

Music Department GCSE Revision Guide

In preparation for the mock exam



"I HAVE COME SO THAT THEY MAY HAVE LIFE AND HAVE IT TO THE FULL"

JOHN 10:10

We are a joyous and inclusive Catholic school,
inspired by the love of God and the teachings of Jesus,
specifically faith, hope, forgiveness and peace.
Our community is committed to a rounded education that develops
knowledgeable, morally informed and compassionate young leaders

Contents

1. Outline of the Mock Exam	Page 2
2. Useful revision links	Page 2
3. Question 1-5: Listening Revision	Page 3
4. Question 7: Dictation Revision	Page 56
5. Question 8: Unfamiliar listening Revision	Page 63
6. Question 9: Essay Revision	Page 66

Outline of the Mock Exam

Mock GCSE Listening Paper: 1hr 45m	Summer GCSE Listening Paper: 1hr 45m
Questions 1-5: 5 listening questions on Purcell, Defying Gravity, Bach, Beethoven, Killer Queen in any order	Questions 1-6: 6 listening questions on any of our 8 pieces
Question 7: A dictation question related to one of our 5 pieces	Question 7: A dictation question related to any one of our 8 pieces
Question 8: An unfamiliar listening question related to a genre we have studied together in lessons	Question 8: An unfamiliar listening question related to a genre from our 8 pieces
Question 9: An evaluative essay that compares one of the 5 pieces to a piece in the same genre	Question 9: An evaluative essay that compares any of our 8 pieces to a piece in the same genre

Useful Revision Links

- ✓ Our google class folder for the **audio files, scores, any lost sheets**, and further practice questions -
https://drive.google.com/drive/folders/0B2duhJWhJa_XfldPQkkycjJ1MGFmSmF6UnM3NTU0aEphNDIUQTnfR29GdzdPTE9BVWVDS00?usp=sharing
- ✓ BBC bitesize to revise and **test your knowledge of the elements of music**
<https://www.bbc.com/bitesize/topics/zdxh34j>
- ✓ BBC bitesize to revise and **test your knowledge on every set work**
<https://www.bbc.co.uk/bitesize/examspecs/z6chkmn>
- ✓ A website to **practise your rhythmic and melodic dictation and unfamiliar listening**
<https://www.teoria.com/en/exercises/>
- ✓ Another website to **practise your rhythmic and melodic dictation and unfamiliar listening** <https://tonesavvy.com/music-practice-exercises/>
- ✓ A spotify playlist of unknown tracks to **practise writing question 9 essays**
<https://open.spotify.com/playlist/3BdeO5rzKDMr9tuthxQaEN>
- ✓ Seneca learning has practice questions that you can complete online until you receive full marks! <https://app.senecalearning.com/dashboard/join-class/6smcep91jh>
- ✓ GCSE pod will be helpful for music theory

Question 1-5: **Listening**

Describing what each instrument is playing...a handy guide

1. Name the instrument(s)		2. Describe what it's playing...
<p>a) Name your instrument and <u>be specific!</u></p> <p>E.g. Snare drum Electric guitar Piccolo Solo double bass</p> <p>b) Add any further details!</p> <p>E.g. Tremolo/drum roll/pizzicato/muted...</p> <p>c) Don't be vague!</p> <p>X guitar x drums X instruments X brass instrument</p> <p>N.B. See terminology list for more details on describing instrumentation</p>	<p>Plays.....</p> <p>Imitates...</p> <p>Doubles...</p> <p>Accompanies...</p> <p>Repeats...</p>	<p>Block</p> <p>Broken</p> <p>Off-beat</p> <p>Syncopated</p> <p>Dotted</p> <p>Repeated</p> <p>Off-beat</p> <p>Chromatic</p> <p>Semi-quaver</p> <p>Scurrying</p> <p>Ascending</p> <p>Descending</p> <p>Scallic</p> <p>Arpeggiated</p> <p>phrase</p> <p>passage</p> <p>rhythm</p> <p>chords</p> <p>ostinato</p> <p>motif</p> <p>passage</p> <p>sequence</p> <p>melody</p> <p>countermelody</p> <p>bass line</p> <p>response</p> <p>interjection</p> <p>Other useful phrases:</p> <p>...in unison</p> <p>...in parallel 3rd/6ths/octaves</p> <p>...in the upper/lower register</p> <p>N.B. As seen above, your description may include melody, and rhythm. Make sure you also explain when each instrumental part starts and stops within the music i.e. how parts layer up</p>

Can you describe the instrumentation (sonority) throughout our pieces?



Purcell	Bach	Queen	Defying Gravity	Beethoven




Model answers and why they are correct:

A **state** question on Star Wars. Be specific. Make sure your answer includes a detailed 'why' answer

(b) State **two** purposes of the fanfare at the start of the extract.

it gets everyone excited and makes it feel like it's really important.
= celebration

(2) 1




Only one mark awarded for one stated purpose - the fanfare is 'important' which equals 'celebration' from the mark scheme.

(b) State **two** purposes of the fanfare at the start of the extract.

to create excitement, x = vague.

(2) 0




No mark awarded as 'to create excitement' is too vague.

(b) State **two** purposes of the fanfare at the start of the extract.

to introduce the tune, to create contrast, to grab your attention

(2) 2




Even with the spelling mistake!

Two marks awarded as two correct answers given: 'to introduce' and 'grab your attention' (as per 'attention-grabbing', in the mark scheme)

(b) State **two** purposes of the fanfare at the start of the extract.

It introduces the extract dramatically

(2) 2



Two marks awarded as two correct answers given: 'introduces' and 'dramatically' (as per 'attention-grabbing', in the mark scheme)

A **describe** question on Star Wars. Be specific. Make sure your answer includes a musical words

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

- Sounds uplifting a powerful as it's in a major key. A new hope symbolising the end of a war + it sounds like it's marching along.

(1)



Mark awarded because 'uplifting' equals 'optimistic' in the mark scheme.

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.



it is in a major key which is suitable as 'hope' is a happy feeling.

(1)

Mark awarded because 'major key' equals 'major' in the mark scheme.

(c) (i) Describe why this extract provides a suitable beginning to a film entitled 'A New Hope'.

Its Nice, Exciting and Fresh and clean

(1)



No mark awarded because no appropriate musical vocabulary is used.

A **more difficult** question on Star Wars. Be specific. Make sure your answer can link to a mark scheme

(ii) Give **two** musical ways in which John Williams has achieved a march-like feel in this music. You should refer to **two** of the following: rhythm, tempo, instrumentation.

(2)

1 Lots of trumpets - instrumentation

X

2 Quite fast tempo like a march.

X



No marks awarded as neither answer corresponds to the mark scheme.

(ii) Give **two** musical ways in which John Williams has achieved a march-like feel in this music. You should refer to **two** of the following: rhythm, tempo, instrumentation.

(2)

1 The use of trumpets gives a military feel to the music

x = ms = brass

2

2 ~~constant~~ steady crotchet beats in the Percussion during parts of the main idea parts

= steady pulse

While trumpets is given in the answer, the mark scheme requires 'brass' to be awarded a mark. However two marks are awarded as 'steady crotchet' equals 'steady pulse' from the mark scheme and 'percussion' is correct.



An **explain** question from Bach. Look carefully at the right and wrong answers below. Link to musical words

(ii) Explain how significant the role of the harpsichord player is in this extract.

(3)

It is very significant as it provides a bass for the other instruments.



One mark awarded for stating the significance is due to it providing the 'bass'.

(ii) Explain how significant the role of the harpsichord player is in this extract.

(3)

They swap between doing the continuo and also solo movements. It provides texture and completes the harmony.



Three marks awarded for giving three correct reasons for the harpsichord's significance.

(ii) Explain how significant the role of the harpsichord player is in this extract.

(3)

It kept going with the rhythm and it is different to all the other instruments and it stands out.



Despite three reasons being given none is correct so no marks are awarded.

A **differences and similarities** question from Wicked. One of the most difficult questions. Make sure you write about the correct musical elements. Make sure you use musical words.

'Defying Gravity' from Wicked (1.20-2.40)

4 Listen to the following extract which will be played **three times**.

- (a) (i) The first two phrases are 'something has changed within me' and 'something is not the same'.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

1 there are long notes at the start

not regular beat *

2 the build up uses high unsharpments

such as flutes, clarinet * not talking about melody / rhythm

Similarities

1 pitch is the same when singing

= vague.

2



No marks awarded as incorrect answers given which are not related to the melody and rhythm.

4 Listen to the following extract which will be played **three times**.

- (a) (i) The first two phrases are 'something has changed within me' and 'something is not the same'.

Identify **two** differences and **two** similarities between the melody and rhythm of these two phrases.

(4)

Differences

1

2

2

Similarities

1 rhythm

3 points = max 2

2 dynamics; they end on the same note and the first three notes are the same.



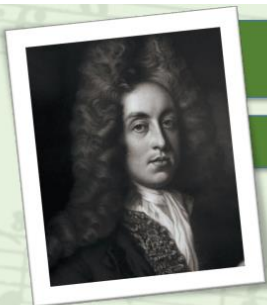
No differences stated so no marks awarded.

Three valid points made for similarities but there are only two marks available, so both awarded.

Purcell

Revision

*More listening questions
are in the google
classroom revision folder*



Music for a While

Purcell

Harmony and Tonality

A minor
(with some modulations to other keys)

Suspensions

Ic-V-I progression

Figured bass

Melody

Mainly conjunct

Sequences

Extensive use of ornaments

Frequent passing notes

Any leaps are small

Texture

Mainly homophonic

Right hand harpsichord provides counterpoint to the vocal part.

Text Setting

Mainly syllabic

Extended melisma (b. 20)

Word painting

Set as a lament

(characterised by falling phrases and slow tempo to display sorrowful feelings.)

Performing Forces

Solo voice (soprano)

Basso continuo
Harpsichord, bass viol, lute

Structure

Ground bass (three bars long)

Ternary Form

KEYWORDS

- 1- **Conjunct** - movement by step.
- 2- **Passing note** - a note used to travel from one chord note to another.
- 3- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.
- 4- **Ornament** - notes that decorate a melody.
- 5- **Trill** - a musical ornament that rapidly alternates between two adjacent notes.
- 6- **Appoggiatura** - often referred to as a 'leaning in' note, it leans on the main note commonly taking half its value and starting a semitone or tone higher.
- 7- **Acciaccatura (grace note)** - a very quick preceeding note.
- 8- **Mordent** (upper and lower) - Played quickly, Upper = note-note above-note; Lower= note, note below-note.
- 9- **Syllabic** - when one note is sung per syllable.
- 10- **Melismatic** - A group of notes sung to one syllable of text.
- 11- **Word-painting** - Depicting a word in music to imitate its meaning.
- 12- **Syncopation** - a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
- 13- **Ground Bass** (Basso Continuo)- Continuous bass parts are provided for the harpsichord and stringed instruments such as the bass viol and lute.
- 14- **Homophonic** - a texture comprising a melody part and an accompaniment.
- 15- **Counterpoint** (polyphonic) - Multiple melodies playing together.
- 16- **Realisation** - A musical composition that has been completed or enriched by someone other than the composer.
- 17- **Figured Bass** - musical shorthand for the keyboard player used in the Baroque era. The figures indicate the chord to be played above the bass note and whether this is in root position, first or second inversion.
- 18- **Baroque** -The baroque style or period (1600-1750)
- 19- **Diatonic** - using only notes from the key.
- 20- **Functional** - Tonal **harmony** based on major and minor keys is usually called **functional harmony**. Functional chords = subdominant, dominant, and tonic.
- 21- **Perfect cadence** - a cadence comprising two chords. A perfect cadence is chord V followed by chord I.
- 22- **Suspension** Prolonging a note to create a dissonance with the next chord.
- 23- **Dissonance** - notes which clash, often not from the key (chromatic).
- 24- **False Relation** - a dissonance created by a note playing simultaneously or immediately before its chromatically altered (sharpened/flattened) equivalent.
- 25- **Ambiguous tonality** - where the tonality is unclear.
- 26- **Chromatic** - Relating to or using notes not belonging to the diatonic scale of the key in which a passage is written.
- 27- **Modulation** - Change from one key to another.
- 28- **DA Capo Aria** - ABA or ternary form. Often the repeated A section would be ornamented by the singer. Da Capo means 'again from the beginning'.

PCL – MUSIC FOR A WHILE			
I know the characteristics features of Baroque music			
I can identify features of Baroque music in this piece			
I know when this piece was published			
I understand what incidental music is			
I know where the words originate from			
I know which bigger work this piece is from			
I understand what secular music is			
I can describe what an Aria is			
I can describe what a lament is			
I can describe the setting of the words – syllabic/melismatic			
I can give examples of word painting in this song			
I can explain how the voices are used throughout the song			
I know which instruments provide the accompaniment			
I can explain the role of each instrument throughout the song			
I can explain basso continuo			
I can recognise the ground bass			
I know the structure/form of this piece			
I can identify each section of the song			
I can identify the differences between the two section A's			
I can explain how the melody is constructed			
I can identify examples of sequences in the music			
I know the time signature of the song			
I know what key the piece is in			
I can explain how the texture changes throughout the song			
I know the main types of cadence used in this song			
I can identify the cadence at the end of piece			

Top tips for revising Purcell: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Purcell
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain the continuo, structure and melody
- ✓ Compare the melodies in the A and B sections
- ✓ Analyse the word painting used in the song
- ✓ Evaluate and compare Purcell with a Baroque piece from your spotify play list
- ✓ Answer the retrieval questions on the next page



<u>Retrieval practice questions – don't forget to cover the answers</u>	
What is the name for when the music reflects the lyrics?	Word Painting
What is the metre of Music for a While?	4/4
What is the name of the number system used in a bass part in Baroque music?	Figured bass
What is the overall structure of Music for a While?	Ternary form (ABA)
What is the name given when a note is suspended into the next chord to create a dissonance?	Suspension
What is played by the left hand harpsichord part in MFAW?	Ground bass
What is the only note value used by the bass viol and LH harpsichord part?	Quaver
What is the name of the texture where more than one melody is happening at the same time?	Polyphonic/Counterpoint
What type of voice is singing in the Edexcel recording of MFAW?	Soprano
What key is Music for a While in?	A minor
How is the word painting used on the word 'eternal' in MFAW?	A number of notes is spread out over one syllable (melisma)
Describe the rhythm of the words 'drop' in MFAW.	Repeating quavers, syncopated
Which two lines provide counterpoint and imitation together?	Voice and RH harpsichord
What are the approximate dates of the Baroque era?	c. 1600 - 1750
What musical element is the harpsichord unable to play/produce?	Dynamics
What is the name of the cadence which finishes on a major chord in a minor piece?	Tierce de picardie
What is the name given when several notes are spread over one syllable?	Melisma
What is the main texture of MFAW?	Polyphonic/Counterpoint
What is the relative major of A minor?	C major
Which instruments make up the basso continuo in MFAW?	Bass viol and LH harpsichord

Practice listening question – *don't forget to cover the answers*

Henry Purcell: Music for a While (0.00-0.57)

3 Listen to the following extract which will be played **three** times.

(a) Suggest a suitable word to describe the texture at the beginning of the extract.

(1)

.....

(b) Which statement describes how the **harpsichord** and **bass viol** are played?

Put a cross in the correct box.

(1)

- ☐ **A** The strings of both are plucked.
- ☐ **B** One is plucked and one is bowed.
- ☐ **C** The strings of both are bowed.

(c) The word 'music' is repeated twice at the beginning of the song.

What is the musical interval between the first and second time?

(1)

.....

(d) Describe the rhythm of the bass part.

(1)

.....

- (e) Compare the melodies of *music for a while* with *shall all your cares beguile* at the beginning of the extract.

Give **two** differences and **two** similarities.

(4)

Differences

1

.....

2

.....

Similarities

1

.....

2

.....

(Total for Question 3 = 8 marks)

Answers:

Henry Purcell: Music for a While (0.00-0.57)		
Question Number	Correct Answer	Mark
3 (a)	Homophonic	1
(b)	A The strings of both are plucked.	1
(c)	Perfect Fifth/5 th	1
(d)	Steady/equal/straight <u>quavers</u>	1
(e)	Differences (up to 2 marks) <ul style="list-style-type: none"> • Second phrase has wider range (1) • First phrase is more conjunct (1) • Longer note values in first phrase (1) • More notes in second phrase Similarities (up to 2 marks) <ul style="list-style-type: none"> • Start on the same note (1) • Both contain (some) scalar passages (1) • Both are diatonic/not chromatic (1) • Both sung legato (1) 	4

Queen

Revision

*More listening questions
are in the google
classroom revision folder*

Vocal Music

Killer Queen



Queen

Performing Forces

Instruments
Vocals Piano Drums
Electric Guitar Bass Guitar

Guitar part multi-tracked

Guitar Effects
String bends, pull offs,
slides, vibrato

Special Effects
Panning, distortion, wah-wah,
flanger

Texture

Mainly homophonic

Some polyphony

Antiphony in guitar solo

Melody

Recurring motif

Development of themes in
guitar solo

Syllabic vocal line

Rhythm and Metre

12/8 time signature

Swung rhythms

Syncopation prominent in
the recurring motif

Verse and chorus starts with
an anacrusis

Fast tempo

Harmony and Tonality

Eb major
(Flat keys are unusual in rock)

Frequent modulations

Extended chords

V-I progression

Structure

Verse-chorus structure

Unbalanced phrases

PCL - KILLER QUEEN

I know the background to the writing of this album			
I know the main characteristics of a pop song			
I can describe the setting of the words - syllabic/melismatic			
I can explain how the voices are used throughout the song			
I know which instruments provide the accompaniment			
I can explain the role of each instrument throughout the song			
I can identify at least one guitar technique used in the song			
I can identify and describe at least 2 uses of technology within this piece			
I know the structure/form of this piece			
I can identify each section of the song			
I can explain what happens in each section of the song			
I know the time signature of the song			
I can explain the changes of the time signature which occur in the song			
I know what key this piece is in			
I know which keys it modulates to (changes keys)			
I can identify the chord sequences for each section of the song			
I can explain how the texture changes throughout the song			
I can identify a passage of monophonic texture in this piece			
I can identify a passage of homophonic texture in this piece			
I can identify a passage of polyphonic texture in this piece			
I understand the tempo marking for this piece			
I can identify the main ideas (motifs) in this piece			
I know the main types of cadence used in this song			
I can identify the cadence at the end of the piece			

KEYWORDS

1- Syllabic - when one note is sung per syllable.
2- Vocalisation - wordless singing using a vowel syllable such as 'ah'.
3- Sequence - the repetition of a musical phrase at a higher or lower pitch than the original.
4- Conjunct - movement by step.
5- Moderato – tempo marking, at a moderate pace.
6- Swung - music that has a triplet feel, even when notated with straight quavers.
7- Anacrusis - one or more unstressed notes before the first bar line of a piece or passage.
8- Compound time signature - when the bar feels like it needs to be split into groups of three (having a group of three 'mini' beats in a 'big' beat).
9- Triplets - a horizontal square bracket that lets the performer know that the three notes should be played in the time it normally takes to play two.
10- Homophonic - a texture comprising a melody part and an accompaniment.
11- Imitation - the repetition of a phrase or melody in another part or voice, usually at a different pitch.
12- Panning - giving sounds different levels in the left and right speakers so that it sounds as if they are coming from a new direction.
13- Antiphonal - music performed alternately by two groups, which are often physically separated.
14- Overdubbing - recording an instrumental or vocal part over previously recorded music.
15- Pull-off - when a note is sounded on the guitar by plucking the string with the fretting hand.
16- Bend - push a string across or over the fingerboard with your left hand fingers so that the string gets tighter and the pitch goes up.
17- Vibrato - a technique used to cause rapid variations in pitch. The term 'vibrato' is Italian and is the past participle of the verb 'vibrare', which means to vibrate.
18- Multi-track - a recording of a performance (or performances) on separate tracks in which each track can be edited individually to change levels, add effects, etc.
19- EQ - the levels of frequency response of an audio signal, or controls, which allow their adjustment.
20- Flanger - an effect creating a swirling or swooshing sound.
21- Distortion - an effect that increases the volume and sustain on an electric guitar as well as making the timbre more gritty or smooth depending on the settings.
22- Reverb - an effect, which creates the impression of being in a physical space.
23- Wah-wah - a filter effect in which the peak of the filter is swept up and down the frequency range in response to the player's foot movement on a rocker pedal.
24- Circle of fifths - a series of chords in which the root note of each chord is a fifth lower or a fourth higher than that of the previous one.
25- Extended Chord - a chord with at least one added note, such as the ninth.
26- Perfect cadence - a cadence comprising two chords. A perfect cadence is chord V followed by chord I.
27- Inversions - major or minor triads with either the third (first inversion) or the fifth (second inversion) in the bass.
28- Altered Chord - notes in a chord that have been sharpened or flattened by a semitone, such as a flattened fifth.
29- Pedal - a sustained or repeated note in the bass. Pedals are usually on the tonic or dominant notes, so would be called either a tonic or a dominant pedal.

Top tips for revising Queen: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Queen
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain Freddie's vocal sound and all of the studio techniques
- ✓ Compare the melodies in verse, chorus and guitar solo
- ✓ Analyse the innovative solo harpsichord writing
- ✓ Evaluate and compare Queen to another song from your spotify play list
- ✓ Answer the retrieval questions on the next page



<u>Retrieval practice questions – don't forget to cover the answers</u>	
What is the name of the album Killer Queen is taken from?	Sheer Heart Attack
What year was Killer Queen released?	1974
What specific style of rock did Queen perform?	Glam Rock
What vocal technique did Freddie Mercury commonly use?	Falsetto
How many electric guitar parts are used in Killer Queen?	Three
How are the electric guitar parts played at the same time in Killer Queen?	They are overdubbed
How does Killer Queen start?	Six finger clicks
What guitar technique is used when the pitch of a note rises or falls and then returns to the original pitch?	Pitch bend
How does the melody line in Killer Queen start?	On an anacrusis
What is the main word setting in Killer Queen?	Syllabic
What is the name of the vocal technique which uses nonsense syllables?	Vocables
What is the main texture of Killer Queen?	Homophonic
What is the metre of Killer Queen?	12/8
What is the main key of Killer Queen?	Eb major
What key does Killer Queen begin in?	C minor
What type of chords are used in Killer Queen?	Extended chords and inverted chords
What type of voice does Freddie Mercury have?	Tenor
What is the name given to a type of piano which has been slightly detuned?	Honky-tonk piano
What is the name of the recording method where each part is recorded into a separate track?	Multi-tracking
What is the name of the recording technique where a sound is altered to make it sound 'fuzzy'?	Distortion
What is the name of the recording technique where a sound is placed in a different location in a sound field?	Panning
What is the name of the recording technique when audio is re-recorded and played over the top of the original?	Overdubbing
What is the name where music moves in 5th intervals?	Circle of 5ths
What is the exact tempo of Killer Queen?	112bpm
What rhythmic technique is used in Killer Queen to make it feel more upbeat?	Syncopation

Practice listening question – *don't forget to cover the answers*

Queen: Killer Queen (1.21-2.00)

Listen to the following extract which will be played **three** times.

(a) Describe the bass line at the beginning of the extract.

(1)

.....

.....

(b) List **three** guitar techniques that are used in the extract.

(3)

- 1.....
- 2.....
- 3.....

(c) Brian May was the only electric guitarist to record in the version heard in this extract.

Explain why his part could not have been performed in a single take.

(2)

.....

.....

.....

.....

(d) Describe the **rhythm** of bass line at the end of the extract.

(1)

.....

.....

(e) Which **one** of the following best describes the section heard in the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Chorus
- ☐ **B** Instrumental
- ☐ **C** Introduction
- ☐ **D** Verse

(Total for Question 8 = 8 marks)

Queen: Killer Queen (1.21-2.00)		
Question Number	Correct Answer	Mark
8 (a)	Ascending scale	1
(b)	Any three from: <ul style="list-style-type: none"> • String bend • Slide • Vibrato • Pull-off 	3
(c)	There are multiple guitar parts (1) that could not have been played at the same time/have been recorded separately and overdubbed (1)	2
(d)	Straight rhythms/dotted crotchets/played on the beat	1
(e)	B Instrumental	1

Bach

Revision

*More listening questions
are in the google
classroom revision folder*

Instrumental Music (1700-1820)



Brandenburg Concerto No. 5 in D Major, movement III

J.S. Bach

Structure

Ternary Structure (ABA)

The repeat of section A is identical. Usually it would be varied in some way.

B section contrast

Texture

Explores several textures

Starts monophonic

Contrapuntal

Fugal

Performing Forces

Concerto Grosso

Concertino (soloists)
Flute, violin, harpsichord

Ripieno
Rest of the orchestra

Basso continuo

Harpsichord as a soloist

Melody

Mainly conjunct

Scalic passages, especially in harpsichord part.

Sequences

Ornaments

Harmony and Tonality

A section: D major
B section: B minor

Functional harmony

Root position chords

Suspensions

KEYWORDS

- 1- **Conjunct** - movement by step.
- 2- **Scalic** - made up of notes that follow the order of a particular scale
- 3- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.
- 4- **Ornament** – notes that decorate a melody.
- 5- **Trill** - a musical ornament that rapidly alternates between two adjacent notes.
- 6- **Appoggiatura** - often referred to as a 'leaning in' note, it leans on the main note commonly taking half its value and starting a semitone or tone higher.
- 7- **Triplet** - three notes that should be played in the time it normally takes to play two.
- 8- **Dotted rhythms** - a succession of notes composed of two note clusters, a dotted crotchet followed by a quaver, or a crotchet followed by a dotted minim.
- 9- **Counterpoint** (polyphonic) - Multiple melodies playing together.
- 10- **Fugue** - a complicated piece which uses **imitation** almost throughout.
- 11- **Imitation** - the repetition of a phrase or melody in another part or voice, usually at a different pitch.
- 12- **Pedal** - a sustained or repeated note in the bass. Pedals are usually on the tonic or dominant notes, so would be called either a tonic or a dominant pedal.
- 13- **Concertino** - solo group
- 14- **Ripieno** - string orchestra
- 15- **Continuo** - consists of one or more bass instruments, such as the cello and double bass, together with at least one chordal instrument such as a **harpsichord or Cembalo**
- 16- **Realisation** - A musical composition that has been completed or enriched by someone other than the composer.
- 17- **Figured Bass** - musical shorthand for the keyboard player used in the Baroque era. The figures indicate the chord to be played above the bass note and whether this is in root position, first or second inversion.
- 18- **Virtuosic** - characterized by exceptional technical skill.
- 19- **Baroque** -The baroque style or period (1600-1750)
- 20- **Dominant seventh** – Dominant chord with an added minor seventh.
- 21- **Functional** - Tonal **harmony** based on major and minor keys is usually called **functional harmony**. Functional chords = subdominant, dominant, and tonic.
- 22- **Perfect cadence** - a cadence comprising two chords. A perfect cadence is chord V followed by chord I.
- 23- **Suspension** Prolonging a note to create a dissonance with the next chord. Prepare – clash-resolve.
- 24- **Diatonic** - using only notes from the key.
- 25- **Modulation** - Change from one key to another.
- 26- **Concerto Grosso** - a concerto for a large number of solo instrumental parts.
- 27- **Ternary** – structure describing a piece of music in 3 parts (ABA).

Music Department GCSE Revision Guide

BRANDENBURG PLC			
I know 5 characteristics of Baroque music which are evident in this piece			
I know what a concerto is			
I can describe 3 features of a concerto grosso			
I know the speeds of each movement in Concerto No. 5			
I know the instruments used in this concerto and can identify them when listening			
I know the key signature for D major			
I know the key it modulates to			
I can identify chromatic notes			
I can explain ritornello			
I can explain a fugue			
I know what an episode and a subject are			
I can explain what a gigue is and identify key features of this in the set work			
I know the dynamic marking for the opening of the movement			
I know the meaning of obbligato harpsichord			
I know what imitation is			
I can describe a homophonic texture			
I can describe what a polyphonic texture is			
I can identify a passage of polyphonic texture in this piece			
I know what ripieno means			
I know what ornamentation is			
I know what a concertino is			
I can describe what a continuo is and what instruments play this			
I can recognise a trill			
I know what <i>Allegro</i> means			
I know each of the four main types of cadence			
I can identify the cadence at the end of the piece			
I can name some contemporaries of JS Bach and have listened to their music			

Top tips for revising Bach: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Bach
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain the continuo, structure and melody
- ✓ Compare the melodies in the A and B sections
- ✓ Analyse the innovative solo harpsichord writing
- ✓ Evaluate and compare Bach with a Baroque piece from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – <i>don't forget to cover the answers</i>	
Which era was Brandenburg Concerto written in?	Baroque Era
What is a concerto grosso?	A group of soloists with accompaniment
What is a concerto?	A piece for a soloist
What type of dance is Brandenburg Concerto inspired by?	Gigue
What name is given when a note is held into another chord, causing a clash?	Suspension
What are the primary triads?	I, IV and V
What position are the chords in Brandenburg Concerto mainly in?	Root position
What name is given to a chord in its normal position?	Root position
What are the group of soloists called in Brandenburg Concerto?	Concertino
Which instruments are the soloists in Brandenburg Concerto?	Harpsichord, flute and violin
Which instruments make up the basso continuo in Brandenburg?	Harpsichord, cello and double bass
What is the structure of Brandenburg Concerto?	Ternary form (ABA)
Which instruments make up the ripieno in Brandenburg Concerto?	Violin and viola
What key is Brandenburg Concerto in?	D major
What keys does the B section of Brandenburg Concerto change to?	A major and B minor
What is the dominant key of D major?	A major
What is the relative minor of D major?	B minor
What is the metre of Brandenburg Concerto?	2/4
What texture is used in Brandenburg which is a feature of the Baroque Era?	Fugue
What is the main texture of Brandenburg Concerto?	Polyphonic
What is the melodic device where a melody is repeated at a higher or lower pitch?	Sequence
What ornamentations are used in Brandenburg concerto?	Trills and appoggiaturas
What is the role of the harpsichord in Brandenburg concerto?	Soloist and continuo

Practice listening question – *don't forget to cover the answers*

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.40-1.21)

3 Listen to the following extract which will be played **three** times.

(a) Which of the following best describes the bass line at the beginning?

Put a cross in the correct box.

(1)

- ☐ **A** Ascending scale
- ☐ **B** Ascending broken chord
- ☐ **C** Descending scale
- ☐ **D** Descending broken chord

(b) Name the cadence heard at the end of the extract.

(1)

.....

(c) Which word best describes the tempo of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Andante
- ☐ **B** Moderato
- ☐ **C** Allegro
- ☐ **D** Vivace

(d) The extract starts in D major.

Name the key of the music at the end of the extract.

(1)

.....

(e) List three characteristics of the concerto grosso.

(3)

.....

.....

.....

(Total for Question 3 = 7 marks)

J.S. Bach: Brandenburg Concerto no. 5 in D major (3rd movement) (0.40-1.21)		
Question Number	Correct Answer	Mark
3 (a)	A Ascending Scale	1
(b)	Perfect	1
(c)	C Allegro	1
(d)	B minor/relative minor	1
(e)	Any three of: <ul style="list-style-type: none"> • For orchestra/ripieno • <u>Multiple</u> soloists/concertino • Three movements (1), fast-slow-fast (1) • Continuo section • Solos based on a theme 	3

Beethoven

Revision

*More listening questions
are in the google
classroom revision folder*

Instrumental Music (1700-1820)



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

Beethoven

Structure

Sonata Form

Introduction (bb. 1-10)

Exposition (bb. 11-132)

Development (bb. 133-194)

Recapitulation (bb. 195-294)

Coda (bb. 295-end)

Texture

Explores several textures

Homophonic introduction

Monophonic right hand leading to recapitulation

Two-parts with broken chords in second subject.

Performing Forces

For solo piano

The piano was a recent invention, and this piece exploits its new capabilities.

Unlike the harpsichord, the piano was capable of playing at different dynamic levels.

Dynamic contrast used extensively including crescendos and diminuendos.

Melody

Introduction based on six note motif.

Based on scalar passages, broken chords and arpeggios.

Ornaments in second subject

Second subject more lyrical

Harmony and Tonality

In C minor

Modulations to related keys like the relative major (Eb)

Modulations to unrelated keys

Chromatic chords - especially diminished 7ths

KEYWORDS

- 1- **Motif** – a short musical phrase; a salient recurring figure.
- 2- **Scalar** - made up of notes that follow the order of a particular scale
- 3- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.
- 4- **Ornament** – notes that decorate a melody.
- 5- **Trill** - a musical ornament that rapidly alternates between two adjacent notes.
- 6- **Acciaccatura (grace note)** – a very quick preceeding note.
- 7- **Mordent** (upper and lower) – Played quickly, Upper = note-note above-note; Lower= note, note below-note.
- 8- **Grave** – The slowest tempo in music; perform in a solemn, grave or slow manner.
- 9- **Septuplet** – seven notes played in the same amount of time normally taken to perform four or six.
- 10- **Alla Breve** – cut time. 2/2 time signature.
- 11- **Staccato** – 'detached', shortened notes.
- 12- **Homophonic** - a texture comprising a melody part and an accompaniment.
- 13- **Octaves** – pitches 8-notes apart, with the same letter name.
- 14- **Monophonic** – a single line/part.
- 15- **Crescendo** – a gradual increase in volume.
- 16- **Diminuendo** – gradually decrease in volume.
- 17- **Sustain pedal** – the most commonly used pedal which lifts the string dampeners allowing the strings to vibrate freely.
- 18- **Virtuosic/Virtuoso** - characterized by exceptional technical skill. 'Virtuoso' means displaying considerable skill and agility in difficult 'showy' music.
- 19- **Sonata** - a piece for solo instrument containing 3 or 4 **movements**, each with a different **tempo**.
- 20- **Classical** -The classical style or period (1750-1820)
- 21- **Chromatic chords** – a chord that includes at least one note not belonging in the diatonic scale.
- 22- **Diminished seventh chord** – a diminished (flattened by a semitone each) triad with an added diminished seventh (four notes stacked in intervals of a minor third).
- 22- **Perfect cadence** - a cadence comprising two chords. A perfect cadence is chord V followed by chord I.
- 23- **Interrupted cadence** – an unfinished sounding cadence. Chord V followed by chord VI.
- 22- **Circle of fifths** - a series of chords in which the root note of each chord is a fifth lower or a fourth higher than that of the previous one.
- 24- **Augmented 6th chord** –a chord which contains the interval of an augmented (stretched by a semitone) 6th.

Music Department GCSE Revision Guide

BEETHOVEN PLC			
I know 5 characteristics of Romantic music			
1. I know what sonata form is			
2. I can explain the meaning of 'Pathétique'			
I can identify characteristics of the first and second subject			
1. I know where each section of this piece starts and finishes			
2. I can explain and identify the coda			
I know the definition of <i>Grave</i>			
I know the definition of <i>Allegro di molto e con brio</i>			
I know the key of the exposition and what the key signature is			
I can explain the meaning of <i>tremolo</i> and hear this in the set piece			
I can explain what a relative minor is			
I know the keys of the second subject and development			
I know what an alberti bass is and can identify this in the music			
I know what an ornament is			
I can recognise a grace note in this music			
I know what semihemidemisemiquaver is			
I know the meaning of a dominant preparation			
I know the dynamic markings which are used throughout the piece			
I can explain <i>fp</i> , <i>sf</i> and <i>crescendo</i> and <i>diminuendo</i>			
I can identify accents and staccato in the score and hear them in the music			
I can explain the developments in the piano forte during the Romantic period			
I can recognise a mordent on the score and whilst listening			
I know the time signatures for this piece			
I know each of the four main types of cadence			
I can identify the cadence at the end of the piece			
I can name some contemporaries of L van Beethoven and have listened to their music			

Top tips for revising Bach: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Beethoven
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain the sonata form structure and melody
- ✓ Describe and compare the subjects
- ✓ Analyse the melodic development in the development section
- ✓ Evaluate and compare Beethoven with a Romantic piece from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – don't forget to cover the answers

What is the name of a piece of music for a solo instrument with 3 or 4 movements?	Sonata
What does the word 'pathetique' mean?	Moving or emotional
Beethoven's music shows early signs of what era?	Romantic Era
Which instrument replaced the harpsichord in the Classical Era?	Piano
What is the full name of a piano?	Pianoforte
Which musical element did Beethoven start to use more extensively?	Dynamics
What type of pedal does a piano have that a harpsichord does not?	Sustain pedal
Which musical element is a harpsichord unable to play?	Dynamics
What is the structure of Pathetique?	Sonata form
What are the 3 main sections of sonata form?	Exposition, development, recapitulation
What is the name of the middle section in Sonata Form?	Development
What is the name of the first section in Sonata Form?	Exposition
What is the name of the final section in Sonata Form?	Recapitulation
Which section of Sonata Form repeats the exposition?	Recapitulation
What section does Pathetique begin with?	Slow introduction
How does the introduction in Pathetique end?	With a descending chromatic scale
What key is Pathetique in?	C minor
What is the tempo marking of the introduction in Pathetique?	Grave (very slow)
How many notes is the motif in Pathetique's introduction based on?	6
What does 'allegro di molto e con brio' mean?	Very fast and with vigour
What is the tempo marking of the exposition in Pathetique?	Allegro di molto e con brio
What articulation markings are used in Pathetique's subjects?	Staccato
In Pathetique, what key does the 2nd subject begin in?	Eb minor
What is the relative major of C minor?	Eb major
What is the dominant key of C minor?	G minor
What section is heard at the end of Pathetique?	Coda
What material is the Coda in Pathetique based on?	The introduction
What is the subdominant key of C minor?	F minor
What type of chords are used in Pathetique?	Chromatic chords, diminished 7ths, augmented 6ths
What type of ornamentation is used in the 2nd subject in Pathetique?	Grace notes and mordents
In Pathetique, what is the main texture of the introduction?	Chordal homophonic
What interval does the right hand play in the 1st subject in Pathetique?	Octave
What is the texture of the last bar of the introduction in Pathetique?	Monophonic
In Pathetique, what interval is used on the trills?	3 rd
What is the shortest note value used in Pathetique?	1/128th (semihemidemisemiquaver)
In Pathetique, what note duration is used in accompaniment in the 1st subject?	Quavers

Practice listening question – *don't forget to cover the answers*
Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)

6 Listen to the following extract which will be played **three** times.

(a) Which word best describes the texture of the opening four bars?

Put a cross in the correct box.

(1)

- ☐ **A** Monophonic
- ☐ **B** Homophonic
- ☐ **C** Heterophonic
- ☐ **D** Contrapuntal

(b) Which **two** of the following are used in the extract?

Put crosses in the two correct boxes.

(2)

- ☐ **A** Glissando
- ☐ **B** Pizzicato
- ☐ **C** Tremolo
- ☐ **D** Legato
- ☐ **E** Sustain Pedal

(c) Describe the use of **dynamics** in the extract.

(4)

.....

.....

.....

.....

Beethoven: Sonata in C minor (Pathétique), first movement (0.00-0.53)		
Question Number	Correct Answer	Mark
6 (a)	B Homophonic	1
(b)	D Legato E Sustain Pedal	2
(c)	Any four of: <ul style="list-style-type: none"> • Sudden dynamic changes • Gradual dynamic changes/crescendo/decrescendo • Use of forte-piano/fp • Use of sforzato/sf • Wide dynamic range/pp-ff • Dynamics change with each phrase • Ends piano/p 	1

Defying Gravity Revision

*More listening questions
are in the google
classroom revision folder*

Music for Stage and Screen



Schwartz

'Defying Gravity' from *Wicked*

Performing Forces

Duet for Elphaba and Glinda
Large orchestra plus electric guitar, drums and synth
Large percussion section
Wide vocal range
Some spoken dialogue

Structure

Extended verse-chorus form

Harmony and Tonality

Opening tonally ambiguous
Largely in D major
Mainly root position chords
Augmented and Half-diminished chords
Some chromatic movement

Melody

Uses several recurring themes (leitmotifs)
Large leaps and stepwise motion
Syllabic vocal part
Prominence of Perfect 4ths and 5ths

Texture

Sfz chords at beginning
Mainly homophonic
Some monophony
Polyphonic chorus
Contrapuntal ending

Rhythm and Metre

Use of duple, triple, and quadruple time
Extensive use of syncopation and dotted rhythms
Numerous tempo changes
Percussion emphasises tempo changes

KEYWORDS

- 1- **Syllabic** - when one note is sung per syllable.
- 2- **Vocalisation** - wordless singing using a vowel syllable such as 'ah'.
- 3- **Conjunct** - movement by step.
- 4- **Angular/disjunct** - movement by leap.
- 5- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.
- 6- **Leitmotif** - a recurring musical idea, associated with a particular theme, character or place.
- 7- **Rallentando** - gradually slower.
- 8- **Allegro** - fast & lively.
- 9- **Andante** - slow, moderately paced.
- 10- **Maestoso** - majestically.
- 11- **Syncopation** - a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
- 12- **Triplet** - three notes should be played in the space of two, highlighted by a square bracket with a '3'.
- 13- **Homophonic** - a melody & accompaniment.
- 14- **Ostinato** - a persistent phrase or motif repeated over several bars or more.
- 15- **Unison** - more than one part playing the same melody at the same pitch.
- 16- **Contrapuntal** - when two melodies are played 'against' each other and interweave - almost the same as 'polyphonic'; written in counterpoint.
- 17- **Dialogue** - instrument in dialogue, playing on after another, swapping ideas.
- 18- **Overdrive** - a type of distortion, altering the sound by increasing the gain, to produce a 'fuzzy', 'growling' or 'gritty' sound.
- 19- **parallel semitonal movement** - moving
- 20- **Dissonant** - clashing intervals. the intervals that are dissonant (clashing) are the minor and major second, the minor and major seventh and the tritone (augmented fourth or diminished fifth).
- 20- **Dissonant** - clashing intervals. the intervals that are dissonant (clashing) are the minor and major second, the minor and major seventh and the tritone (augmented fourth or diminished fifth).
- 21- **Pedal** - a sustained or repeated note in the bass.
- 22- **Ambiguous** - unclear in tonality.

PLC			
I know the plot of Wicked			
1. I know when this song appears in the musical's storyline			
I know the key signature of this song			
I know what key the piece modulates to and where			
1. I know what an interval is and can give examples from the score			
2. I can list all the instruments used in the orchestration			
3. I know what syllabic writing is & can give examples from the score			
4. I know what melismatic writing is and can give an example from the score			
5. I know the time signature of this song			
6. I know the tempo of this song			
7. I understand the meaning of free tempo and where it is used in the song			
8. I understand the meaning of moderato			
9. I understand the meaning of Allegro			
I understand the meaning of word painting and can give examples			
I know the structure of this song			
I can identify each section of this song			
I can explain what happens in each section of this song			
I know what a tremolo is and how it is played			
I know what chords are used in this song			
I know what a <i>sus</i> chord is			
I know the meaning of <i>rall.</i>			
I know the meaning of <i>a tempo</i>			
I can identify where a pause is used to dramatic effect			

Top tips for revising Defying Gravity: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Defying Gravity
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain all melodies, and how they express different emotions
- ✓ Compare the melodies in tentative first verse and chorus, to the powerful ending
- ✓ Analyse the Unlimited section, with the feeling of being in another world
- ✓ Evaluate and compare Defying Gravity to another musical song from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – *don't forget to cover the answers*

What is the name of the musical Defying Gravity is taken from?	Wicked
Who wrote the music and lyrics to Defying Gravity?	Stephen Schwartz
What interval is used at the start of the 'Unlimited Theme'?	Octave
What is the name given to a short theme or melody that represents a character?	Leitmotif
What is the name given to when a chord has been broken up?	Arpeggio/Broken chord
What instruments are used to make Defying Gravity sound more modern?	Synthesizer and guitar
What is the main text setting of Defying Gravity?	Syllabic
What word is given to vocal sounds which are not words?	Vocalisation
How many singers is Defying Gravity written for?	Two (duet)
How can you tell which parts are spoken dialogue in Defying Gravity?	The notes are crosses
What is the name of an interval which is bigger than an octave?	Compound interval
What name is given to a technique where a note is rapidly repeated?	Tremolo
What effect has been applied to the electric guitar in Defying Gravity?	Overdrive (distortion)
What is the key of Defying Gravity?	D major
What tempo marking means 'fast'?	Allegro
What tempo marking means 'walking pace'?	Andante
What tempo marking means 'majestically'?	Maestoso
What tempo marking means to slow down?	Rallentando
What tempo marking means to return to the original speed?	A tempo
What is the name given to a chord that is in its normal order?	Root position
What name is given to a repeated or sustained bass note?	Pedal
What is the main texture of Defying Gravity?	Homophonic

Practice listening question – *don't forget to cover the answers*

'Defying Gravity' from Wicked (1.15-2.10)

Listen to the following extract which will be played **three** times.

(a) Which degree of the scale do the strings play in the opening phrases of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Tonic
- ☐ **B** Sub-dominant
- ☐ **C** Dominant
- ☐ **D** Leading tone

(b) Name the instrumental technique used in the strings at the beginning of the extract.

(1)

.....

(c) Identify the guitar effect used at the beginning of the extract.

(1)

.....

(d) The extract ends with lines: 'Can't I make you understand, you're having delusions of grandeur?'

Describe the rhythm of the vocal part that sings these lines.

(1)

.....

.....

(e) Explain **two** features of the part played by the drum kit in the extract.

(4)

1

.....

.....

2

.....

.....

(Total for Question 3 = 8 marks)

'Defying Gravity' from Wicked (1.15-2.10)		
Question Number	Correct Answer	Mark
3 (a)	A Tonic	1
(b)	Tremolo	1
(c)	Overdrive	1
(d)	Triplets	1
(e)	<p>One mark for identifying one feature and one mark for an explanation as to how it creates the mood of the music (up to 4).</p> <p>Any two from:</p> <ul style="list-style-type: none"> • Closed hi hat plays crotchet rhythms (1) to add momentum/keep the pulse (1) • Snare drum plays at end (1) to mark the point where Elphaba interrupts Glinda (1) • Drum fills (1) add rhythmic interest/add interest between vocal phrases (1) 	4

Star Wars

Revision

*More listening questions
are in the google
classroom revision folder*

Music for Stage and Screen



'Main Title/Rebel Blockade Runner' from *Star Wars Episode IV*

Williams

Harmony and Tonality

Largely tonal

Main theme in Bb major

Quartal harmony

Extended chords and Neapolitan chords

Bitonality and atonality

Melody

Leitmotifs

Main theme bold and assertive

4th, 5th, and 7th intervals prominent

B theme more lyrical

Texture

Mainly homophonic

Dense scoring with doubling

'Rebel' section has lighter texture

Imitation

Rhythm and Metre

4/4 time - march style

Fast tempo

Syncopation in Main Theme

Pulse less obvious after b. 33

Changes to 3/4 time at b. 44

Performing Forces

Full Symphony Orchestra

Prominence of Brass

Solo Piccolo at bars 36-38

Structure

Main theme in AABA (ternary) form with 4 bar phrases

'Rebel Blockade' theme has less fixed structure following

KEYWORDS

- 1- **Fanfare** - celebratory piece for brass, often marking the opening of an important event or ceremony.
- 2- **Triplet** - three notes that should be played in the time it normally takes to play two.
- 3- **Arpeggio** - the chord is spread, normally from the bottom note to the top.
- 4- **Leitmotif** - a recurring musical idea, associated with a particular theme, character or place.
- 5- **Inversion** - turning an interval upside down.
- 6- **Auxiliary** - a note used to travel by step between to harmonic notes.
- 7- **Supertonic** - the second degree or note of a scale.
- 8- **Contrary motion** - moving in opposite directions.
- 9- **Anacrusis** - (pickup or upbeat) a note or notes, which precede the first downbeat in a bar.
- 10- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.
- 11- **March** - written in 4/4 or 2/2 with strong & steady beat reminiscent of military field drums.
- 12- **Homorhythmic** - sameness of rhythm in all parts
- 13- **Homophonic** - a melody & accompaniment.
- 14- **Pedal** - a sustained or repeated note in the bass.
- 15- **Inverted tonic pedal** - a pedal in the melody line as opposed to the bass.
- 16- **Ostinato** - a persistent phrase or motif repeated over several bars or more.
- 17- **Tonal** - based around a key-note and its scale.
- 18- **Inverted chords** - triads with either the 3rd (1st inversion) or the 5th (2nd inversion) in the bass.
- 19- **Quartal harmony** - harmony made up of fourths as opposed to thirds.
- 20- **Dissonant** - clashing intervals. the intervals that are dissonant (clashing) are the minor and major second, the minor and major seventh and the tritone (augmented fourth or diminished fifth).
- 21- **Imperfect cadence** - a progression landing on the **dominant chord (V)**.
- 22- **Cluster** - notes or chords closely grouped together, commonly adjacent.
- 23- **Atonal** - music that does not have a key of any sort.
- 24- **Tritone** - the dissonant interval of **an augmented fourth / diminished fifth**.
- 25- **Bitonality** - music in two keys at the same time.

STAR WARS PLC			
I know the plot of Star Wars			
I know what type of ensemble is playing			
I can list all of the instruments used in the orchestration			
I know what a fanfare is and which instruments represent this			
I can explain how different instruments are used for different effects			
I can identify at least two different playing techniques used in this piece			
I know the time signature of this piece			
I know what key the piece modulates to and where			
I can comment on at least two ways in which a triumphant mood is created			
I know the time signature of the piece and where it changes			
I know the tempo of this piece and where it changes			
I understand what tempo rubato means and where it is used and to what effect			
I know the structure of this piece			
I can identify each section of this piece			
I can identify the dynamic changes in this piece and where they occur			
I can explain how the sound reflects the action on screen			
I understand how different characters have different themes			
I know the difference between diegetic and non-diegetic music			
I know what homophonic texture is			
I know each of the four main types of cadences			
I can identify a perfect cadence in this piece			
I understand what a drone is and the effect it creates			
I can identify where a drone is used in this piece			

Top tips for revising Star Wars: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Star Wars
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain the power behind the melodies
- ✓ Compare the tonality and harmony in the beginning and in the Rebel Blockade theme
- ✓ Analyse the Rebel Blockade theme
- ✓ Evaluate and compare Star Wars to another piece of film music from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – *don't forget to cover the answers*

What type of ensemble is used in Star Wars?	Full symphony orchestra
What is the key of the first 29 bars in Star Wars?	Bb major
Describe the harmony from bar 41 in Star Wars.	Complex chords and dissonance
What happens to the tonality from bar 41 in Star Wars?	It becomes almost atonal
What word describes tonality where there are two keys at once?	Bitonality
What notes are repeated in the 'Fanfare' at the start of Star Wars?	Bb, Eb and F
What is the main rhythmic feature of the 'Fanfare' in Star Wars?	Triplets
What is the dynamic at the start of Star Wars?	Very loud/fortissimo/ff
What instrument families are used in the 'Fanfare' in Star Wars?	Brass and percussion
Which interval is used in Star Wars to make the music sound heroic?	Perfect 5th/Perfect 4th
How does 'Theme A' start in Star Wars?	With an anacrusis
What instrument replaces the flute in bars 36-39 in Star Wars?	Piccolo
What is the texture of 'Theme B' in Star Wars?	Homophonic
What is a pedal called when the note is used on a high instrument instead of a low one?	Inverted (pedal)
What name is given to harmony which is based on intervals of 4ths?	Quartal harmony
What is the time signature (metre) of Star Wars?	4/4
What type of chords accompany 'Theme A' in Star Wars?	Syncopated block chords

Practice listening question – *don't forget to cover the answers*

John Williams: Star Wars IV – A New Hope (0.00-1.08)

Listen to the following extract which will be played **three** times.

(a) Which **one** of the following correctly describes the tonality of the extract?

Put a cross in the correct box.

(1)

- ☐ **A** Atonal
- ☐ **B** Major
- ☐ **C** Minor
- ☐ **D** Pentatonic

(b) Identify the rising musical interval between the first two notes of the main theme.

(1)

.....

(c) Name the instrument that plays the first theme.

(1)

.....

(d) Two contrasting themes are heard in the extract.

Identify **two** differences and **two** similarities between the melody and rhythm of these two themes.

(4)

Differences

1

.....

2

.....

Similarities

1

.....

2

.....

(Total for Question 8 = 7 marks)

John Williams: Star Wars IV – A New Hope (0.00-1.08)		
Question Number	Correct Answer	Mark
8 (a)	B Major	1
(b)	Perfect fifth	1
(c)	Trumpet	1
(d)	Differences (up to 2 marks) <ul style="list-style-type: none"> • Longer note values in first theme (1) • First theme is more repetitive (1) • Shorter phrases in first theme (1) • Second theme uses dotted rhythms (first does not) (1) • Wider range/more notes in second theme (1) • Second theme is more lyrical/legato (1) Similarities (up to 2 marks) <ul style="list-style-type: none"> • Both use triplet rhythms (1) • Prominence of the intervals of 4th and 6th in both (1) • Use of large melodic leaps in both (1) • Use of descending stepwise motion/scales in both (1) 	4

Afro Celt Sound System Revision

*More listening questions
are in the google
classroom revision folder*

Fusions

'Release' from the album *Volume 2: Release*



Afro Celt
Sound System

Harmony and Tonality

Starts with drone on C

Aeolian and Dorian in C

Repetitive chord sequences

Some extended chords

Texture

Constantly changing, layered

Parts fade in and out

Mainly homophonic

Some polyphony/heterophony

Performing Forces

African

Kora, talking drum

Western

Synth, bass guitar,
percussion, piano

European Folk

Fiddle, accordion, hurdy-gurdy

Irish

Uilleann pipes, bodhrán, tin
whistle, low whistle

Vocals

African,
English,
Gaelic

Studio Effects

Structure

Extended verse structure

Vocal sections mark structural
points between solos

Clear intro and coda

4, 8 and 12 bar sections

Melody

Melody provided by vocalists
and solos

Short phrases

Ornaments

Solos based on folk melodies

Vocals are syllabic

Stepwise melody lines

Rhythm and Metre

No pulse or metre at beginning

Bodhrán rhythm syncopated

Ostinato rhythms

Semiquavers prominent in solos

Polyrhythms

Triplets and Sextuplets used

KEYWORDS

- 1- **Nonsense lyrics** – non-sensical words (no meaning).
- 2- **Syllabic** - when one note is sung per syllable.
- 3- **Sample** – a pre-recorded segment of sound, often manipulated in some way.
- 4- **Improvisation** – making something up 'on the spot', within given parameters.
- 5- **Glissando** – a continuous slide upwards or downwards between two notes.
- 6- **Ornament** – notes that decorate a melody.
- 7- **Acciaccatura (grace note)** – a very quick preceeding note.
- 8- **Reverb** - an effect, which creates the impression of being in a physical space.
- 9- **Free time** – no set pulse
- 10- **Swung rhythm** – often used in jazz, the first of a pair of quavers is given a slightly longer duration, giving a 'skipping' feel.
- 11- **Syncopation** - a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
- 12- **Triplet** – three notes should be played in the space of two, highlighted by a square bracket with a '3'.
- 13- **Sextuplet** – six notes played in the space of four, highlighted by a square bracket with a '6'.
- 14- **Ostinato** – a persistent phrase or motif repeated over several bars or more.
- 15- **Loop** – a short repeated passage, often involving electronic drums.
- 16- **Riff** – a short passage of music that is repeated.
- 17- **Homophonic** - a texture comprising a melody part and an accompaniment.
- 18- **Heterophonic** – a texture where two or more instruments are playing the same melody simultaneously, with each embellishing it in a slightly different way.
- 19- **Polyphonic** - Multiple melodies playing together.
- 20- **Layering** – combining multiple parts simultaneously.
- 21- **Fusion** – the blending of two or more musical styles, usually from different cultures.
- 22- **Diatonic** - using only notes from the key.
- 23- **Chromatic** - Relating to or using notes not belonging to the diatonic scale of the key in which a passage is written.
- 24- **Extended chords** – a chord with at least one added note, such as a ninth.
- 25- **Drone** – a continuously held or repeated note, usually low in pitch.
- 26- **Modal** – using modes (precursor to scales) for melodic and/or harmonic material (not major/minor).

Music Department GCSE Revision Guide

PLC			
I know about the history of the band			
1. I can explain the different styles of music which are fused into this piece			
2. I can recognise the traditions of Celtic and African music in the piece			
I know the background to the song 'Release'			
I have read the lyrics			
1. I understand what the song is about			
2. I know when the album 'Release' was released			
3. I can name the instruments used in this recording			
4. I can identify the sounds/sonority of each of these instruments			
5. I know which countries these instruments come from			
6. I can explain how the different instrumental styles are built into the piece			
7. I can explain the features which make this feel like a 'dance' track			
8. I can describe characteristics of the rhythm			
9. I can describe the changes in texture throughout the piece			
I am able to describe the 'ambient' opening			
I can explain the structure of the song			
I can describe how the verses differ			
I can explain how the melody is constructed			
I can explain the technological effects included in this song			
I know the chord structure throughout			
I know what 'double stopping' is			

Top tips for revising ACSS: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on ACSS
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain all melodies, and how they express different emotions
- ✓ Compare the different loops and how they are used
- ✓ Analyse the solos and how they link to fusion
- ✓ Evaluate and compare Release to another musical song from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – *don't forget to cover the answers*

Name the 3 styles of music used in Release.	Celtic folk, African and EDM
Which style does the hurdy-gurdy belong to?	Celtic folk
Which style does the drum machine belong to?	EDM
Which style does the kora belong to?	African
Which style does the talking drum belong to?	African
What is the name of the percussion instrument used in Celtic folk?	Bodhran
What is the name of the keyboard instrument used in EDM music?	Synthesizer
What is this piece mainly made up of?	Loops
What is the name of the technique where string instruments play two notes at the same time?	Double stopping
What is the name of the technique heard at the end of the uilleann pipe and whistle solos?	Glissando
What is the name of the technological effect where certain frequencies are added in a sound?	Filter
What sound FX is used in Release?	Breath samples
Which instrument is double stopping used on in Release?	Fiddle
What name is given to the device where two or more low notes which continue throughout a piece of music?	Drone
What is unusual about the structure of Release?	No choruses
What is the vocal range of the female vocals in Release?	6th
What is the vocal range of the male vocals in Release?	13th
What is the text setting of the verses in Release?	Syllabic
What texture is used during Verse 3 of Release?	Heterophonic
What is the tempo at the start of Release?	Free tempo
Which style is synopation a typical feature of in Release?	African
What name is given to a repeating rhythmic pattern?	Ostinato
What is the time signature (metre) of Release?	4/4
What name is given to a harmony where the chord changes are slow?	Static harmony
What is the key signature of Release?	C minor
What type of scale is used in Release which is typical to Celtic folk music?	Mode

Practice listening question – *don't forget to cover the answers*

Afro Celt Sound System: Release (0.00-1.09)

1 Listen to the following extract which will be played **three** times.

(a) Which **two** of the following instruments performing during the introduction?

Put crosses in the two correct boxes.

(2)

- ☐ **A** Cello
- ☐ **B** Hurdy-gurdy
- ☐ **C** Synthesizer
- ☐ **D** Talking drum
- ☐ **E** Bass drum

(b) State **one** purpose of the drone at the start of the extract.

(1)

.....

.....

(c) Describe the metre at the beginning of the extract.

(1)

.....

.....

(d) State **two** features of the vocal part at the beginning of the extract.

(2)

1

.....

2

.....

.....

(e) Identify the studio effect applied to the drone part at the beginning of the extract.

Put a cross in the correct box.

(1)

- ☐ **A** Flanger
- ☐ **B** Filter
- ☐ **C** Wah wah
- ☐ **D** Distortion

Music Department GCSE Revision Guide

Afro Celt Sound System: Release (0.00-1.09)		
Question Number	Correct Answer	Mark
1 (a)	C Synthesizer D Talking drum	2
(b)	To establish the key/tonality.	1
(c)	Free/unclear/no metre.	1
(d)	Any two from: <ul style="list-style-type: none"> • Spoken • African language • Male • (Spoken in) time/rhythmic 	2
(e)	B Filter	1

Spalding Revision

*More listening questions
are in the google
classroom revision folder*

Fusions

‘Samba Em Prelúdio’ from the album *Esperanza*



Esperanza Spalding

Performing Forces

Low, syllabic, female vocals

Acoustic guitar

Acoustic bass guitar

Double stops and harmonics in bass part

Structure

Intro – Verse 1 – Link – Verse 2 – Solo – Verse 3 – Coda

16 bar sections

Harmony and Tonality

B minor key throughout

Uses jazz harmony (built around 7th chords)

Extends 7th chords with added 9ths, 11ths, and 13ths

Some chromatic chords

Perfect cadences mainly reserved for ends of sections

Texture

Monophonic bass guitar at start

Mainly homophonic with melody in voice part

Polyphonic towards end

Melody

Two main melodic ideas

First based on ascending broken chords in descending sequence

Second mainly stepwise motion

Melody notes mainly from top note of chord

Rhythm and Metre

Free tempo in opening bars

Rubato tempo in verse 1

Syncopation throughout

Based on Bossa Nova rhythm

Longer note values in verse 2

4/4 time

KEYWORDS

1- **Syllabic** - when one note is sung per syllable.

2- **Arpeggio** - the chord is spread, normally from the bottom note to the top.

3- **Sequence** - the repetition of a musical phrase at a higher or lower pitch than the original.

4- **Conjunct** - movement by step.

5- **Leading note** - the seventh note of a scale, usually raised in a minor key.

6- **Free time** - no set pulse.

7- **Rubato** - is a musical term referring to expressive and rhythmic freedom by a slight speeding up and then slowing down of the tempo of a piece at the discretion of the soloist or the conductor.

8- **Bossa Nova** - a union of samba & cool jazz. The music is in syncopated $\frac{2}{4}$ time, with a dotted crotchet & quaver rhythmic pairing. Instrumentation is simple, limited to a few rhythm instruments. In vocalized passages the musical background becomes more subdued to allow the singer greater range for improvisation.

9- **Triplet** - three notes should be played in the space of two, highlighted by a square bracket with a '3'.

10- **Syncopation** - a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.

11- **Monophonic** - a texture comprising a single line/part.

12- **Homophonic** - a texture comprising a melody part and an accompaniment.

13- **Polyphonic** - a texture comprising multiple melodies playing together.

14- **Chest register** - the lower ranges of the voice in speaking or singing.

15- **Virtuosic** - characterized by exceptional technical skill.

16- **Double-stops** - the technique of playing two or more notes simultaneously on a bowed stringed instrument.

17- **Mordent** (upper and lower) - Played quickly, Upper = note-note above-note; Lower = note, note below-note.

18- **Harmonic** - the overtones that are present with any fundamental tone.

19- **Tonal** - based around a key-note and its scale.

20- **Extended chords** - a chord with at least one added note, such as a ninth.

21- **Diminished 7th** - a **diminished seventh** is an interval produced by narrowing a minor seventh by a chromatic semitone. A diminished seventh chord is a four note chord that comprises a diminished triad plus the interval of a diminished seventh.

22- **Flattened fifth chord** - a chord where the 5th is flattened.

23- **Chromatic** - Relating to or using notes not belonging to the diatonic scale of the key in which a passage is written.

24- **Perfect cadence** - a cadence comprising two chords. A perfect cadence is chord V followed by chord I.

25- **Modulation** - Change from one key to another.

26- **Coda** - a passage that brings a piece to an end.

Music Department GCSE Revision Guide

Spalding PLC			
I know what the title translates as in English.			
I can evaluate the suitability of the song's title.			
I can describe the key musical features of Samba.			
I can describe the key musical features of the Bossa Nova style.			
I can remember the instruments that the piece is written for.			
I can describe the role of each instrumental part.			
I know what the range of the vocal part is.			
I can describe the use of extended techniques in the song, especially within the acoustic bass part.			
I can describe features of the acoustic guitar part.			
I can explain what the term rubato means, and where this is used in the song.			
I can describe how the tempo of the song changes.			
I can describe the use of rhythm in the bass part.			
I compare the use of rhythm in different sections of the song.			
I know what the key of the song is.			
I can explain the basic features of Jazz harmony, and relate this to the song.			
I can describe the different textures used throughout the song.			
I know that the vocal part is syllabic.			
I can describe the vocal melody, and explain how this changes throughout the song.			
I can give an example of where a sequence is used in the song.			
I can name at least two ornaments used in the song.			
I can name the main sections of the song's structure.			
I can explain how this song can be describe as a piece of fusion.			
I know that much of the material would have been improvised from a chord chart, and not performed from a score.			

Top tips for revising Spalding: from the easy to the deep thinking questions.

Check your answers using our google drive

- ✓ Name, identify or list all features in the previous page on Spalding
- ✓ Use the PLC (Pupil learning checklist) to make sure you have revised all areas
- ✓ Complete dictation questions by filling in blanks in the dictation questions
- ✓ Describe and explain the fusion aspects of the piece
- ✓ Compare the tonality, harmony, and texture in the beginning and in the second section
- ✓ Analyse the third section. What two melodies can you hear?
- ✓ Evaluate and compare Spalding to another piece of film music from your spotify play list
- ✓ Answer the retrieval questions on the next page



Retrieval practice questions – don't forget to cover the answers

What style of music is Samba Em Preludio?	Bossa Nova
What two styles is a Bossa Nova a fusion of?	Samba and jazz
What language are the lyrics to Samba Em Preludio written in?	Portuguese
What instruments are used in Samba Em Preludio?	Voice, acoustic guitar and acoustic bass
What notes is the acoustic bass guitar tuned to?	EADG
What instrument plays a solo at the start of Samba Em Preludio?	Acoustic bass guitar
What technique does the acoustic bass guitar use in Samba Em Preludio?	Double stopping
What ornamentation does the acoustic bass guitar use in Samba Em Preludio?	Mordents
Which instrument plays a solo after Verse 2 in Samba Em Preludio?	Acoustic guitar
What is the range of the singer in Samba Em Preludio?	Minor 10th
What register does the singer use in Samba Em Preludio?	Chest register
What is significant about the tempo in Samba Em Preludio?	Rubato
What is the main text setting of Samba Em Preludio?	Syllabic
What term means to slow down and speed up the tempo to add expression?	Rubato
What is the key of Samba Em Preludio?	B minor
What tonality is typical of a Bossa Nova?	Minor
What style is the harmony of Samba Em Preludio typical of?	Jazz
What name is given to a chord which has extra notes added?	Extended chord
What is the texture of the introduction in Samba Em Preludio?	Monophonic
What is the main texture of Samba Em Preludio? (After the intro)	Homophonic
What is the texture of the voice and bass duet in Samba Em Preludio?	Polyphonic
What happens to the note values in Verse 2 (B) of Samba Em Preludio?	They are longer
What type of 'jazzy' note is used in Verse 2 (B) of Samba Em Preludio?	Blue note
What is the name of the last section of Samba Em Preludio?	Coda
What is the tempo in the introduction of Samba Em Preludio?	Free tempo
What happens to the tempo in Verse 2?	It doubles/gets faster
What technique is used on the final note of the bass solo in Samba Em Preludio?	Slide/Glissando
What name is given to the symbol which means to pause on a note?	Fermata

Esperanza: Samba Em Prelúdio (0.00-1.15)

6 Listen to the following extract which will be played **three** times.

(a) Name, fully, the instrument that first plays at the beginning of the extract.

(2)

.....

(b) Which **one** of the following best describes the texture at the beginning?

Put a cross in the correct box.

(1)

- ☐ **A** Monophonic
- ☐ **B** Homophonic
- ☐ **C** Heterophonic
- ☐ **D** Contrapuntal

(c) Name the ornament heard at the beginning of the extract.

(1)

.....

(d) Which **two** of the following devices are heard in the extract?

Put crosses in the two correct boxes.

(2)

- ☐ **A** Distortion
- ☐ **B** Glissando
- ☐ **C** Double stopping
- ☐ **D** Flanger
- ☐ **E** Pitch bend

Music Department GCSE Revision Guide

(e) Describe the use of rhythm and metre in the extract.

(3)

.....

.....

.....

.....

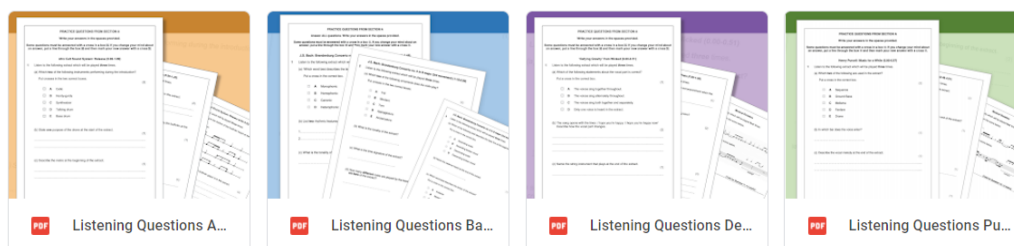
(Total for Question 6 = 9 marks)

Esperanza: Samba Em Prelúdio (0.00-1.15)		
Question Number	Correct Answer	Mark
6 (a)	Acoustic (1) bass guitar (1)	2
(b)	A Monophonic	1
(c)	Mordent	1
(d)	B Glissando C Double stopping	2
(e)	Any three from: <ul style="list-style-type: none"> • Free tempo • (Molto) Rubato • No/little/unclear sense of pulse • Syncopation • Cross rhythms • Triplets • Bossa nova rhythm (at the end of the extract) • 4/4 time signature becomes clear at the end of the extract <p>Give credit for other reasonable marking points.</p>	3

Question 7: Dictation Revision

How to revise for the dictation question: complete lots of practice questions.
You can find practice questions:

- In this section. There are melody dictations based on most set works. The timings are displayed next to the question and answers are at the end of this section
- Use the dictations in these books that you can find in the google classroom revision folder:



the audio files for each question are also in this folder, and the answers are in the back of each book

- Use tonesavvy or teoria if you would like to complete more dictations



MELODIC DICTATION

Tips and Tricks

- ☐ Sing the melody back to yourself
- ☐ Count how many notes you need to fill in.
- ☐ Using dashes draw the shape you can hear. Show the differences in pitch and note length. Use a dash per note.
- ☐ How big are the gaps between pitches?
- ☐ Identify which pitches ascend, descend and repeat.
- ☐ Look at the first and last note given to you. How does the melody you need to fill in relate to these? If there is a difference of a step, these can be filled in first.
- ☐ Are there any patterns that repeat? Has some or all of the melody already appeared before? Sequence?
- ☐ Identify where the leaps are and figure out the interval
- ☐ Intervals can be calculated by counting up the scale or memorising well known songs.
- ☐ Is the melody in a major or minor key? If it is in the minor, add in the appropriate accidentals. (raised 7th)
- ☐ Does it contain any common patterns? eg. broken chords, auxiliary notes.
- ☐ Are there any chromatic notes?
- ☐ Sing back to yourself what you have written. Does it make sense?



RHYTHMIC DICTATION

Tips and Tricks

- ☐ Look at the time signature
- ☐ Listen to the music whilst counting the beats in your head
- ☐ Calculate how many beats are missing
- ☐ Calculate how many notes you need to fill in these beats.
- ☐ Are there any patterns? A rhythm that has already been used before, or a rhythm that is used extensively?
- ☐ Does it use an anacrusis? Be attentive to this by looking at the number of beats in the first and last bar.
- ☐ Play back the rhythm, does it sound like the recording?
- ☐ Know what different rhythmic groupings sound like before the exam. Memorise the most common ones.
- ☐ Practice sight reading. This is well help you with dictation.

QUESTION 7 : DICTATION

PUPIL Answers

00:00

Bach vln solo b1-8

rhythm

3 notes pitch

00:25

Purcell : b5-12

pitch

rhythm

02:15

Purcell : b23-28

rhythm

pitch

00:03

23 Queen : b2-10 - choose one of the pitch options

26

28

00:27

31 Queen b14-21 - both melodic dictation

34

01:17

37 Defying Gravity : b34-41

41

01:17

45 Defying Gravity : b34-41

49

QUESTION 7 : DICTATION

Answers

Bach vln solo b1-8



62

53 Defying Gravity : b93 -

57

61 Defying Gravity : b93 -

65

Question 8: **Unfamiliar** listening Revision

- ✓ Instrumental revision questions
https://drive.google.com/file/d/1pBOKME95S5hPLOoAgkSxk_LUHWHUWVJ/view?usp=sharing
- ✓ Vocal revision questions
https://drive.google.com/file/d/1eziKCMI_u9U5u5FfUtpHtBBI0NETcKWv/view?usp=sharing
- ✓ Music for Stage and Screen revision questions
https://drive.google.com/file/d/19nm-u_DF4OcU9Qx0FqxfqWBIBGTTZYia/view?usp=sharing
- ✓ Fusion revision questions
<https://drive.google.com/file/d/1m7jary86PJvLQ3Vai41FkJr1Y9Dc2oJE/view?usp=sharing>

A worked example

<https://drive.google.com/file/d/1Fs1K9f2dyMBCRbTo7EYYnooSVDTDNOgB/view?usp=sharing> audio

8 Listen to the following extract which will be played **three** times.

A skeleton score is provided below.

Largo

(a) describe how this phrase
is used in the next 2 bars

4

7

tr

(b) key and cadence? (c) repeat of which two previous bars?

(a) Describe how the phrase shown in the score at bar 3, beats 1 + 2 is used in the second part of bar 3 and bar 4. Make **two** points in your answer.

1 =

2 =

(b) Identify the key and the cadence at the end of bar 17 to bar 18.

Key

Cadence

(c) The melody in bars 9 and 10 is first used in which two bars of this extract?

.....

(d) Describe the accompaniment to the melody shown in the score.

.....

.....

.....

(e) From what type of longer work is this extract taken? Underline your answer.

symphony

sonata

violin duet

concerto

2 marks here. I know it repeats, but this is not the correct answer. How about the word sequence? Is it ascending or descending? How many times does it ascend or descend?

Use www.mymusictheory.com to help you with keys.

Cadences – is it finished or unfinished?

This is a question for a detective

The most difficult question and you have to be precise

Ques` n	Par t	Marking guidance	Total mark s
8	(a)	sequence [1 mark probably `reserved` for the use of this word] repeated three (more) times (the last time slightly modified) [1] falling (each time) in step [1] <i>not `repetition` which would be repeated at the same pitch</i>	2 max
8	(b)	B flat (major) / the dominant [1] perfect [1]	2
8	(c)	bars 1 and 2 <i>repeated a 4th lower in bars 9 and 10</i>	1
8	(d)	strings [1] and harpsichord [1] violins / upper strings play pizzicato [1] (mostly) arpeggios [1] in semiquaver groups [1] cellos / lower strings (arco) quavers [1] (mostly) in groups of four at each pitch [1] harpsichord arpeggio chords [1]	2 max
8	(e)	concerto <i>a Baroque solo concerto for violin, strings and continuo</i>	1

Music Department GCSE Revision Guide

Question 9: Essay Revision

Task 1

This task provides an accessible introduction to the Point, Evidence, Explain, Link paragraph structure. It is likely to be a structure that students have encountered in other subjects, such as English or Humanities, but one that students often struggle to apply to Music. Students should analyse the text, and highlight each of the elements in a different colour. Those struggling with the task should first attempt to highlight the evidence, as this is often the easiest to find first.

Answers

Key

Point Evidence Explain Link

9 Evaluate how effectively the composers set texts to music in extracts from Purcell's 'Music for a While' and Handel's 'The Trumpet Shall Sound'.

(12)

Purcell sets the text in *Music for a While* mainly syllabically, which helps the listener understand the text. In bars 23-25, Purcell sets the text 'Till the snakes drop, drop, drop, drop, drop, drop, drop, drop' entirely syllabically. In this example, the word 'drop' is set to short off beat quavers that are separated by rests, and in a descending sequential melodic line. This makes the example particularly interesting, because it demonstrates a way that syllabic text setting can be deliberately used to achieve another technique called word-painting. This was a popular technique in the Baroque era where the music imitates the meaning of the word. I think that this example of text-setting in Purcell's *Music for a While* is very effective, because it enhances the link between the text and the music.

Purcell also sets text melismatically throughout, and he does this in two different ways. An example of the first can be found in bars 9-10, with the setting of the phrase 'all your cares beguile.' Purcell sets each of the words in this phrase to a short two-note melisma. He does this to create contrast with the earlier bars, which are set syllabically, and to emphasise important syllables. The second example can be found in bars 19-21, where Purcell sets the word 'eternal' to a long melisma. This is similar to the use of syllabic text-setting discussed above, as it is another example of word-painting, reflecting the meaning of the word eternal. To an extent, I think this is an effective example of text-setting. It is effective in that Purcell's alternation of syllabic and melismatic text-setting throughout the song creates contrast and adds interest to the vocal part to keep the listener engaged. However, the effect of the long melisma in bars 19-21 is limited by the fact that it makes the word more difficult to hear clearly when it is sung.

- ✓ Look at all of your previous essays
- ✓ Have you got a point, evidence, explanation and link at every section?
- ✓ Look at the answer from 2019
- ✓ Why was it given a 12/12 grade
- ✓ Practise writing essays by comparing all pieces to a piece on your spotify playlist in the links section

SECTION B

Write your answer in the spaces provided.

**You will hear extracts from Area of Study 4: Fusions; one familiar and one unfamiliar.
In order to answer the question you should refer to the Source Booklet.**

The familiar extract, Extract A: Afro Celt Sound System: Release (from the album 'Volume 2: Release') The unfamiliar extract, Extract B: Panjabi MC: Mundian To Bach Ke (from the album 'The Album')

You will hear both extracts three times in the following order: familiar unfamiliar, familiar unfamiliar, familiar unfamiliar. 9 These two songs fuse musical features from popular music with musical features from different cultures.

Evaluate how effectively Afro Celt Sound System and Panjabi MC use instrumentation and music technology to create these two fusion songs. The skeleton scores are provided in the Source Booklet. You should use your knowledge of musical elements, contexts and language in your response.

(12)

Both Afro Celt Sound system and Panjabi MC use instrumentation and music technology to fuse different styles of music; in 'Release', these techniques are used to create a fusion of popular music and African and Celtic music, while in 'Mundian to Bach ke', the fusion is between pop and Asian styles of music.

In Afro Celt Sound System, instrumentation is perhaps the most effective element in demonstrating the features of African and Celtic music in the piece. A variety of different African instruments are used, such as the talking drum and the kora, while Celtic forces used in this piece include the accordion (loop G), Uilleann pipes (Solo 1) and the whistle (Solo 2). These instruments are in themselves typical of African and Celtic music, but their presence in the piece also reinforces other elements - for example, the percussion instruments from both cultures give the steady pulse typical of both styles. The inclusion of male vox also creates a popular music style feel to the piece, successfully fusing all genres together.

In contrast, Mundian To Bach ke features much different instruments to Afro Celt Sound system. This is because of the different styles of music they are fusing; Punjabi MC is fusing pop and Asian music, which explains in use of typical Indian and Pakistani instruments, such as the sitar (Solo 2), which plays throughout the extract and traditional drums, which are added to the piece through the use of looping. The use of vocals is again used in this piece to add an element of popular music to the piece, but this time the lyrics are in Panjabi and are sung in a traditional Asian style, effectively fusing the two genres together.

In terms of music technology, this is a technique used primarily in pop music and is evident in both pieces. In 'Release', looping is the key feature, creating an EDM feel. For example,

Music Department GCSE Revision Guide

various different instruments are layered over each other, which creates a strongly dance music feel, especially the use of breath sample, a typical feature of pop music. However, these loops also enhance features of the other genres; for example, looping creates complex polyrhythms, a typical feature of African music. Other technology used includes reverb, for example on the flute solo just prior to the male vocals entering the piece.

Music technology is again used to a great extent in 'Mundian To Bach ke'. Again, looping is the key feature, creating a pop effect just as with the inclusion of chanting loops. Layering also creates exciting melodies and rhythms, another pop feature. Furthermore, there is a highly electronic sound in this piece likely created by studio techniques such as distortion

and reverb, which give an EDM feel to the piece. However, music technology is not a typical feature of traditional Asian music, so rather than enhancing any features of the other genres, this usage here is simply to give an electronic/pop effect to a piece of Asian music.

Why 12/12

Notes:

