

# Summer Induction Work

Music



## HAZELEY 6TH FORM

CHARACTER, CONFIDENCE & CREATIVITY

Deadline: Friday 11th  
September  
The Hazeley Academy

# Music

## Eduqas A Level Music

**Objectives:** *All students will rehearse and prepare at least one solo performance on an instrument of their choice*

*Most students will develop their performance repertoire to prepare two contrasting performance pieces on an instrument of their choice*

*Some students will prepare at least two contrasting performances and demonstrate their progress by reviewing their performance and responding to feedback through a diary/log*

### Task 1(4-5 hours)

*Eduqas A Level Music option A means that 35% of the course marks will come from performance by the end of the course in Year 13. This will need to be a minimum of 3 performances in total: at least one solo performance and two others either as a group or a soloist (or a combination), the last two of which have to link to two different Areas of Study. This unit is examined by an external examiner between March and May of Year 13. It must be at least at Grade 6 difficulty level and must last at least 10 minutes but no longer than 12 minutes.*

You need to create an effective practice routine and rehearsal plan that you will use to fully prepare for the upcoming performance. You will need to include the following within it:

- Strengths and weaknesses
- Challenging and progressive targets (short and long term) to consistently improve your solo performance
- The structure of each session (day by day and week by week)
- Ongoing and regular review of progress in the development of your solo performance skills, setting strategies to effectively improve your practice. This should be done through at least 4 milestone points during your practice and rehearsal routine over time.

In addition to setting up and following your routine, you will also need to include feedback from others in your work and develop subsequent actions to improve based on their feedback. This could be feedback from teachers, friends or colleagues.

It is vital that you show your full journey from the starting point up until the point you are ready to perform. You should ensure that you demonstrate a consistent approach to the practice routine.

### **Evidence checklist:**

- Written plan of the practice and rehearsal routine
- Reviews of ongoing progress (at least 4 milestone points)
- Video diary of rehearsals
- Diary/log of progress
- Feedback from others on progress

**Task 2** (4-5 hours)

It is now two weeks until the final performance and you need to put in place a final rehearsal routine. You should create a plan which shows the following:

- how you are preparing with others involved (booking rehearsals and attending soundchecks etc.)
- how you are personally preparing for the event (health and fitness, instrument care etc.)
- justification of your chosen pieces
- how you intend to personally interpret the pieces within your set.

You must be ready to perform your chosen set in front of an audience, demonstrating a well-rehearsed, confident performance. The performance needs to be musical, entertaining, show technical flair and confident use of performance skills and stagecraft. If performing as a solo artist with a band, there should be excellent communication on stage. You should fully engage with the audience and show a personal interpretation of the music.

**Evidence Checklist:**

- 2 week pre-performance plan
- Audio-visual diary of ongoing rehearsals
- Video recording of the final rehearsal

PERFORMANCE ASSESSMENT CRITERIA

	1-3	4-6	7-9	10-12
Accuracy	<ul style="list-style-type: none"> <li>· Inaccuracies in pitch and/or rhythm occur throughout*</li> <li>· The performance has frequent hesitations and/or occasional stops</li> <li>· A limited response to performance directions</li> </ul>	<ul style="list-style-type: none"> <li>· An inconsistent performance, sometimes inaccurate in pitch and/or rhythm*</li> <li>· Irregularities in tempo occur on a number of occasions compromising the fluency of the performance</li> <li>· Performance directions are followed inconsistently</li> </ul>	<ul style="list-style-type: none"> <li>· An accurate performance, secure in pitch and/or rhythm* for most of the performance</li> <li>· An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally</li> <li>· Performance directions are followed accurately for most of the performance</li> </ul>	<ul style="list-style-type: none"> <li>· An accurate performance, secure in pitch and/or rhythm*</li> <li>· An appropriate tempo is sustained throughout resulting in a fluent performance</li> <li>· Performance directions are followed accurately throughout the entire performance</li> </ul>
Technical Control	<ul style="list-style-type: none"> <li>· Insecure instrumental/vocal technique throughout the performance</li> <li>· Insecure intonation throughout the performance</li> <li>· Tone quality and projection are limited with no variety in delivery of the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>· Inconsistent vocal/instrumental technique throughout the performance</li> <li>· Intonation is inconsistent throughout the performance.</li> <li>· Tone quality and projection are inconsistent, although some variety as appropriate to the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>· Effective vocal/instrumental technique is sustained for most of the performance</li> <li>· Intonation is secure for most of the performance with occasional lapses</li> <li>· Tone quality and projection are well developed and used effectively with variations as appropriate to the repertoire for most of the performance</li> </ul>	<ul style="list-style-type: none"> <li>· Sophisticated vocal/instrumental technique is sustained throughout the whole performance</li> <li>· Intonation is totally secure throughout the whole performance</li> <li>· Tone quality and projection are fully developed and used effectively with subtle variations as appropriate to the repertoire</li> </ul>

<b>Expression and interpretation</b>	<ul style="list-style-type: none"> <li>· Inaccuracies in pitch and/or rhythm occur throughout*</li> <li>· The performance has frequent hesitations and/or occasional stops</li> <li>· A limited response to performance directions</li> </ul>	<ul style="list-style-type: none"> <li>· An inconsistent performance, sometimes inaccurate in pitch and/or rhythm*</li> <li>· Irregularities in tempo occur on a number of occasions compromising the fluency of the performance</li> <li>· Performance directions are followed inconsistently</li> </ul>	<ul style="list-style-type: none"> <li>· An accurate performance, secure in pitch and/or rhythm* for most of the performance</li> <li>· An appropriate tempo is maintained for most of the performance but the fluency is compromised occasionally</li> <li>· Performance directions are followed accurately for most of the performance</li> </ul>	<ul style="list-style-type: none"> <li>· An accurate performance, secure in pitch and/or rhythm*</li> <li>· An appropriate tempo is sustained throughout resulting in a fluent performance</li> <li>· Performance directions are followed accurately throughout the entire performance</li> </ul>
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**Progress Sheet**

Date	Accuracy (12)	Technical Control (12)	Expression and interpretation (12)	Total (36)

PERSONALISED LEARNING CHECKLIST

KS5 Music Personalised Learning Checklist	Red	Amber	Green	What I could do to improve
<b>Performance</b>				
I have a themed recital programme agreed with instrumental/singing teacher				
I can play/sing the right notes, in tune				
I can play/sing fluently, with good rhythm (including note-lengths)				
I can play/sing with good dynamic contrast and phrasing				
I can play/sing with good tone				
I can play/sing with good posture and body-language				
I communicate the music effectively				
I can talk about the decisions behind my performance in detail				
I can describe how listening has informed my performance				
I have booked an accompanist				

## WIDER READING/UNDERSTANDING

Title of publication	Where to find it	Link to the course
Books		
Music Theory: the Essential Guide (Faber Edition)	ISBN: 978-1-785583-476 <a href="#">Amazon link</a>	Helpful to brush up your theory skills and get you up to standard
Websites		
Eduqas A Level Music Specification	<a href="https://www.eduqas.co.uk/media/bwjls2p4/eduqas-a-level-music-spec-from-2016-d.pdf">https://www.eduqas.co.uk/media/bwjls2p4/eduqas-a-level-music-spec-from-2016-d.pdf</a>	Details the course and expectations
Tom Pankhurst's blog – Short history of music	<a href="https://alevelmusic.com/4-short-history-of-music/">https://alevelmusic.com/4-short-history-of-music/</a>	Relevant to all AoS
Tom Pankhurst's blog – The development of the symphony	<a href="https://alevelmusic.com/resources/development-of-the-symphony/">https://alevelmusic.com/resources/development-of-the-symphony/</a>	Link to AoSA- The Western Classical Tradition
The Art of the Musical	<a href="http://www.theparisreview.org/interviews/1283/the-art-of-the-musical-stephen-sondheim">http://www.theparisreview.org/interviews/1283/the-art-of-the-musical-stephen-sondheim</a>	Link to AoSC- Musical Theatre
Tom Pankhurst's blog – Into the 20 <sup>th</sup> Century	<a href="https://alevelmusic.com/as-handbook/into-the-c20-aos-e-notes/">https://alevelmusic.com/as-handbook/into-the-c20-aos-e-notes/</a>	Link to AoSE- Into the Twentieth Century
Listening/Podcasts		
The Listening Service - Podcast	<a href="https://www.bbc.co.uk/programmes/b078n25h/episodes/downloads">https://www.bbc.co.uk/programmes/b078n25h/episodes/downloads</a>	A series of podcasts exploring how music works. Relevant to all AoS
London Symphony Orchestra playlist	<a href="https://www.youtube.com/user/Lso/playlists">https://www.youtube.com/user/Lso/playlists</a>	Suggested listening for AoSA
Vienna Philharmonic Orchestra performing <i>Symphony No. 104 in D major</i> , 'London: Haydn	<a href="https://www.youtube.com/watch?v=OitPLlowJ70">https://www.youtube.com/watch?v=OitPLlowJ70</a>	Set work for AoSA
Musical theatre playlist	<a href="https://www.youtube.com/watch?v=kfnMvo87fQU&amp;list=PLE3qCcgpRVbIDAa9ILB7Dmu0G5J5dZ7IU">https://www.youtube.com/watch?v=kfnMvo87fQU&amp;list=PLE3qCcgpRVbIDAa9ILB7Dmu0G5J5dZ7IU</a>	Suggested listening for AoSC
Videos		
Howard Goodall – Introduction to the symphony	<a href="https://www.youtube.com/watch?v=DLLz6m-9uHo">https://www.youtube.com/watch?v=DLLz6m-9uHo</a>	Useful for AoSA

Howard Goodall – a deeper look at the symphony	<a href="https://www.youtube.com/watch?v=7VS3MRLCrx8">https://www.youtube.com/watch?v=7VS3MRLCrx8</a>	Useful for AoSA
Howard Goodall – Debussy and Impressionism	<a href="https://www.youtube.com/watch?v=dKwRQh94toA&amp;list=PLcvEcrsF_9zJzbN2GjOQbMXIzBh2V_SJXe&amp;index=10">https://www.youtube.com/watch?v=dKwRQh94toA&amp;list=PLcvEcrsF_9zJzbN2GjOQbMXIzBh2V_SJXe&amp;index=10</a>	Useful for AoSA
Andrew Lloyd Webber’s musicals streaming from Fridays 7:30pm-Sunday 7:30pm	<a href="https://www.youtube.com/the-showsmustgoon">https://www.youtube.com/the-showsmustgoon</a>	Useful for AoSC

**All work must be submitted by Friday 11<sup>th</sup> September 2020**