

GCSE Music Revision @Hazeley



- Take a section at a time. Make notes, revision cards, a post-it display, revise with a friend, make a short test and take the test the next day - whatever helps you learn and revise.
- Make sure you listen to the set works as much as possible before the exam. There is no point knowing something if you do not know what it sounds like!
- Best of luck!

The Listening Exam - What you need to know

Section A - 8 questions (2 questions on each Area of Study)

What types of questions might I be asked?

1. Identifying key musical features:
 - sequence (melodic)
 - syncopation (rhythmic)
 - ostinato
 - call and response
 - pedal

2. Context questions:
 - Why is this piece Baroque?
 - Why/how does this play a part in African life?

3. Express and justify opinion

4. Musical dictation

Section B - Question 9 OR question 10

(Extended response question worth 10 marks)

Q9 will be set on AoS 1 or 2

Q10 will be set on AoS 3 or 4

You will have 5 bullet points to respond to

Bullet points will mostly be on the musical elements

QWC (Quality of Written Communication) will be assessed here - so ensure your writing is clear, punctuated and coherent.

If you struggle to write in prose you can use heading with bullet points.

Ideally you should write in succinct short sentences.

For example:

Comment on how Chopin uses the following musical elements in Prelude No.15 in D flat major.

- Melody
- Dynamics
- Texture
- Structure
- Tonality and Harmony

Melody

The melody is very lyrical and reflects raindrops though its persistent repetition of the Ab

It is played in the left hand

Dynamics

The dynamics are piano

Texture

The texture is homophonic

Structure

The structure is ABA with a coda

There are 10 marks to attain here. Make sure you make 10 points and don't repeat yourself.

You MUST make at least 1 point for each heading. You may then choose which features you comment on as long as you make 10 points (or more) in total.

What you need to know

AOS 1

Chopin

- Features of romantic music
- Development of the piano
- Rise of the virtuoso performer
- Prelude as a form
- Ternary structure
- Recognition of the themes A B A coda
- Raindrop

Mozart

- Classical Orchestra
- Instrumentation of the set work
- Sonata Form - main sections and recognition of 1st and 2nd subjects
- Classical harmony
- Musical devices
- Features of classical music
- Intervals between parts

Handel

- What is an Oratorio?
- Musical features of Baroque
- Textures
- 'Spot the instrument'
- The use of the 4 melodic themes (so know features of each one)
- Cadences (perfect or plagal!)
- Musical devices such as pedal, sequences etc

AOS 2

Reich - Electric Counterpoint

- How ostinato is used throughout
- Minimalist techniques and those specifically present in the set work
- Resultant melody (from all various parts) reinforced by playing strong notes
- Instrumentation and method of performance
- Texture and tonality (E Aolian)

Schoenberg

- Expressionism NOT Serialism
- Atonality
- Features of 20th music
- Klangfarbenmelodie - must know
- Complement
- Transformations of the hexachord

Bernstein

- Jazz/Latin influence
- Basic background knowledge of West Side Story (Romeo + Juliet)
- Rhythmic features
- Vocal writing -
- Use of bitonality and the tritone
- Rondo form song from a musical

AOS 3

Moby

- Dance music influences
- Structure - layers important
- The chord patterns of verse chorus (may be a box to complete)
- Use of FX - compression/EQ/reverb/delay
- Sampled vocals (where from - how used)

Buckley - Grace

- Instrumentation
- Guitar techniques
- Use of FX - flanger/distortion/crushed
- Structure
- Harmony - particularly the impact of the harmonies - not about the actual chord but the power chords and impact of this harmony
- Vocal techniques and styles

Miles Davis

- Modal Jazz - solos
- Head, changes, turnaround (bars 11 and 12)
- 12 bar blues and alterations
- Blues notes, swing rhythms
- Riffs

AOS 4

Yiri

- The role of the master drummer
- Music in African life
- Polyrythms
- Call and response
- Ostianti
- Voice, Drums and Rhythm

Rag Desh

- Use of the Rag (don't need to quote the notes)
- Drone, Tala (don't need to memorise the names of the taal)
- Instrumentation - learn the different instruments in all 3 pieces
- Technical playing devices
- Be prepared to compare between the performances

Capercaillie

- Fusion - how?
- Instrumentation
- Background to waulking song
- Structure including the nonsense syllables (comes from waulking)
- Chord sequences (A box for you to fill in missing chords)
- Tonality

Detailed notes

Chopin

Features of Romantic music

- Romanticism – an artistic movement in Europe, between c.1800-1900 in which the artist was more concerned with feelings and emotions than with form
- Longer melody lines
- 7ths, 9ths, 11ths feature in the music
- Chromatic harmony and discordant to portray strong emotions such as grief and anguish
- Strong and varied dynamic contrast (pppp-ffff)
- Rise of the virtuoso performer

Development of the piano

- It was reshaped and enlarged to create greater sound
- Number of notes increased to give seven octaves = greater pitch range for musical expression
- Longer and stronger strings to cope with increased tensions
- **Sustaining** and **soft** pedals were developed

Rise of the virtuoso performer

- Came from an increased level of demand in the music

Prelude as a form

- A prelude is a brief opening piece that sets a particular mood and is linked to a following fugue in the same key. We expect a prelude to be followed by something else! However, the 24 Chopin pieces are all stand-alone preludes each in a different major and minor key depicting a specific idea or emotion.

Ternary Structure

- ABA + Codetta (it is loosely in ternary form) The three sections are unbalanced with Section B lasting the longest with 47 bars

Recognition of the themes

- Section A (1-27) Main tune characterised by the falling motif F-Db-Ab (falling raindrops)
- Phrase ends with a perfect cadence and ornamentation
- Section B – lengthy and dramatic central section lasts for over half the total length of the piece
- Melodic interest is in the left hand with relentless G#s in the right hand – in section A these were light notes symbolic of gently falling raindrops, but in the middle section the mood of the storm gives the repeated notes a more insistent quality.

- Homophonic throughout this section
- Section A reprise - short restatement of the opening section
- Codetta Forte top Bb (highest note in the piece) and ends pianissimo with a perfect cadence

Mozart

The Classical Orchestra

- Included a standard woodwind and brass section as well as strings and timpani
- No harpsichord

Instrumentation

- Violins, violas, cellos, double basses, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns
- Does not use trumpets or drums

Sonata form

- Sonata form is the first movement of a Symphony
- Fast tempo
- 3 sections – Exposition, development and recapitulation NO INTRO!

Recognition of the subjects

- **1st subject** – bars 1-3 – a repeated idea followed with an upward leap of a sixth
- **2nd subject** – Much more relaxed in relative major and shared between strings and woodwind.
Semitonal chromatic descent
- **4/4 time**

Classical Harmony

- Harmony was functional – I, IV, V and VI
- Contrast – melodies, key signatures and dynamics

Musical devices

- Sequences
- Repetition

Features of Classical Music

- Structured with a sense of symmetry
- Clear-cut schemes with regular cadences
- Ideas or contrast – key, dynamics, melodies
- Melody-dominated texture

Intervals between parts

- Violins play the melody (first subject) in **octaves**
- Violas are playing accompaniment in **3rds** and then 6ths at the beginning

Handel

What is an Oratorio?

- A musical work based on words and stories from the bible

Musical features of Baroque

- Ornamented melody parts
- Major/minor
- Diatonic chords I, IV, V, II, VI
- Basso continuo (continuous bass) (**organ in Handel**)
- Different musical textures such as monophonic, homophonic and polyphonic
- Baroque orchestra – string family + trumpets, horns and timpani
- Prevalence of one affection or mood
- Contrasting of dynamics

Textures

- Homophonic – a melody part and accompaniment
- Melodic – refers to the melody line
- Monophonic – single melodic line with no accompaniment
- Polyphonic – features two or more parts, each having a melody line and sounding together

4 Melodic themes

- 'And the Glory of the Lord' – first 3 notes outline a triad followed by a stepwise ascending scale. Syllabic
- 'Shall be revealed' – two one-bar descending sequences using melismatic setting of the word revealed (more than one note per syllable)
- 'And all flesh shall see it together' – repetitive idea consisting of three statements of the descending fourth idea. Repeated giving a firm statement.
- 'For the mouth of the Lord has spoken it' – long (dotted minim) repeated notes. They serve to emphasise the conviction of the words. Handel doubles the part with tenors and basses.
- All four ideas are short and contrasting so when Handel combines them together, each 'melody' can clearly be heard.

Cadences

- The cadences are perfect or plagal.

Musical Devices

- Hemiola rhythms

- Pedal notes – held on note in the accompaniment usually tonic or dominant for example bars 51-57 the tenor and bass notes sing idea 4 (which is the repeated note idea) and this acts as a pedal
- Imitation of parts
- Sequences

AOS 2

Schoenberg – Peripetie

Atonality

- No key signature/absence of tonality (key)

Features of C20th music

- Chromaticism – based on the chromatic scale
- Frequent key changes
- Full use of pitch range of instruments
- Extremes of dynamics
- Pieces are quite short

Klangfarbenmelodie

- Tone colour melody – Schoenberg more concerned with the sound and tone of the instruments than the melody

Hexachord

- The group of six notes selected from the 12 available pitches that are used as a musical motif or chord
- The hexachord is used in a variety of ways throughout the piece (transformations of the hexachord)

Complement

- The six semitones not used in the first hexachord

Principal Voice – the main melodic line

Secondary voice – the next most important melodic line after the principal voice

Bernstein – ‘Something’s Coming’

Jazz/Latin influence

- It reflects the style of music of Bernstein’s age – bebop jazz and the blues.
- Dissonances and fast driving rhythms
- Syncopation and blue notes

Background to the story

- Mirrors much of Romeo and Juliet – but the households are ‘gangs’ in New York
- Jets v Sharks

Rhythmic features

- Syncopated rhythms flood the music
- ‘Push’ rhythm (anticipates the beat – comes in just before)
- Cross rhythms – long off beat notes in one part and short ‘um-pah’ style in another
- Driving rhythms create sense of urgency

Vocal Writing

- Melody based on opening riff
- Long ‘blue note’ on certain words
- Straight rhythms and syncopated
- Push rhythms on words ‘know’ and ‘great’
- Word painting – music copying the words through pitch, rhythm etc
- Motif of the interval of the tritone (devil interval)
- Bitonal – Two senses of key signature

Reich – Electric Counterpoint

Minimalist techniques

- Drones – long continuous note or a constantly repeated note
- Ostinato/loops – repeated musical ideas. The shortest ideas are called cells.
- Phasing – two almost identical parts which go out of sync with each other and gradually, after a number of repetitions, come back into sync again
- Metamorphosis – gradually changing from one musical idea to another, often by changing one note at a time
- **Layering** – adding new musical parts, commonly one at a time. The parts will often interact with each other forming a complex texture
- Key – texture is as important as key
- Note addition – starting off with a very simple, sparse ostinato containing many rests, and gradually adding notes over a number of repetitions
- Note subtraction – starting off with a more complex ostinato and gradually taking notes away, leaving rests in their place
- Rhythmic displacement – playing a phrase so that accents fall in different places to what would be expected.
- Augmentation – extending the durations of a rhythmic pattern
- Diminution – the opposite of augmentation

Ostinato used throughout

- Constant ostinato used throughout the piece

Resultant melody

- A new melody produced when a variety of parts each play their melodies at the same time

Instrumentation and method of performance

- 7 pre-recorded electric guitars, 2 pre-recorded bass guitars and solo guitar part (live)
- 2 sections and a coda

Texture and tonality

- Built up in layers
- Texture gradually builds up in the first section
- E Aeolian mode (E F# G A B C D)
- Tonal ambiguity

AOS 3

Moby 'Why Does My Heart Feel So Bad?'

Structure

- Simple structure based around 2 chord sequences in eight bar blocks

The chord patterns – you may have a box to complete

Chord Sequence 1 – Verse: 'Why does my heart feel so bad?'

Bar 1	2	3	4	5	6	7	8
Am	Am	Em	Em	G	G	D	D

Chord Sequence 2 – Chorus (first half): 'These open doors'

Bar 1	2	3	4	5	6	7	8
C	C	Am	Am	C	C	Am	Am

Chord Sequence 2b – (second half): 'These open doors'

Bar 1	2	3	4	5	6	7	8
F	F	C	C	F	F	C	C

Use of Studio FX

- Compression
- Reverb – the reflection of sound off surfaces
- Sus4 and sus2 chords – a triad with the major or minor 3rd replaced with the 4th/2nd degree of the scale
- EQ – equalisation. A tone control allowing the treble, middle and bass frequencies to be adjusted
- Delay
- Samples – built around two vocal samples taken from a recording of a gospel choir made in 1953.

Jeff Buckley – ‘Grace’

Instrumentation

- Drums
- Bass
- Guitar
- Guitar and vocals

Guitar techniques

- Power chords – a chord commonly played on the guitar consisting of the root note and the perfect fifth. Keeping the same chord shape up and down the fret board and keeping one string open as a drone
- Drone – a repeated note or sustained across chord changes, often creating a dissonance
- Pizzicato – playing a string instrument by plucking the strings
- Slide – sliding the finger from one note to another on guitars

Use of FX

- Delay – repetition of a sound after a set time interval, usually at a lower volume and with less high frequency content than the original
- EQ
- Flanger – a studio effect ranging from subtle ‘swirling’ sounds to ‘jet plane’ effects

Structure

- 4 main sections
 1. Intro – Verse 1 – Pre-chorus – Chorus –
 2. Link – Verse 2 – Pre-chorus – Chorus
 3. Middle 8 –
 4. Link – Verse 3 Outro
- 12/8 time

Harmony

- The main chord sequence is just a power chord slid across three frets of the guitar but it is played in different ways in each section, with different textures.
- Drop D tuning – darker and deeper sound
- No attempt at a smooth transition between the modal section to the major section.
- E minor mainly with modal sections

Vocal techniques and styles

- Improvisations
- Whispering
- High vocal range – falsetto

Miles Davis

Modal Jazz- solos

- Modal Jazz = a jazz style in which the soloists base their solos on modes instead of the chord changes
- 12 bar blues in the key of G with pentatonic modal scale solos
- Soloists combine riffs they have learned previously with arpeggios, scales and modes
- Soloists never play at the same time

Head, Changes, Turnaround

- Head = The main melody of a jazz song, generally played at the beginning of the song
- Changes = the chord sequence in a jazz song
- Turnaround = Chords change twice per bar (bar 10 of All Blues)
- Comping = short for 'accompanying'. The piano 'comps' throughout until it's solo

12 bar blues and alterations

Bar 1	2	3	4
G7	G7	G7	G7
5	6	7	8
C7	C7	G7	G7
9	10	11	12
D7#9	Eb7#9 D7#9	G7	G7

- Alterations or altered chords (D7#9, Eb7#9, D7#9) are chords in which one of the notes has been sharpened or flattened to become a chromatic note – remember where they are in the chord sequence

Blues notes, swing rhythms

- Blues notes = 'bendy' notes between the minor and major third
- Swing rhythms = describes a rhythmic 'groove' in jazz music

Riffs

- Riff 1 is played by the bass almost throughout the whole piece
- Riff 2 played in thirds on the alto and tenor sax

Instruments and order of solos

- Trumpet, Alto Sax, tenor sax, piano, bass, drums
- Solos in above order

Yiri

The role of the master drummer

- The master drummer stands in the centre of the ensemble and is responsible for directing the whole performance. He will be surrounded by other drummers and percussion instruments. The master drummer will signal to the other players when he is ready to start, often with a vocal cry followed by a short rhythmic solo to set the mood and tempo of the music.

Music in African life

- Music in the sub-Saharan Africa is rich, colourful and diverse
- It covers a region of fifty different nations
- The music plays an important role in African society and is used to communicate many different feelings and emotions.
- Music is nearly always part of any social gathering

Polyrhythms

- A texture made up of many different rhythms
- Cross-rhythms – rhythms that literally cross the usual pattern of accented and unaccented beats creating irregular accents and syncopated effects

Call and Response

- Solo (call) followed by a group answering phrase (response)

Ostinati (plural)

- Ostinato is a repeated pattern or phrase

Voice, drums and rhythm

- There are 3 clear strands in this piece
 1. The balaphone ostinati – in combination, these produce a complex polyphonic texture
 2. The drum ostinato – in this work they play a relentless one-bar pattern
 3. The vocal line – this is a simple pentatonic call and response structure

Musical Devices/ Compositional Techniques

Remember – S.I.P.O.C.

Sequence – pattern that repeats higher or lower in pitch

Listen to the opening phrase of the Coronation Street theme – it is a descending sequence

<http://www.youtube.com/watch?v=lUxKuZqtljM>

Imitation – where one part copies another – e.g. violin plays an idea then the flute plays the idea in the next bar

Pedal Note – note that is sustained or repeated while other things change around it.

Listen to the bass line of Phantom of the Opera

http://www.youtube.com/watch?v=Ny5H9GiVP_0&feature=related

Ostinato – a short repeating pattern. This is called a *riff* in popular music.

There is an ostinato at the start of the ET theme

<http://www.youtube.com/watch?v=O15x-B8PgeE>

Call and Response – where one part plays something and then it is repeated or answered by another part (often heard in African music and blues, but can be used in all kinds of music)

Intervals

The distance between two notes. You will need to recognise intervals DURING a piece of music

<i>Interval</i>	<i>Sounds like..</i>	<i>play on piano</i>
2 nd	next door	C - D
3 rd	Kum-by-ah or little donkey	C - E
Perfect 4 th	<i>A- way</i> in a manger	C - F
Perfect 5 th	Twinkle Twinkle or chariots of fire	C - G
6 th	My Way or Leave right now	C - A
7 th	<i>Somewhere Over</i>	C - B
Perfect Octave	<i>Some -where</i> over	C - C'

Degrees of the Scale

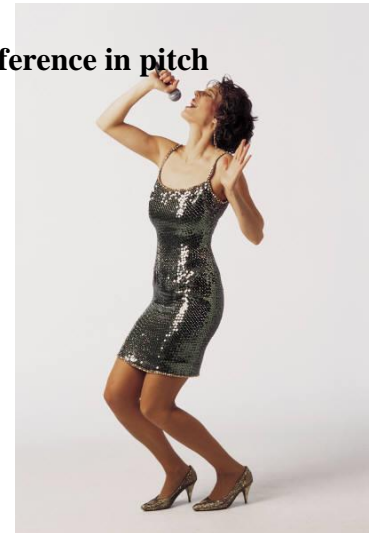
<i>Degree</i>	<i>Name</i>	<i>note in C major</i>
1 st	Tonic	C
2 nd		D
3 rd		E
4 th	Sub-Dominant	F
5 th	Dominant	G
6 th		A
7 th	Leading Note	B
1 st	Tonic	C'

Comparing Pitch

You will be played two melodies and you have to describe the difference in pitch

e.g.

one note higher / or lower
perfect 5th higher / or lower
an octave higher / or lower



Cadences

the end of a musical phrase – you will need to identify the cadence at a particular place in the piece of music

Perfect = finished (back to the tonic)

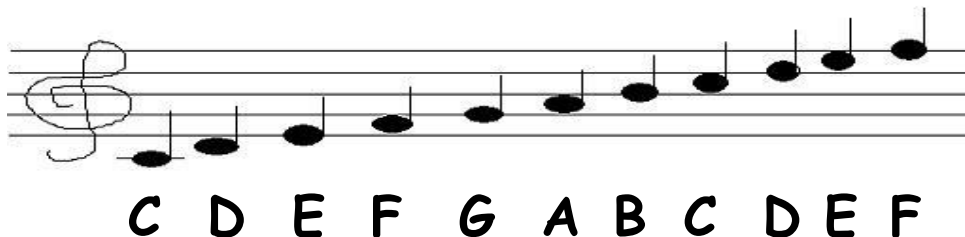


Imperfect = not finished (the phrase finishes on the dominant)



Completing a melody on a score

You will read through a musical score and some of the notes will be missing.
You have to write in the missing notes on the score.



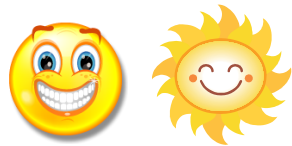
Describing the Melody

- Ascending - going up
- Descending - going down
- Scale - moving to the note next door, e.g. EastEnders theme tune
- Arpeggio - like a broken chord e.g. *the Apprentice* theme tune
<http://www.youtube.com/watch?v=i0kWvf6wJyw>
- Leap - moving more than one note away e.g. Theme from *ET* moves by leap at the start of each phrase then descends in a scale. Note that the extract starts with an ostinato and then the melody comes in.
<http://www.youtube.com/watch?v=O15x-B8PgeE>
- Chromatic - moving semitone by semitone. Play the black and white notes in order on the keyboard or go up fret by fret on the guitar. Listen to The start of *Phantom of the Opera* and the opening of the *Pink Panther* theme
http://www.youtube.com/watch?v=Ny5H9GiVP_0&feature=related (phantom)
<http://www.youtube.com/watch?v=mmntEhWR0sc&feature=fvst> (pink panther)



Tonality and Harmony

major



listen to *Twinkle Twinkle, Higher & Higher, Over the Rainbow, Empire state of Mind*

minor



listen to *Here Come the Girls, In The Hall of the Mountain King, Prokoviev's Romeo & Juliet*

modal



sounds Medieval, *Like Pirates of the Caribbean theme*

Pentatonic



five note scale. Often used for ROCK GUITAR SOLOS

Dynamics – the *volume* of music

You will need to identify the dynamics in a piece of music and also compare the dynamics in two pieces of music

Piano (*p*) = quiet

Forte (*f*) = loud

Crescendo = getting louder

Diminuendo = getting softer



Comparing Dynamics – louder; softer; starts loud and goes softer etc.

Using Letters to describe structure

e.g. ABA , AABC, ABAC

- each new section of music gets a new letter. If you hear a section again, give it the same letter
-

Metre and Time Signatures

A time signature tells you how many beats in each bar. You will need to identify the time signature of a piece of music.

3 = 3 crotchets in a bar

4

2 = 2 crotchets in a bar

4

2 = 2 minims in a bar

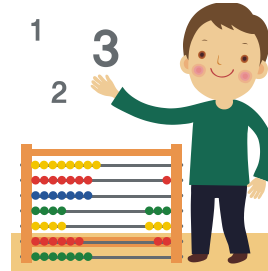
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3 = 3 minims in a bar






2

6 = 6 quavers in a bar (count 1 2 3, 4 5 6)

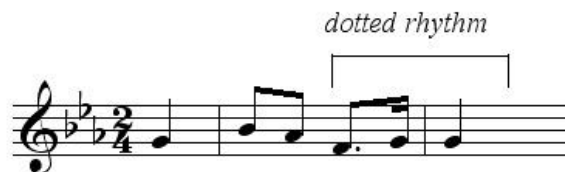
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Recognising note values to hear and to read

Symbol	Name	No.of beats	We say..
	Semibreve	4	'lo---ng'
	Minim	2	'so-up'
	Crotchet	1	'tea'
	Quavers	$\frac{1}{2} + \frac{1}{2}$	Cof-fee
	Semiquavers	$\frac{1}{4} + \frac{1}{4}$ $+ \frac{1}{4} + \frac{1}{4}$	'Piccalilli'

Dotted Rhythms



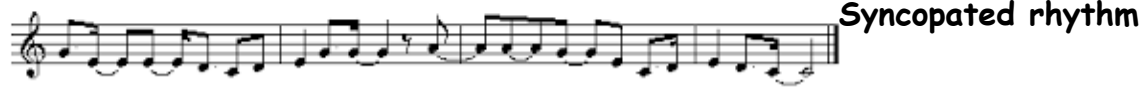
Listen to *The Apprentice* theme tune for a good example of dotted quavers.

<http://www.youtube.com/watch?v=i0kWvf6wJyw>

Syncopation



Straight rhythm

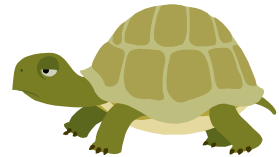
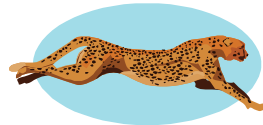


Syncopated rhythm

Syncopated rhythms go across the beats. They sound off-beat and jazzy. Most pop and rock includes lots of syncopation. Listen to *In the Mood* and *Use Somebody*

Comparing tempo

- Faster, slower etc.
- Has it changed time signature?
- Has it changed from simple time to compound time?



Comparing rhythms

- Straight rhythms vs dotted rhythms
- Straight rhythms vs syncopated rhythms

Hint: if they ask you to compare the rhythms of two excerpts of music then **PROBABLY** one of the excerpts has syncopated rhythms

Texture

Monophonic - one single melody. No accompaniment.

Solo melody + accompaniment – a solo instrumental or vocal melody with accompaniment (e.g. violin + piano)

Unison – singers or instrumentalist performing the same part. This can be accompanied

In octaves – unison, but parts are an octave apart.

Homophonic – chordal (parts on different notes, but same rhythm)

Polyphonic – parts are independent (different rhythm and different notes)

Listen to *The Hallelujah Chorus* by Handel for examples of unison, in octaves, homophonic and polyphonic
Listen to a *sonata* and *Hallelujah* by Jeff Buckley for examples of solo melody + accompaniment

Timbre

Recognising different types of ensemble

Orchestra – strings, woodwind, brass and percussion all together

String Orchestra- an orchestra with only string instruments



String Quartet. Four players – 1st violin, 2nd violin, viola, cello.
An example of *Chamber Music*



Recognising families of instruments

You need to be able to recognise which family of instruments are playing in an excerpt of music.

Strings



Woodwind



Brass



Percussion



Recognising instruments

You need to be able to recognise all orchestral instruments (see previous page) and also – *acoustic guitar*, *electric guitar* and *piano*