

# Music

During L6, there are two areas of study we shall be looking at:

1. Western Classical Tradition: 1650-1910
2. Music for the Theatre

In addition to this, we shall look at the following in U6

3. Music for Media

- **Western Classical Tradition: 1650-1910**

There are set study works which you can listen to, using youtube, and follow the actual music using the free scores available through [imslp.org](http://imslp.org).

The set works are:

- The Baroque Solo Concerto
  - Purcell: Sonata for trumpet and strings in D Major Z.850
  - Vivaldi: Flute Concerto in D major op10 no3 'Il Gardellino' RV428
  - Bach: Violin Concerto in A minor BWV1041
- The Operas of Mozart
  - The Marriage of Figaro (*Le Nozze di Figaro*) K492, Act 1

Other set works are studied during the U6: The Romantic Piano Music of Brahms, Chopin & Greig

You can expand your listening by exploring other works by the named composers, or similar works by contemporary composers, such as the following:

- Baroque solo concerto:
  - Flute and Violin Concertos by Telemann
  - Oboe Concertos by Albinoni, Handel, Marcello and Telemann
  - Bassoon and Violoncello Concertos by Vivaldi
  - Organ Concertos by Handel
  - Harpichord Concertos by Bach
  - Trumpet Concertos by Torelli
- The operas of Mozart:
  - Don Giovanni
  - Così fan tutte
  - The Magic Flute
  - Die Entführung aus dem Serail

Why not listen to different recordings and interpretations? These can be very interesting to explore! But ultimately, listening to any music will be good for you!

- **Music for the Theatre**

Whilst there are no set works in this section, there are named composers we shall explore:

1. Kurt Weill
2. Rodgers & Hammerstein
3. Claude Michel Schoenberg

4. Stephen Sondheim
5. Jason Robert Brown

Have a look at these named composers. Have you come across any their musicals?

Here are some specific numbers for you to listen to:

Kurt Weill – *Threepenny Opera*

Rodgers & Hammerstein – *Oklahoma! Carousel*

Sondheim – *Sweeney Todd, Into the Woods*

Schoenberg – *Les Miserables, Miss Saigon, Martin Guerre*

Jason Robert Brown – *The Last Five Years, Parade, Bridges of Madison County*

We will be looking at songs from some of these musicals; by listening to extracts of these musicals in advance, you can be developing a flavour of their overall style.

- In any listening that you do, think about DR T SMITH: what elements of music can you spot, name, describe and explain.
- Remember to look over any terminology that you used at GCSE and make sure you understand what they mean: it will still be relevant and true at A level, we just go a little deeper!
- Note down any interesting pieces of music you come across. Why do you like it? What's interesting about it? There will be opportunities for you to share your music with the class.

- **Music for the Media**

Whilst there are no set works in this section, there are named composers we shall explore:

1. Bernard Hermann
2. Hans Zimmer
3. Michael Giacchino
4. Thomas Newmann
5. Uematsu

You may not have heard of all of these composers, however you may have seen films for which they have written music. Here are a few that you could watch. Whilst you can enjoy the films, also try and focus in on the music and consider how the music is supporting the action in the film.

Hermann: *Psycho, Vertigo, Citizen Kane*

Zimmer: *Gladiator, Pirates of the Caribbean, Batman, Interstellar, Dunkirk*

Giacchino: *Up!, Ratatouille, The Incredibles, Star Trek – Beyondness of Things*

Newmann: *Shawshank Redemption, The Green Mile, American Beauty*

Uematsu: *Final Fantasy* [game]

- We will build upon the listening skills from GCSE and these will be practised throughout the course. Questions will be set to be completed for prep so it's important that you get into good habits from the start.
- The performing element accounts for 30% of your final mark, so keep practising. There will be plenty of opportunity to perform in the first couple of weeks at the "Break Time Coffee Concerts"
- Harmony and counterpoint is the foundation of many compositions. Make sure you are fully conversant with basic chords (the primary triads- I, IV,V) and chord progressions. Why not spend

some time experimenting with chords, melodies and other ideas? These could be basis of a composition which you ultimately submit in your portfolio.

In the ***AS and A Level Music Study Guide, Richard Knight & Richard Bristow, Rhinegold Education, 2017***, there is a great opening chapter on “How to...” which will also help to give you a head start. Ask to borrow a copy: you will be using it anyway during your A level music studies.