

## Yr 11 -12 Bridging Course for Music

### Task 1:

Keep your ears working. Focus on Sound is your best friend in developing listening, notation, and language skills. <https://huntington.musicfirst.co.uk/app/dashboard> . Huntington Music department has paid for your membership. You all have a username and password. If you are new to the school , or you have forgotten your password and user name then email me: [e.dunbar@huntington-ed.org.uk](mailto:e.dunbar@huntington-ed.org.uk) and I will fix it.

Choose lessons and tests that address your weaknesses. In addition, it is crucial that by September you are a fluent treble and bass clef reader. Don't neglect this, you are going to need it from day 1. Think about it like MFL – you wouldn't dream of starting A level French without being about to speak a word of it. You have time to fix this now, if you know it is a weakness.

### Task 2:

Get into broadening your knowledge of repertoire, and provenance. Research is a large part of essay writing at A level. Chatting to year 13s in the past month, they have said the biggest leap between GCSE and A level is the shift in tackling research and broadening their knowledge of repertoire. Their 'task 2' recommendation is that you make the following timeline. Here's how:

1600 1705 1800 1900 2000

composer genres forces

Piano

Film Music

J.S. Bach

2 metres (ish)

- ① Make your physical 2 metre time line out of 9 sheets of lined A4.
- ② As you come across things in the tasks I have set, populate your time line with composers/ genres, forces & musical innovation. Also include music you have played/sung.  
For composers use a date that is in the middle of their life (eg J.S. Bach 1685 -1750 - use 1720)  
For genres and forces draw a horizontal line indicating when they're around -roughly speaking.

There are plenty of Music time lines out there to help you decide what to include, and what to discard.

Use the following resources to populate your timeline:

Huntington Music department A level playlist:

<https://open.spotify.com/playlist/2sxoCyhvx1COw5Wio5OFmc?si=w9uSCJQGRtuXfpPf0a9fsw&nd=1>

Start a listening diary. Choose a piece from the playlist to listen to. Research the composer, and the time and circumstances the work was written and performed in. (This is what we call provenance.)

1. Tom Service 'listening service broadcasts which are totally brilliant:

<https://www.bbc.co.uk/programmes/b078n25h/episodes/player>

Listen to a programme with your listening diary and pen in hand. Pick up on some of the styles/ genres/ composers/ techniques that Tom Service mention, and follow up the broadcast by listening and reading around the subject and annotating your timeline.

Task 3:

Keep playing/singing. Keep those skills going, especially playing/singing from sight. Your skills will deteriorate if you don't maintain a decent rigorous practice schedule. If you have an instrumental/vocal teacher, get in touch with them, if you're not already, and ask about accessing remote learning. At this level you should be doing structured meaningful practice for at least 30 mins every day.

Task 4:

Keep composing. You don't want to let your composition skills get rusty. The following companies are offering free downloads during this lockdown period:

Cubase <https://new.steinberg.net/cubase/le/>

Sibelius <https://my.avid.com/get/sibelius-first>

Here's your brief: *Compose a piece of music that evokes the start of a new day.*

This could be a purely instrumental work, vocal, electronic or a combination. Think about what that new day might look like. It might be a cityscape looking out over New York or London. It might be dawn over a rundown, neglected block of flats, or a war-torn city where you are just glad you made it through the night. It could be a rural landscape – any where in the world -choose a place. The setting could be dramatic, peaceful, frightening, eerie. The person looking at the start of this new day, might be alone, they might be with 1 other person or a hundred people. They might be free, or they might be in captivity. The choice is yours. Let your imagination run wild.

Drop me an email if you exhaust all the Focus on Sound resources, have listened to and read about everything on the play list and have listened to all 147 episodes of 'The Listening Service', and you would like more.

[e.dunbar@huntington-ed.org.uk](mailto:e.dunbar@huntington-ed.org.uk)

(page 2 of 2)