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| **What will we be learning?**  What is a symphony? Why did it become the most important genre in Western Art Music?  **Area of study A: The Western Classical Tradition and The Development of the Symphony (1750-1900)**  which includes two set works (Symphony No. 104 in D major, ‘London’: Haydn and Symphony No. 4 in A major, ‘Italian’: Mendelssohn). | **Why this? Why now?**  The type of study builds on the comparative appraising work done at KS4 **The Concerto Through Time** by applying your skills to a new genre.  The symphony is one of the most important genres of the Western Classical Tradition. Detailed study provides an opportunity to study aspects of music (such as structure, harmony, and use instrumentation) that are found in all instrumental musics as well as being able to see what happened within shifting social, historical and cultural contexts of the times. | **Key Words:**  Structure, sonata, rounded binary;  Tonality, harmony;  Texture;  Melodic and thematic development;  Sonority and timbre;  Harmonic language;  Tempo, metre and rhythm;  Expressive use of dynamics;  Extra-musical context;  Decline of basso continuo;  Development of the orchestra, instruments of the orchestra;  Programmatic music;  Audience reception;  Score reading, conventions of notation;  Chords, chromatic chords, cadences; |
| **What will we learn?**  Detailed study of Haydn’s Symphony 104, and general study of a series of other works – including Mendelssohn’s Italian Symphony. We will learn how the symphony evolved, who the key composers of the genre were, and how the music would have been heard by contemporary audiences.  You will learn how symphonic movements are structured, using primarily sonata and rounded binary forms; how instrumentation and instrumental techniques evolved over time, and how harmonic and textural techniques grew through the late 18th and 19th Centuries.  You will learn how to identify musical features by ear and to transcribe them appropriately.  You will learn how to write about music in clear, analytical language. | |
| **What opportunities are there for wider study?**  As well as listening and discussing a wide range of pieces in class you will also attend a wide range of orchestral repertoire by attending concerts (London Southbank Centre, Poole Lighthouse, Basingstoke Anvil etc).  All set works will be supported by study videos on YouTube, and you will be given study scores for independent study.  You will be expected to listen to music – which may be unfamiliar to you – on a regular basis, by listening to recordings, Spotify playlists etc. outside the classroom. | |
| **How will I be assessed?**  There will be a written examination at the end of the year that will assess your listening skills, your familiarity with musical devices used in the repertoire, your specific knowledge of Haydn’s Symphony 104, and the important developments in symphonic writing.  The precise assessment requirements are listed below: | |

Learners are required to study the development of the symphony from its emergence in the early classical period to the close of the romantic period, 1750 to 1900. This will initially involve a general study of both set works. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the symphonic genre developed, using a number of examples from different composers and different periods. Learners must then select one of the set works for more detailed analysis.

Learners must demonstrate knowledge and understanding of:

· how musical elements are used in the symphony, including:

o structure (e.g. sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)

o tonality (e.g. related keys and their function within structure)

o texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)

o melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and reorchestration of the theme)

o sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)

o harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation)

o tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)

o expressive use of dynamics

· the use of instrumentation and development of the orchestra in the period including:

o the decline of basso continuo

o the influence of the Mannheim orchestra

o the occasional use of brass and percussion during early Classical period

o the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies

o the increased importance of the woodwind section as they were entrusted

o with more important and independent material

o advances in orchestration and orchestral effects due to commissioned works

o larger orchestral forces (especially brass and percussion)

o new sonorities (e.g. new instruments, technical improvements and use of instrumental colour

o programmatic use of the orchestra to create and suggest underlying meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)

· important symphonic composers and landmark works in the period

· how and why symphonies were commissioned during the period (e.g.

· patronage and the rise of public concerts)

· how the symphony developed through the period (e.g. length, number of movements and new forms)

· the programme symphony/symphonic poem

· reading **and** writing staff notation including:

o treble and bass clefs in simple and compound time

o key signatures

· chords and associated chord symbols

· musical vocabulary and terminology related to the area of study.

**Assessment of area of study A (40 marks)**

1. A question on an unprepared extract with a skeleton score provided.

2. A detailed analysis question on Symphony No. 104 in D major, 'London' by Haydn.

3. An essay-based question which assesses knowledge of the development of the symphony in relation to both set symphonies and to the wider social, cultural and historical context.