**A Level Music Holiday assignments**

1. Listen to the set works (‘A Level Music Listening List’); get to know the music really well. Do some general research around the context and composer of each set work, and try to find other works by different composers that were written at a similar time. Please bring evidence of this.
2. Complete the ‘Bach Chorales – labelling chords’ exercise below.
3. Practise a piece for performance in September. The piece should demonstrate your best playing/singing. You may choose a piece with accompaniment.
4. Check your understanding of the following using the websites [www.teoria.com](http://www.teoria.com) and [www.musictheory.net](http://www.musictheory.net):
* Note reading (pitch and rhythm) in treble and bass clef
* Key signatures
* Intervals
1. **A Level Music Listening List (Set Works)**

Listen to the following works and do some general research around the composer/piece.

**Vocal Music**

* J. S. Bach, Cantata, *Ein feste Burg*, BWV 80: Movements 1, 2, 8
* Mozart, *The Magic Flute*: Excerpts from Act I no. 4 (*Queen of the Night*), 5 (Quintet)
* Vaughan Williams, *On Wenlock Edge*: Nos. 1, 3 and 5 (*On Wenlock Edge*, *Is my team Ploughing?* and *Bredon Hill*)

**Instrumental Music**

* Vivaldi, Concerto in D minor, Op. 3 No. 11
* Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1
* Berlioz, *Symphonie Fantastique*: Movement I

**Music for Film**

* Danny Elfman, *Batman Returns: Main theme* (Birth of a Penguin Part II), *Birth of a Penguin Part I*, *Rise and fall from grace*, and *Batman vs. the Circus*
* Rachel Portman, *The Duchess*: *The Duchess and End titles*, *Mistake of your life*, *Six years later*, and *Never see your children again*
* Bernard Herrmann, *Psycho*: *Prelude, The City, Marion, The Murder* (Shower Scene), *The Toys, The Cellar, Discovery, Finale.*

**Popular Music and Jazz**

* Courtney Pine, *Back in the Day: Inner state (of mind)*, *Lady Day and (John Coltrane)*, and *Love and affection*
* Kate Bush, *Hounds of Love*: *Cloudbusting, And dream of sheep*, and *Under ice*
* Beatles, *Revolver*: *Eleanor Rigby*, *Here, there and everywhere*, *I want to tell you*, and *Tomorrow never knows*

**Fusions**

* Debussy, *Estampes*: Nos. 1 and 2 (*Pagodes* and *La soirée dans Grenade*)
* Familia Valera Miranda, *Caña Quema*: *Alla vá candela* and *Se quema la chumbambà*
* Anoushka Shankar, *Breathing Under Water*: *Burn*, *Breathing Under Water* and *Easy*

**New Directions**

* Cage, *Three Dances for two prepared pianos: No. 1*
* Kaija Saariaho, *Petals* *for Violoncello and Live Electronics*
* Stravinsky, *The Rite of Spring*: *Introduction*, *The Augurs of Spring*, and *Ritual of Abduction*
1. **Bach Chorales – labelling chords**

Label the chords with Roman numerals and their inversions.

*or*

Label the chords with Roman numerals.

*or*

Label the chords with the names of the chords.

**Step-by-step guide**

1. Work out the key.
2. Work out the notes in each chord and try to identify the chord.
3. Work out the relationship of that chord to the key (e.g. if the key is G major and the chord is G, it is chord I; if the key is G major and the chord is D, it is chord V).
4. Look at the bass part: if the bass note is the root of the chord, the chord is in root position; if the bass note is the third (middle note) of the chord, it is in first inversion; if the bass note is the fifth (top note) of the chord, it is in second inversion.
5. Use the shorthand labels for inversions: nothing for root position, ‘b’ for first inversion, ‘c’ for seond inversion.

*Tip: also look at the notes on the beat (ignore the quavers).*



