



GCSE MUSIC

REVISION BOOKLET



GCSE MUSIC EASTER REVISION PROGRAMME

A typical music revision session (lasting for one hour) should be broken down as follows:

STARTER (5 mins) – name that note, teoria, or
<http://www.philharmonia.co.uk/explore/resources/dictation> (more challenging).

IDENTIFY (5 mins) – using your PLCs, identify **one area of study** AND **sub-category** you would like to revise (e.g. Area of Study 2 *music for ensemble*; musical theatre).

REVISE (30 mins) – use your revision booklet alongside the relevant Spotify playlist to go over:
Key words – *make sure you can give a definition*
History/content – *make sure you know key dates and historical context*
Exam technique – *use the knowledge tests and examples in your revision booklet to practise this, as well as relevant content on MusicFirst*

EXAM (15 mins) – choose an exam-style question from the bank on SMHW and complete it in exam conditions.

SEND (5 mins) – once finished, email to wildn@cfbs.islington.sch.uk for marking.

Additionally, you ought to spend **at least** 10 mins 3 times a week on www.musictheory.net, making sure you identify the areas you are weakest on from:

Note duration
Measures and time signature
Steps and accidentals
Key signatures/Key signature calculation
Generic intervals/specific intervals
Phrases and cadences

You can complete lessons and exercises in these areas.

RESOURCES:

Exam question bank on SMHW
Spotify playlists @ cfbs_music_department
Revision booklet supplied in lesson
PLCs in PLC booklet
MusicFirst – <https://cfxbs.musicfirst.co.uk> (username and password distributed in lesson)

AoS 1

Musical Forms and Devices

Revision tips and exercises

From the Eduqas specification:

Learners will identify the main features of **binary, ternary, minuet and trio, rondo, variation**, and **strophic forms**, including how composers use the devices listed below:

- Repetition
- Contrast
- Anacrusis
- Imitation
- Sequence
- Ostinato
- Syncopation
- Dotted rhythms
- Drone
- Pedal
- Canon
- Conjunct movement
- Disjunct movement
- Ornamentation
- Broken chord/arpeggio
- Alberti bass
- Regular phrasing
- Melodic and rhythmic motifs
- Simple chord progressions including cadences
- Modulation to dominant and relative minor

What to expect...

AoS 1 – Musical Forms and Devices

- Badinerie
by JS Bach set work – know when it was written, the structure, instrumentation, any devices used. USE YOUR ANNOTATED SCORE!
- Unprepared listening – you may be expected to compare/contrast an element, identify and describe texture, describe the melody, identify features e.g. trill, basso continuo

*See separate Badinerie
revision resources.*

EXAM QUESTION practice

- Identify
- Describe
- Compare/contrast

Answering 'COMPARE' questions

The question will ask you to compare features of a given musical element (e.g. rhythmic, textural, melodic). You will then have to compare two different sections of music, identifying the given element.

Make sure you specify what **part** you are talking about (e.g. violin 1/melody/accompaniment)!

Rhythmic features:

- Types of note (e.g. quavers, dotted crotchets)
- Rhythmic patterns (e.g. ostinato, repeated quavers)
- Anacrusis
- Hemiola

Textural features:

- Monophonic/homophonic/polyphonic
- Melody & accompaniment/4-part harmony
- Distance between parts (e.g. violins an octave apart)

Melodic features:

- Conjunct/disjunct
- Ascending/descending
- Diatonic/chromatic

Answering ‘COMPARE’ questions

- Question will ask you about to **COMPARE** an element in two sections of the piece (could be the set works)

E.G

Bars	Melodic Feature 1	Melodic Feature 2
9 – 16	The melody is doubled between the first and second violin and played one octave apart	The melody follows a descending sequence until bar 12
16 – 22	Comparison: The melody is just played by the first violin, and instead the second violin is accompanying	Comparison: The melody does not follow a sequence

1. Go to https://www.youtube.com/watch?v=EtpZTF_be2E
2. Listen from 0.27 – 1.00 and complete the table below

Melodic Feature 1	Melodic Feature 2
Comparison:	Comparison:

Answering 'DESCRIBE' questions

- Question will ask you about the **melody, instrumentation, structure, texture**

E.G

Describe the melody in this extract, making 2 points

[2]

WHAT ARE THE BUZZWORDS FOR:

Melody

Instrumentation

Structure

Texture

Write them below!

EXAMPLE

Describe the melody in this extract, making 2 points.

Go to https://www.youtube.com/watch?v=ozl_vMH2F4A and listen up to 0.55. Circle the words that best describe it:

1. **Ascending / Descending**
2. **MAINLY Conjunct / MAINLY Disjunct**
3. **Scalic / Arpeggio**
4. **Diatonic / Chromatic**
5. **Sequence / Repetition / Call and Response**
6. **Ornamentation**
7. **Sustained notes / quick notes**
8. **Legato / staccato**

EXAMPLE

Go to

<https://www.youtube.com/watch?v=Kuw8YjSbKd4&list=RDQM-TwGuulQ3Z0> and listen up to 1.06.

Describe the instrumentation in this extract, making 2 points.

1. **Type of ensemble** (e.g. quartet, piano, band, orchestra)
2. **Role of instrument** (e.g. melody / accompaniment)

To practise this further:

cfxbs.musicfirst.co.uk – **log in** – instruments first – lessons – groups
– chamber music

EXAMPLE

Describe the structure in this extract, making 2 points.

******If it is an extract, it is unlikely you will be able to assign form names to it e.g. binary, ternary etc.******

1. Jot down LETTERS e.g. A, B and refer to them in your answer

e.g. There are two main sections in this extract.

2. Try to identify any DIFFERENCES between the sections

e.g. The A section has an ascending melody played by the violins. The B section is different as the melody is descending and much quieter.

Go to <https://www.youtube.com/watch?v=Kuw8YjSbKd4&list=RDQM-TwGuulQ3Z0> and listen up to 1.06. Try to give 2 points describing the extract.

DESCRIBE...

Go to <https://www.youtube.com/watch?v=7FRYoBy7iT8> and listen up to 0.30

Describe **two** features of the **melody** [2]

Melodic Feature 1	Melodic Feature 2

Describe **two** features of the **rhythm** [2]

Melodic Feature 1	Melodic Feature 2

What to expect...

TIPS

- 1. KNOW YOUR BUZZWORDS...**but don't rely on them too heavily! Just describe what you hear.
- 2. PUSH YOURSELF** – don't just give one word answers. Try to include detail.
- 3. AVOID ROMANTICISMS!** Just answer the question using the correct vocabulary!

PLEASE do not talk about the 'flow' of the music...you are not talking about a river!

 The Baroque Period (1600-1750)	 The Classical Period (1750-1820)	 The Romantic Period (1820-1900)
Baroque music sounds ORNATE, DECORATED and EXTRAVAGANT	Classical music sounds BALANCED, ELEGANT, ORDERED and SYMMETRICAL	Romantic music sounds LYRICAL, EMOTIONAL, DRAMATIC and DESCRIPTIVE
ORNAMENTS – decorations added to the melodies POLYPHONIC TEXTURE – dense overlapping with lots of interweaving melodies	BALANCED REGULAR PHRASES (4 and 8 bars) HOMOPHONIC TEXTURE – clear melody with an accompaniment	THEMES – much music based on an emotion, place, dreams, the supernatural or stories LEITMOTIFS – short melodies linked to a character or emotions
IMITATION and SEQUENCE TERRACED DYNAMICS – either loud or soft	ALBERTI BASS – Pattern of Root, 5 th , 3 rd , 5 th as an accompaniment FUNCTIONAL HARMONY – clear keys, cadences and modulations	EXTRAVAGANT DYNAMICS – extremes used to portray intense emotion CHROMATICISM – use of notes outside the key to create DISSONANCE
TIMBRE & SONORITY – mainly strings, simple woodwind (recorders) and trumpets and timpani for dramatic moments. HARPSICHORD ('tinkling' sound) plays the (BASSO) CONTINUO (or ORGAN) with cello/double bass to provide an accompaniment and support harmonies	VARIETY IN DYNAMICS – wider range and use of CRESCENDO and DIMINUENDO TIMBRE & SONORITY – orchestra enlarged – clarinets added, piano invented (replaced harpsichord)	RICHER HARMONIES – extended chords and unusual keys to help show emotion NATIONAL INFLUENCES – music influenced by folk music and national pride
GROUND BASS, FUGUE, SONATA DA CHIESA, SONATA DA CAMERA, CONCERTO GROSSO, SOLO CONCERTO, BAROQUE DANCE SUITE, "CHAMBER MUSIC", OPERA, ORATORIO, MASS, CANTATA, CHORALES, PASSIONS, ANTHEMS Examples of Baroque Music: "The Four Seasons" (Violin Concertos) by Vivaldi "Messiah" – (an Oratorio) by Handel "Mass in B minor" (a sacred vocal work) by J. S. Bach	SYMPHONY, STRING QUARTET, SONATA (SONATA FORM), SOLO PIANO SONATAS, CONCERTO, CHAMBER MUSIC, OPERA, MASS Examples of Classical Music: "Symphony No. 40 in G minor" by Mozart "Trumpet Concerto" by Haydn "Symphony No. 5" – Beethoven ("bridging the gap" to the Romantic)	TIMBRE & SONORITY – huge increase in size and range of orchestral instruments. Harps, Tuba, Piccolo, Bass Clarinet, Cor Anglais and Double Bassoon added with large range of percussion. Piano popular – solo piano pieces PROGRAMME MUSIC: PROGRAMME SYMPHONY, CONCERT OVERTURE, SYMPHONIC/TONE POEM, INCIDENTAL MUSIC, OPERAS, ORATORIOS, REQUIEMS, LIEDER, CONCERTOS Examples of Romantic Music: "Raindrop Prelude" (solo piano piece) by Chopin "Hebrides Overture" (Concert Overture) by Mendelssohn "New World Symphony" (Orchestral work) by Dvorák

The Baroque Era was from 1600-1750. The main composers of the time include Bach, Handel, Vivaldi, Corelli, Lully and Purcell. The music was made of simple melodies at the start of the era but by the end the melodies were much longer. The orchestra was made up of mainly strings with some wind including recorders, flutes, oboes and horns. The harpsichord was also very common along with the basso continuo and figured bass - a process by which a bass line and numbers described the harmony that should be added above the bassline. The harpsichord or organ player would then 'realise' the chords and improvise their part, therefore, each performance could sound different. The music included terraced dynamics (suddenly loud and quiet) as the harpsichord was a key instrument and it could not play dynamics. Instead texture was used to give the feeling of dynamics. The common textures include strong homophonic passages and use of polyphony which is many interweaving melodies. Ornamentation was very common and this idea was taken from the ornate architecture of the time period. The use of major and minor key signatures was introduced in the Baroque era and took over from modes in Renaissance. The music was often energetic with relentless rhythmic movement. The main types of music include concerto grosso (small group of soloists with orchestra), suite, trio sonata, Overture, Toccata, Prelude and Fugue, Opera, Oratorio, Cantata and Chorale. The common structures were binary, ternary, rondeau, variations, ritornello and fugue.

The Classical Era was from 1750-1810. The main composers of the time include Haydn, Mozart and Beethoven. The orchestra began to increase in size and form four families and the woodwind became more important. A conductor was now used, as oppose to the harpsichord players leading the performance, and there was less dependence on the harpsichord and basso continuo parts. The main types of work include the symphony (piece in 4 movements for a whole orchestra), solo concerto (1 soloists with orchestral accompaniment), string quartet, serenade, Divertimento and sonata (piece for a soloist - can be with piano accompaniment). Melodies were now less complex with balanced, regular phrases. Alberti bass was introduced regularly and the main texture was homophonic, although counterpoint was used occasionally. There was more contrast in mood than in the Baroque period with a wider range of dynamics. The common structures were sonata form (typically used for solo pieces = sonatas), ternary, rondo, theme and variations, minuet and trio. Structures were aided by the use of functional harmony (major and minor tonalities) and modulations which defined sections of the structure.

The Romantic Era was from 1810-1900. The main composers of the time include Schubert, Mendelssohn, Chopin, Wagner, Brahms, Tchaikovsky and Dvorak. Main types of work include opera, Lieder, choral works, Symphonies, Concertos, chamber music and piano solos. The melodies were now very lyrical with distinct theme and use of leitmotifs. The music is now much more expressive with even more dynamics and more rhythmic freedom. The harmony began to include more chromatic chords with chromaticism in the melodies and unexpected changes of key. Many composers were Nationalists and used ideas from their nation to compose which meant that more pieces used pentatonic scales and modes. The brass section was further developed which, meant that the orchestra further expanded and players had more technical virtuosity. The standard musical forms and structures were now developed and changed to push towards the 20th Century.

Badinerie from Orchestral Suite No.2

TEXTURE: HOMOPHONIC

BINARY FORM

B MINOR

SECTION A

Descending Arpeggio

MOTIF Y

Allegro

Flute

Violin 1

Violin 2

Viola

Violoncello

Motif X

BROKEN CHORDS
CONJUNCT

$V^7 - I$

PERFECT

6

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

COUNTERMELODY

Trill

SEQUENCE

SUSPENSION

SUSPENSIONS

PERFECT
 $V^7 - I$

MOTIF X MODIFIED

A MAJOR

PASSING MODULATION

ii - V

F#minor

Motif 4 F# minor, higher pitch

11

Fl.

4 semiquavers

Extended - sequence ascending

Vln. 1

Vln. 2

Vla.

Vc.

V-

SECTION A REPEATS

F# MINOR

SECTION B

3x 8 bar phrases

HOMOPHONIC

16

Fl.

MOTIF X

Vln. 1

Vln. 2

Vla.

Vc.

Diminished 7th chord

Imitation

V-I MINOR

F# minor

22

MOTIF 4

SAME AS B12-14

Semi-quavers

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

V - I
D MAJOR

G MAJOR

27

tr~

tr~

tr~

tr~

SEQUENCE

SUSPENSIONS

MOTIF X

CHANGE

V - I
D MAJOR

I - V
D MAJOR

= RETURN TO B MINOR

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

32

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

MOTIF X2

MOTIF Y

SUSPENSIONS

DIFFERENT RHYTHM

APPOGGIATURA

Textural interplay

1

B MINOR: TONIC

NEAOPITAN 6TH
b7/b

36

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

MOTIF X

X3

V - I

B MINOR

V - I

B MINOR