

# GCSE to A-level Music



A-level Music covers the same three areas of Music (Performing, Composing and Listening) as GCSE but in further depth. In preparation for September we suggest that you keep working within these areas and use the following resources to support you.

## **Performing 25-35%**

Keep practicing. Try to develop your performance skills even further so you are ready to share your skills across the department, including within our ensembles, alongside your solo performance.

## **Composition 25-35%**

Develop your understanding of theory further so that you can make your compositions further developed. **Grade 5 theory** is an excellent preparation for A-level music. There are lots of resources either on line or in specific books.

I am particularly concerned by

Key identification

Reading treble and bass clef.

Time signatures

Chords and their symbols.

Musical Terminology.

Keep composing. You can always be experimenting with ideas. Take an idea and develop it. Think about developing it taking an element of music in turn. At Thomas Adams we think in terms of Dr. Smith.

D – Dynamics

R – Rhythm/Tempo

S – Structure

M – Melody

I – Instrumentation

T – Texture

H – Harmony

Try using some new notation software. Muse is a good option and completely free!

## **Listening 40%**

Listening continues into A level. We study three areas at A level, studying composers, styles and pieces in depth.

The Western Classical Tradition (The Development of the Symphony 1750-1900)

Musical Theatre

Into the Twentieth Century

As part of that we have the following set works,

Symphony No. 104 in D major 'London': Haydn

Symphony No. 4 in A major 'Italian': Mendelssohn

Trio for Oboe, Bassoon and Piano, Movement II: Poulenc

Three Nocturnes, Number 1, Nuages: Debussy

Study the following Musical theatre composers,

Richard Rodgers

Leonard Bernstein

Stephen Sondheim

Claude-Michel Schönberg

Andrew Lloyd Webber

Stephen Schwartz

Have a listen. What can you hear or identify? What musical features and devices are they using within their compositions? We are always trying to develop your use of musical language.

If you do have any questions please feel free to e-mail me [Rmh@thomasadams.net](mailto:Rmh@thomasadams.net).