Auxiliary notes
- Essential/Unessential notes
- Augmentation
- Diminution
- Episodic work
- Idée Fixe/leitmotif/motto theme
- Thematic transformation
- Phasing
- Diatonic intervals (up to an octave)
- Arpeggios/broken chords
- Scalic
- Chromatic movement
- Pentatonic
- Blues
- Chromatic
- Whole tone
- Modal
- Range
- Syllabic
- Melismatic
- Riffs
- Licks

### Harmony

- Primary chords
- Secondary chords
- Dominant 7<sup>th</sup>
- Major 7<sup>th</sup>
- Minor 7<sup>th</sup>
- Diminished chords
- Ninth chords
- Secondary sevenths
- Sus4 chord
- Added 6<sup>th</sup>
- Power chord
- Inversions
- Appoggiaturas
- Tierce de picardie
- Added note chords
- Jazz chord extensions and use of guide tones
- Essential and unessential notes
- Cadences: perfect, imperfect, plagal, interrupted
- Modulations
- Suspensions
- Harmonics
- Diatonic
- Functional harmony
- Non-functional harmony
- Concords/Consonance
- Discords/Dissonance
- Chromatic harmony
- Parallel harmonies
- Harmonic rhythm
- Circle of fifths
- Higher dominant discords
- Drone
- Pedal

**Tonality**

- Major
- Minor
- Modal
- Tonic
- Dominant
- Subdominant
- Relative minor
- Modulation
- Tonicisation
- Transposition
- Enharmonic

**Form and structure**

- Binary
- Ternary
- Rondo
- Theme and variations
- Strophic
- Sonata form
- Minuet and Trio/Scherzo
- Through composed
- Verse and chorus
- 32 bar song/AABA
- 24 bar structures
- 12 bar blues
- Introduction
- Exposition
- Development
- Recapitulation
- Coda
- Outro
- Middle eight/release
- Ostinato
- Ground bass
- Repetition
- Bridge
- Loop
- Riff
- Break
- Jazz chorus
- Head
- Cadenza
- Inversion
- Improvisation
- Call and response
- Echo
- Integration

**Sonority**

- All orchestral instruments
- Acoustic instruments
- Electronic instruments
- Pit orchestra/band
- Underscore
- Rock and pop bands, Jazz combos and associated performance techniques e.g. mutes, growls, walking bass, drum kicks and fills, comping, stab chords
- Front-line, rhythm section
- Articulation e.g. legato, staccato
- Vocal combinations e.g. solos, duets, trios ensembles and choruses
- Vocal qualities e.g. speech-like, belt, twang and falsetto, scat
- Performance techniques associated with areas of study, e.g. pizzicato, stride
- Music technology e.g. distortion, feedback, tremolo, effects such as wah-wah pedal

### Texture

- Monophonic
- Homophonic
- Polyphonic
- Contrapuntal
- Unison
- Chordal
- Imitation
- Melody dominated homophony
- Countermelody
- Counterpoint
- Descant
- Round
- Canon
- Drone
- Layering
- Stretto
- Antiphony
- Multi layered improvisation

### Tempo

- Terms for speeds from very slow to very fast
- All terms linked with set works/ individual repertoire

### Rhythm and metre

- All note values and associated rests
- Regular
- Irregular
- Simple time (duple, triple and quadruple, 5/4 etc.)
- Compound time (duple, triple, quadruple 7/8 etc.)
- Rubato
- Dotted rhythms
- Divisions of beat, such as triplets etc.
- Syncopation
- Accents
- Free rhythm
- Hemiola
- Cross-rhythms
- Rests
- Swung quavers
- Groove
- Kicks
- Double time

### Dynamics

- Terms from very soft to very loud
- Signs/symbols in common usage
- All terms linked with set works/ individual repertoire
- Subito
- Sforzando

### **Task 3**

Listen to **one** piece from each of the Areas of Study below and write a short musical analysis of it, explaining how it is typical of its genre. Try to use the musical terms from Task 2.

*This should take you 30 minutes – 1 hour for each piece, depending upon the piece you choose. It is important that you complete this so that you are familiar with the genres you will choose between during the course.*

#### **AOS A: Western Classical Tradition.**

Listen to ONE of the following:

*Symphony No. 104 in D Major 'London,' first or second movement by J. Haydn*

*Or Symphony No 4 in A major 'Italian', first or second movement by F. Mendelssohn.*

#### **AOS B: Rock and Pop**

One rock or pop song released between 1960 and 1990.

#### **AOS C: Musical Theatre**

ONE of:

*This Nearly Was Mine* by Richard Rodgers

*Last Midnight* by Steven Sondheim

*The Confrontation* by C-M Schonberg

*Defying Gravity* by Stephen Schwartz

#### **AOS D: Jazz**

ONE track by ONE of the following musicians:

*Scott Joplin*

*Louis Armstrong*

*Duke Ellington*

*Ella Fitzgerald*

*Miles Davis*

*John Coltrane*

*Dizzy Gillespie*

*Dave Brubeck*

*Chet Baker*

*Charlie Parker*

**Task 4** – Non-GCSE students only

Compose a short piece of music (1-2 minutes) in any style for any instrument or combination of instruments. You may use any form of music technology to do this should you wish. If writing for instruments, then perhaps start with something for an instrument you play.