

# Summer Bridging Project

Purpose:

**ALL** – To consolidate learning about Bach and Beethoven pieces

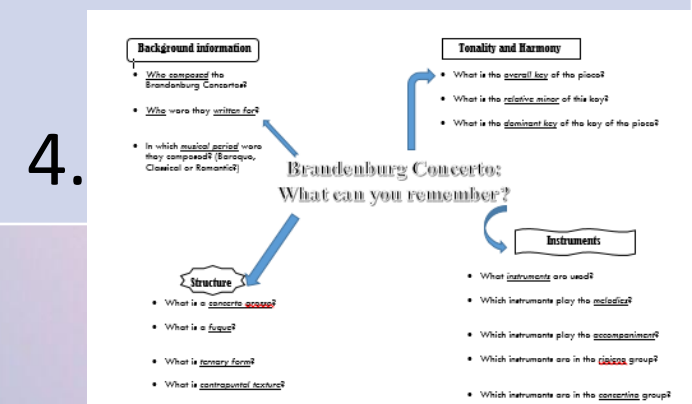
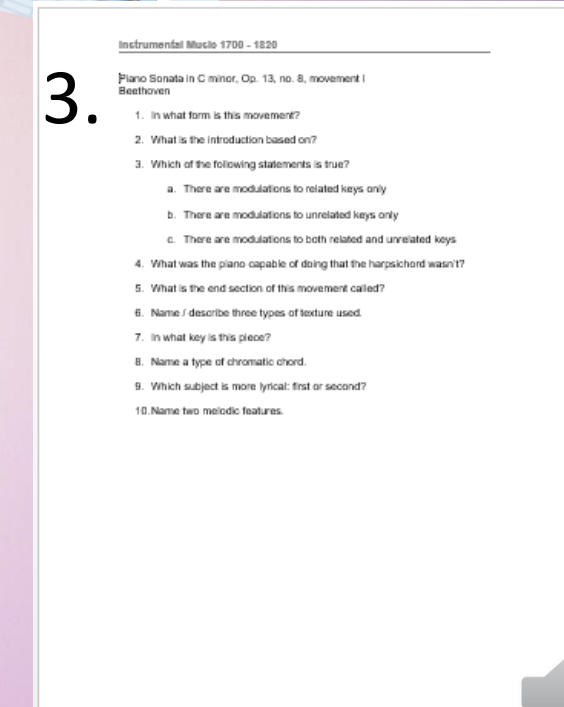
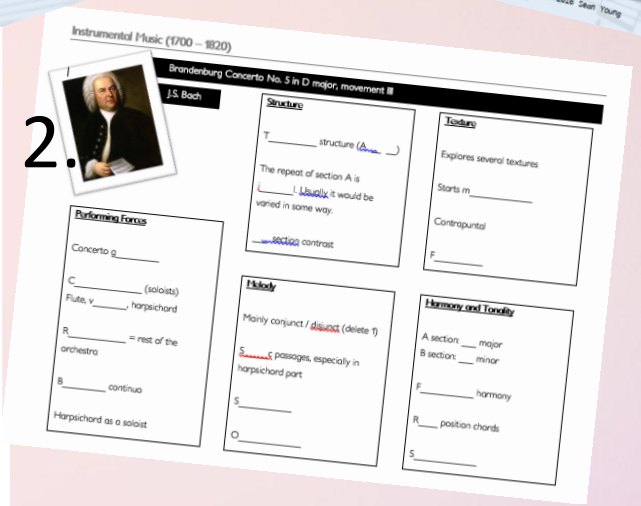
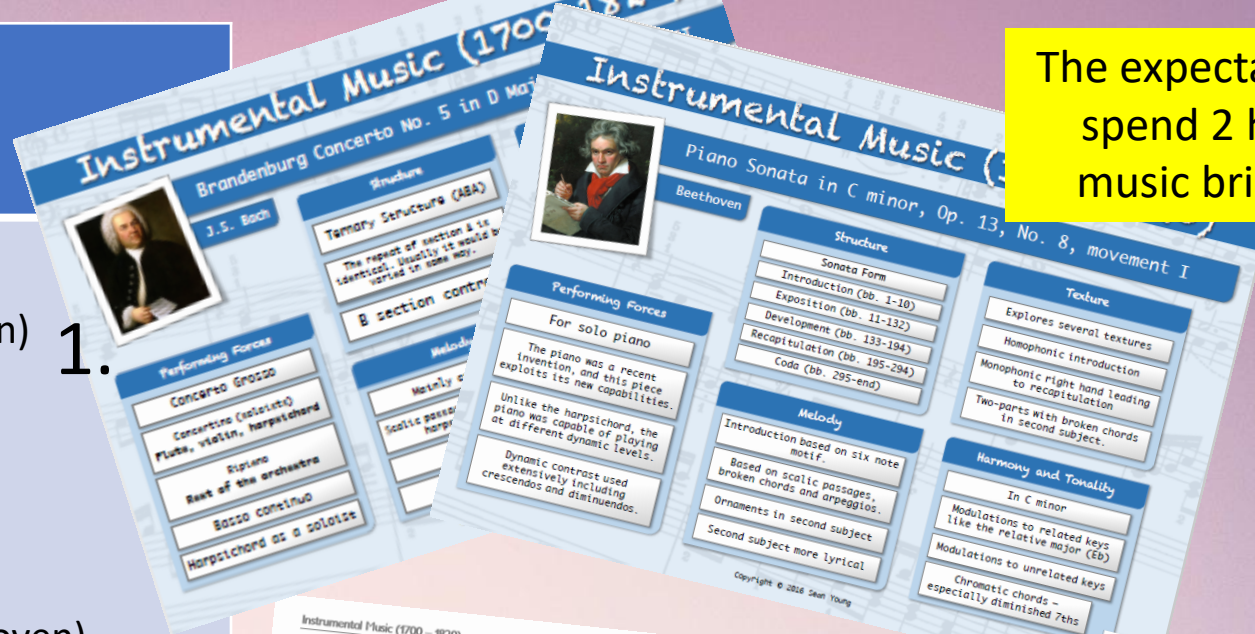
**Targets 6 – 9** – To also complete wider listening related to these pieces



# Targets 1 - 5

1. Revision posters (Bach and Beethoven)
2. Fill-in-the-gaps (Bach and Beethoven)
3. Revision questions (Bach and Beethoven)
4. Revision mind map (Bach only)
5. Continue practising ensemble part

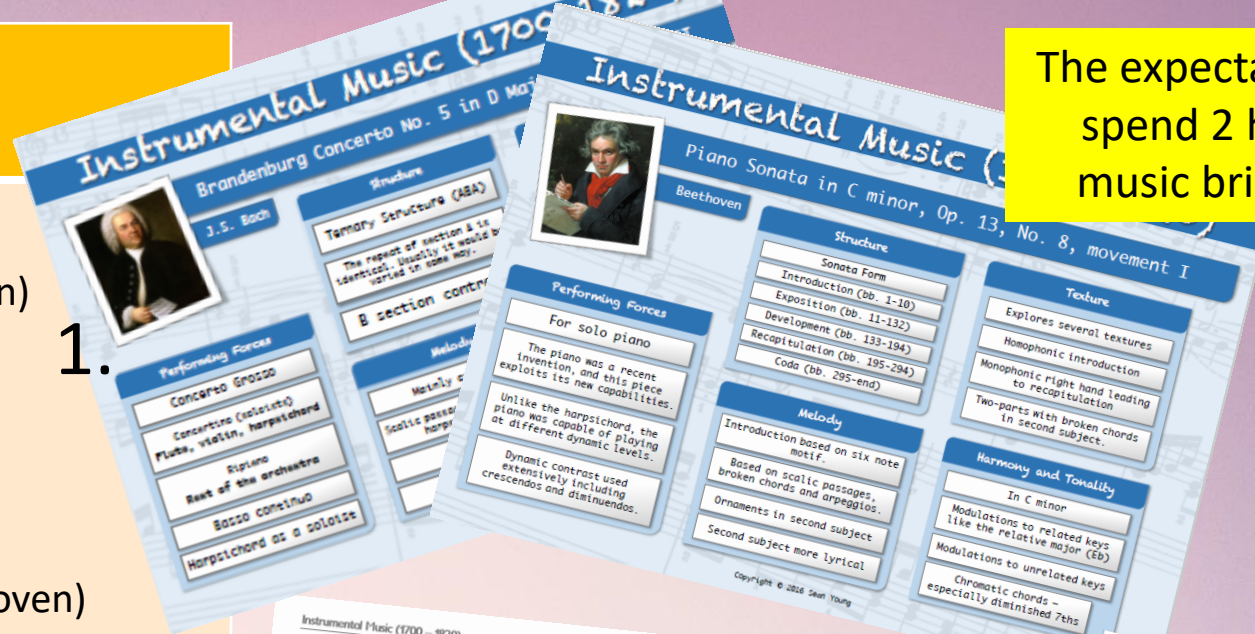
The expectation is that you spend 2 hours on your music bridging project.



# Targets 6 - 9

1. Revision posters (Bach and Beethoven)
2. Fill-in-the-gaps (Bach and Beethoven)
3. Revision questions (Bach and Beethoven)
4. Wider listening booklet (there are two – one for targets 6 – 7 and one for targets 8 – 9)

The expectation is that you spend 2 hours on your music bridging project.



1.

2.

3.

4.

**Wider Listening Booklet for Instrumental Music (Target 8 – 9)**

Name: .....

Contents:

- Antonio Vivaldi, 'Winter', movement III, from *The Four Seasons*
- Introduction
- Instrumentation
- Texture
- Melody
- Rhythm, Metre and Tempo
- Harmony and Tonality
- Structure and Form
- Summary Questions

- W.A. Mozart, Piano Sonata in C major, K. 545, movement I
- Introduction
- Instrumentation
- Structure and Form
- Texture
- Melody
- Rhythm, Metre and Tempo
- Harmony and Tonality
- Summary Questions
- Glossary of Keywords

**Will the wider listening pieces be assessed?**  
Not specifically. However, studying other pieces will a) help you understand how the set works fit in their wider musical context, b) give you practice on analysing unfamiliar music (there is a question on an unfamiliar piece in the exam) and c) prepare you for studying further music qualifications if you would like.

**How to use this booklet**  
Read through this booklet as you listen to the pieces. Make a note of any new vocabulary along with the definitions. Complete the questions in as much detail as you can.

It is not important for you to be able to remember large chunks of this information, rather it is important that you understand it, as this will help you apply the ideas to the unfamiliar question in the exam.

Instrumental Music (1700 – 1820)

Brandenburg Concerto No. 5 in D major, movement III

J.S. Bach

**Structure**

\_\_\_\_\_ structure (A...)

The repeat of section A is \_\_\_\_\_! Usually, it would be varied in some way.

\_\_\_\_\_ contrast

**Melody**

only conjunct / ~~disjunct~~ (delete!)  
\_\_\_\_\_ passages, especially in w/ichord part

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Texture**

Explores several textures

Starts in \_\_\_\_\_

Contrapuntal

F. \_\_\_\_\_

**Harmony and Tonality**

A section \_\_\_\_\_ major  
B section \_\_\_\_\_ minor  
F. \_\_\_\_\_ harmony  
R. \_\_\_\_\_ position chords  
S. \_\_\_\_\_

Instrumental Music 1700 - 1820

Piano Sonata in C minor, Op. 13, no. 8, movement I

Beethoven

1. In what form is this movement?
2. What is the introduction based on?
3. Which of the following statements is true?
  - a. There are modulations to related keys only
  - b. There are modulations to unrelated keys only
  - c. There are modulations to both related and unrelated keys
4. What was the piano capable of doing that the harpsichord wasn't?
5. What is the end section of this movement called?
6. Name / describe three types of texture used.
7. In what key is this piece?
8. Name a type of chromatic chord.
9. Which subject is more lyrical: first or second?
10. Name two melodic features.



Have a restful and enjoyable  
summer holiday, and see you  
in September!!

Mrs Meacham & Mr Nichol

Want help? Email [sarahmeacham@highfield.herts.sch.uk](mailto:sarahmeacham@highfield.herts.sch.uk)

