

Year 11. GCSE Music Revision.

For the examination, you will be sitting a 1 hour listening paper (Paper A) and a 30-minute written paper (Paper B).

During the course, you have learned key words and subject terminology from Areas of Study 1 – 5. Revise these in the accompanying documents. Therefore, in the event that one of these words comes up in the exam, you will be able to deliver a quicker and more accurate response.

Other things to revise:

1. Know what the main 2 types of tonality are: major (sounds happy) and minor (sounds sad). See if you can practice recognising the correct tonality of a piece of music.
2. Try and tap the beat to various pieces of music and try and work out whether the piece has 3 beats in a bar or 4.
3. Revise the 4 families of instruments – of an orchestra. You will need to recognise a family of instruments playing in a piece of music. (Brass, Woodwind etc.)
4. You will also need to recognise instruments of the orchestra. Visit www.dsokids.com Go to the Listening tab on the home page and then click on instruments. Listen to all of the instruments several times to familiarise yourselves with the sound of each instrument.
5. What playing techniques are used for string instruments? Answers: pizzicato and arco. But what do these mean?
6. Revise cadences.
7. Different types of texture: monophonic, melody with accompaniment, polyphonic (contrapuntal) and homophonic.
8. In relation to singing/use of choirs – a cappella and anti-phonal.
9. Revise the different forms of dynamics.
10. Revise the notes for both treble and bass clefs.
11. Revise the note values of semibreves, minims etc. Practice forming rhythms and then clapping and counting them back to gain fluency in reading and understanding rhythms.
12. www.bbc.co.uk/bitesize When you go to the GCSE Music page, there are 2 sections for you to revise: Music Theory and Music Technology. There are areas to revise and then tests that follow. Read through the info and listen to the videos etc.
13. www.gcsepod.com This is a great resource to help you with your theory. Go through the Grade 1 resources and then make a start on Grade 2.

Focus of the June 2023 Exam

Section A – You will answer all of these questions.

The tracks used in section A will come from the following genres/styles within each of the areas of study:

1 – Western classical tradition 1650 –1910

- The Coronation Anthems and Oratorios of Handel
- The Orchestra Music of Haydn, Mozart and Beethoven
- The piano music of Chopin and Schumann
- The Requiem of the late Romantic period

2 – Popular music

- Music of Broadway 1950s to 1990s
- Rock music of 1960s and 1970s
- Film and computer gaming music 1990s to present
- Pop music 1990s to present

3 – Traditional music

- Blues music from 1920–1950
- Fusion music incorporating African and/or Caribbean music
- Contemporary Folk music of the British Isles

4 – Western classical tradition since 1910

- British music of Arnold, Britten, Maxwell-Davies and Tavener
- The orchestral music of Zoltán Kodály and Béla Bartók.
- Minimalist music of John Adams, Steve Reich and Terry Riley

Section B – You will only answer questions relating to both Mozart and ‘Little Shop.’

The extended questions will focus on the following study pieces:

- Mozart: Clarinet Concerto in A major, K. 622, 3rd movement, Rondo
- Prologue/Little Shop of Horrors (overture)
- Graceland
- Intermezzo from Háy János

Areas of Study Revision.

AoS1: Rhythm & Metre.

- Pulse/beat – the steady repetitive pulse throughout the music.
- Time Signatures:

1) Simple 2/4 3/4 4/4 3/8 (Whole beats)

2) Compound (Dotted crotchet beats) 6/8 9/8 12/8

- Regular/irregular rhythms – (syncopation)
- Augmentation – doubling
- Diminution - halving
- Hermiola – by using tied notes, you can create the impression of a different time sig.
- Cross rhythm – competing and contrasting rhythms simultaneously
- Tempo – the speed of the music (bpm)
- Rubato – varying the volume but more importantly speed of a piece, to give expression to the music
- Syncopation – irregular, off-beat patterns

AoS2: Harmony & Tonality

- Harmony – 2 or more notes played – same time that sound nice – e.g. a chord
- 2 types – harmony – diatonic/chromatic
- Diatonic – modes (monks) major, minor, pentatonic, minor pentatonic.
- Chromatic – going up or down in semitones – including the black keys on the piano
- Pedal notes – same continuous bass note whilst chords change above
- Cadences – commas and full stops:

5 – 1 Perfect
4 – 1 Plagal
? – 5 Imperfect
5 – 6 Interrupted

- Chords – major and minor (7th's)
- 7th Chords – major and minor
- Tonality – major or minor?
- Circle of 5th's – see handout
- Modes – e.g. D – Dorian mode
- Modulation – changing key mid piece. See handout.

AoS3 Texture & Melody

Homophonic – 1 melody supported by chords

Polyphonic – 2 or more melodies competing against each other

Monophonic – only 1 instrument playing on its own

Broken chords (triadic) – the notes of a chord played individually

Arpeggio – the notes of a chord spread individually

Imitation – repeated sections

Canon

Unison – everyone sings or plays the same note

Octaves – something is played an octave (8 notes) higher simultaneously

Antiphonal (choirs) Q&A

Intervals – distance in pitch between 2 notes

Conjunct (by step)/Disjunct (jumpy) – describe a melody

Contrary motion

Triadic – broken chord – arpeggio

Passing notes

Scalic – ascending or descending in the form of a /or part of a scale

Pentatonic scale (5 black keys – piano – sound good in any combination or order)

Whole tone scale – has no semi-tones

Sequence – part of a tune is repeated either 1 step higher or lower

Inversion – part of melody – performed backwards

Slide/glissando

Ostinato – riff

Phrasing (breathing) is how the music is split into sections or phrases using slurs

Ornamentation – trill, turn, mordent – see GCSE Bitesize

Articulation (legato – smooth, staccato – jumped, slur, sforzando – sfz – loud followed immediately by quiet)

Pitch bend – gradually bending the pitch up or down

Improvisation – making it up on the spot

Blues notes: C D Eb F G Bb C (flattened 3rd & 7th)

Acciaccatura – a crushed note

Appoggiatura – e.g. a crotchet split into 2 notes - quavers

AoS4: Timbre & Dynamics.

Timbre – individual characteristic sound of an instrument or voice

Technology based timbres: reverb, distortion, chorus, multitracking, compression, vocoder (auto-tune), sequencer, panning – see GCSE Bitesize

Synthesizer – a type of keyboard that enables you to generate new sounds

Sample – a digital recording of a sound

Midi – a format for allowing computers and electronic instruments to communicate with one another

Instrumental techniques: - pizzicato & arco, vibrato, scratching, slapping, picking, double stopping, tremolo (trill), sordino (mutes)

Vocal techniques – falsetto & vibrato

Dynamics

Area of Study 5: Structure & Form.

This is how a composer balances repetition and contrast.

Binary

Ternary

Call & Response

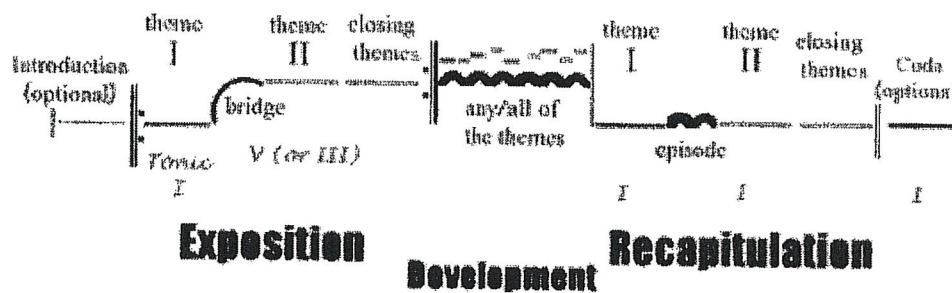
Rondo

Theme & Variations

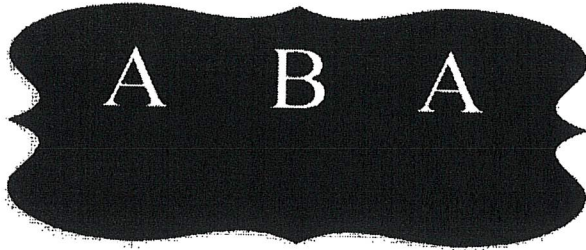
Arch-shape

Sonata Form:

Sonata-Allegro form



Minuet & Trio Form:



Strophic: **Strophic form** is the term applied to songs in which all verses or stanzas of the text are sung to the same music. The opposite of **strophic form**, with new music written for every stanza, is called **through-composed**.

Through-composed

Cyclic Form: Any compositional form characterized by the repetition, in a later movement or part of the piece, of motives, themes, or whole sections from an earlier movement in order to unify structure.

Pop song form

12 bar blues

Ground Bass – e.g. 'Money' from Pink Floyd's Dark Side of the Moon.

'Ground bass' is the term used in Baroque music where a bass part is repeated throughout the piece.

Whereas an **ostinato** pattern might be very short, a ground bass can last many bars before it is repeated.

Degrees of the Scale.

1. Tonic
2. *Supertonic*
3. *Mediant*
4. Subdominant
5. Dominant
6. *Sub Mediant*
7. *Leading Note*

Modulation.

Tonic (minor)	A Minor
Tonic major	A Major
Relative major	C Major
Dominant minor	E Minor
Subdominant minor	D Minor
Tonic (major)	C Major
Tonic minor	C Minor
Relative minor	A Minor
Dominant major	G Major
Subdominant minor	F Major

Types of Musical Texture:

1. **Mono – phonic** – 1 instrument or singer only – a solo.
2. **Poly – phonic** – 2 or more tunes – competing against each other (classical).
3. **Homo –phonic** – tune and chords follow each other at the same time, e.g. a church hymn tune.
4. **Melody with accompaniment** – pop songs, where this is a separate tune on top of an accompaniment of instruments – not following each other at the same time.

How to answer the long essay style questions.

Checklist:

Rhythm & Metre

1. Time sig
2. Aug/Dim
3. Syncopation
4. Tempo

Harmony & Tonality

1. Tonality
2. Modulate?
3. Harmony – simple or 7th (complex)
4. Pedal notes?
5. Chromatic

Texture & Melody

1. Texture – 3 types
2. Unison, octaves
3. Conjunct, disjunct, scalar, passing notes
4. Arpeggios
5. Ornaments?
6. Blues notes?
7. Phrasing
8. Articulation
9. Sequence

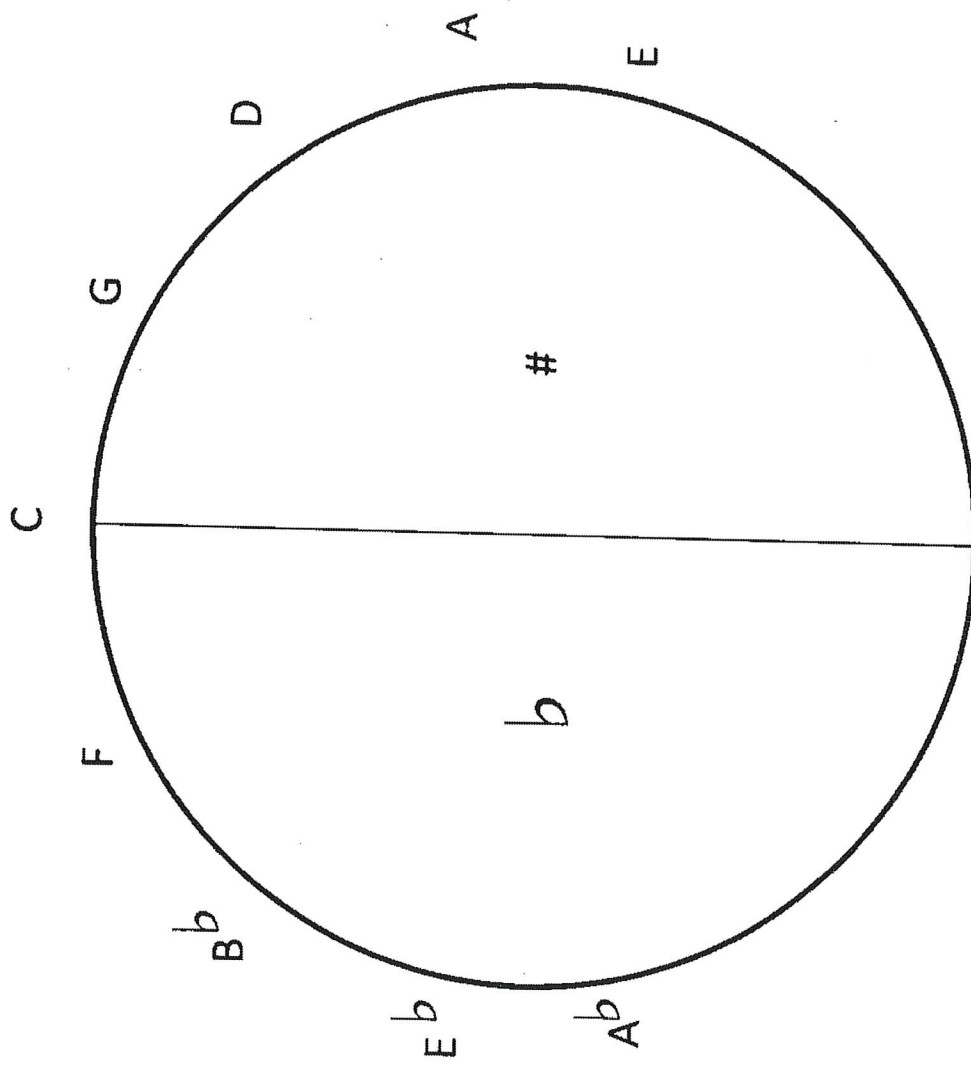
Timbre & Dynamics

1. Technology based timbres?
2. Instrument/vocal techniques
3. Dynamics

Structure & Form

1. Binary/Ternary?
2. Song?
3. Strophic?
4. Ground Bass

Circle of 5th's



Order of sharps: F C G D A E B

Order of flats: B E A D G C F

Cadences.

A comma or full stop in the music. (Phrase)
4 types:

Full stops:

V – I	Perfect Cadence (Sounds happy)
IV – I	Plagal Cadence (Amen cadence)

Commas:

V – VI	Interrupted Cadence (bass goes up 1 Step + last chord is usually minor chord)
I, II, III, IV, VI – V	Imperfect (sounds unfinished – sounds like music wants to continue + last chord - major)

Understanding Music

AoS1 Western Classical Tradition
1650 - 1910

The Coronation Anthems & Oratorios of Handel.

Handel:

- 1685 – 1759 (Baroque period)
- German, employed by George – Elector of Hanover
- 1712 – Handel moves to London.
- 1714 – George becomes George I of GB.
- 1727 – George I grants Handel British citizenship and then died soon afterwards.

Zadok the Priest

- Handel commissioned to compose music for the coronation of the next king – George II.
- Zadok the Priest has been sung at the coronation of every British monarch since.
- Written for: oboes, bassoons, trumpets, strings, organ and SATB choir (Soprano, Alto, Tenor and Bass).
- The intro has repeated quavers in woodwind & strings, semibreves bass notes on organ & rising semiquaver broken chords in the violins.

Zadok the Priest continued.

- The music starts quietly and gradually builds towards the entry of the trumpets & triumphal choir.
- The next section is in 3/4 + dotted quaver semiquaver rhythm = gives the music a real sense of lift & drive.
- It's almost dance-like. 'And all the people rejoiced.'
- Small melisma (a group of notes sang to the same syllable) on the second syllable of 'rejoic'd,' drawing attention to the word.

Zadok the Priest continued.

- The final section returns to 4/4.
- The choral homophonic texture continues for 7 bars.
- Then the basses/bassoons have an extended semiquaver sequential melisma on 'A – men.'
- This melisma is accompanied by staccato quaver chords from the rest of the choir and orchestra.

Handel – Test.

- What period of musical history did Handel belong to?
- What nationality was Handel?
- What was his job?
- Where did he move to in 1712?
- What was Handel granted in 1727?

Zadok the Priest - Test

- What was this piece of music written for?
- What instruments was the piece written for?
- Describe the intro (section 1).
- How does the 2nd section differ from the intro?
- What is a melisma?
- Describe the final section (section 3).
- What is meant by an 'extended semiquaver sequential melisma?'

Understanding Music

AoS1 Western Classical Tradition
1650 - 1910

The Oratorio

- Handel made a good living in England – composing Italian Operas for the rich.
- However – opera was very expensive to stage.
- He developed the oratorio – large scale composition for solo voices (S A T B), choir & orchestra.
- It had no scenery/costumes or acting & was based on the bible.
- The orchestra contained trumpets, oboes, bassoons, strings & continuo.

The Oratorio Continued.

Oratorios have 3 movements or sections:

1. **Recitative** – word setting is more simple than the other 2 types, one note per syllable, telling a story. There are 3 types of recitative:

Recitativo Secco – harpsichord or organ/cello accompaniment – simple and chordal. Free rhythm.

Recitativo Stromentato – stricter rhythm & accompanied by orchestra.

Recitativo Arioso – more lyrical - used to convey the emotion of the text.

The Oratorio Continued.

2. **Aria** – solo song with orchestra accompaniment. The vocal line is often dramatic & elaborate.
3. **Chorus** – the choir – commented on the action or sometimes were characters within the action.

Textures.

- **Homophonic** – when the parts move together – chordal. Has a tune on top of the chords.
- **Monophonic** – single melody line.
- **Melody & Accompaniment** – a main melody with accompaniment moving independently.
- **Polyphonic** – where 2 or more tunes move independently of each other.

Handel's 'Samson' oratorio.

- Followed the biblical story of Samson & Delilah.
- Samson is betrayed by his wife who cuts his hair which takes away his strength. Samson (an Israelite) is enslaved by the enemy (Philistines) and blinded.
- Opening chorus – 'Awake the trumpet's lofty sound' – triadic fanfare.

Ground Bass.

- An important feature of the Baroque period.
- The Instruments performing these lines are known as the continuo.
- Ground bass is a recurring bass line over which the melody changes.
- A bass instrument such as a cello or bassoon plays the bass line.
- Harpsichord/organ or plucked instruments such as the lute or guitar fills in the harmonies (the other notes of the chord).
- Instead of writing the other notes on the staff above the bass note – the composer would notate the bass notes with numbers (figures). This is known as figured bass.

Ground Bass Continued.

- A (b) – flat sign – flatten the 3rd note of the chord.
- A (#) – sharp sign – sharpen the 3rd note of the chord.
- A '6' indicates the player should play the 6th note above the bass note.
- E.g. Purcell's aria 'When I am laid in earth.' Listen to how the vocal line overlaps the ground bass pattern.
- More modern example – Pink Floyd – 'Money.'

Handel's Messiah.

- Messiah is the most famous oratorio Handel wrote.
- Still performed regularly at Christmas time.
- Written in 1741.
- Words – adapted from the bible.

In 3 sections:

1. The coming of Jesus and his nativity.
2. Christ's suffering & death.
3. The day of judgment & redemption for all.

Handel's messiah continued.

- **Word painting:** this is where the meaning of the text is reflected in the music.
- E.g. the chorus 'All we like sheep have gone astray' – sopranos and tenors – move apart – stray way from each other.
- **Solo writing:** Handel chooses the timbre of voice which he considers will best suit the music he is writing.
- E.g. – He uses the bass voice in the recitative 'For, behold, darkness shall cover the earth.' The use of B minor key and the dark tones (timbre) of the bass voice combine to reinforce the text.

Handel's Messiah Continued.

- **Dramatic Silence:** a characteristic of Handel's choruses is a dramatic silence just before the end and a final, much slower cadence.
- E.g. The famous 'Hallelujah' chorus – which also ends with a plagal cadence, chords IV – I (the 'Amen' cadence)
- **Chorus:** a rhythmic feature characteristic of this period is the **hemiola** rhythm – where when the time signature is 3/4, accents are placed every 2 beats for 2 bars – giving the impression of 3 bars of 2/4.
- E.g. the beginning & end of the instrumental intro to the famous bass aria – 'The trumpet shall sound.'

Oratorio Test.

1. Why did Handel develop the oratorio and dispense with opera?
2. What are the 3 sections in an oratorio?
3. What is homophonic texture?
4. What is ground bass?
5. What is Handel's most famous oratorio?
6. What is 'word painting'?
7. How does Handel utilise rests in the famous 'Hallelujah' chorus?

Understanding Music

AoS1 Western Classical Tradition
1650 - 1910

The Orchestra.

- The Baroque orchestras of Handel contained oboes, bassoons, trumpets, strings & continuo.
- In the Classical orchestra the continuo was replaced by horns (alongside trumpets, oboes & bassoons) to provide the harmonies.
- Flutes were added to the woodwind section.
- Timpani drums featured regularly.
- Later on, clarinets were added.

The Orchestra continued.

- Beethoven expanded the orchestra further.
- In his 3rd symphony, he added a 3rd horn.
- In his 5th symphony, he adds a piccolo, double bassoon & trombones. Their sounds at the extremes of the pitch range – would have been easily & strikingly heard.
- In his 9th symphony, he introduces 4 solo voices and a full choir.

The Orchestra Continued.

- Another new instrument was the piano – the 1st 'touch-sensitive' keyboard instrument ever.
- As in the Baroque era, brass instruments were limited in the range of notes they could produce – 'harmonic series.'
- This is the range of notes available simply by adjusting the tension on the player's lips.
- A 'pedal' note is a repeated note in the bass, while the harmony above changes between various chords.

The Concerto.

- The concerto is a composition for solo instrument & orchestra.
- It was in 3 sections or movements – fast, slow fast – the final movement often in rondo form (A B A C A D etc)
- E.g. 3rd movement of Mozart's Horn Concerto No.4 in Eb major.
- A cadenza is a solo to show off how good the player is. The end of a cadenza is signalled by a trill – after which the orchestra re-enters.

Mozart Clarinet Concerto.

- Clarinets are transposing instruments – the pitch produced is not the same as the written note.
- The clarinet produces sounds a minor 3rd lower than the notated pitch (or 3 semitones).
- In the slow second movement – Mozart exploits the instrument's singing qualities.
- This melody shows the use of balanced phrases.

Mozart Clarinet Concerto continued.

- Harmony is strongly based on the tonic & dominant (chords 1 and 5).
- Is an example of melody & accompaniment texture.
- The clarinet can perform long, intricate, fast moving phrases.
- It's lowest register – chalumeau register – breathy sound – different from the higher notes.
- Mozart also used the clarinet in his symphonies.

Beethoven's symphonies.

- Beethoven wrote a number of concertos & 9 symphonies.
- His 3rd **symphony in Eb major, 'Eroica.'**
- The opening is played by cellos, based around chord 1 until Beethoven introduces some chromatic movement. (notes that do not belong to the key signature)

Beethoven's symphonies continued.

- Beethoven had developed the character and style of the 3rd movement from a Minuet & Trio form, with 3 beats in a bar, to a much faster Scherzo & Trio, often feeling more like it has 1 beat in each bar.
- He increases the number of horns from 2 to 3.
- The 5th **symphony in C minor** has one of the most famous and simplest openings in all symphonic writing. Played in octaves by strings and clarinets. Therefore no chords or harmony.

Beethoven's symphonies continued.

- His 6th **symphony is referred to as the 'Pastoral'** symphony and each movement has a title, indicating what the music is describing.
- It has 5 movements instead of the normal 4.
- He also merges the movements so that there are no breaks.
- Simple triadic melodies based on the 3 notes of a chord.
- The 9th **symphony known as the 'Choral'** has a 4 part choir and 4 solo voices in addition to the orchestra.

The Orchestra test.

1. What were the new instruments developed in the classical period?
2. What was unusual about the piano?
3. What is the harmonic series?
4. How did brass players produce notes on their instrument?

The Concerto test.

1. What is a concerto?
2. How many sections or movements are in a concerto?
3. What is rondo form?
4. What is a cadenza?
5. The clarinet is a transposing instrument. What does this mean?
6. If the notated pitch is C, what note does the clarinet actually produce?

The Concerto test continued.

7. What is meant by the use of balanced phrases?
8. What is the chalumeau register?
9. What is melody and accompaniment texture?
10. Describe what made the clarinet such an agile instrument.

Beethoven's Symphonies test.

1. Beethoven used chromatic movement in his melodies. What is this?
2. In the 3rd movement or section, he replaced the Minuet & Trio with a Scherzo & Trio. What differences did this make?
3. How many horns did Beethoven use?
4. What is unusual about the opening melody of the famous 5th symphony?

Beethoven's Symphonies test continued.

5. What is unusual about the 6th symphony (Pastoral)?
6. Beethoven experimented with the movements or sections of a symphony. How did he do this?
7. What is one of the main features of the way Beethoven composes his melodies?
8. What was significant about the 9th symphony – the 'Choral'?

Understanding Music

AoS1 Western Classical Tradition
1650 - 1910

The Piano

- Full name: pianoforte.
- Invented around 1700 .
- The strings were hit by hammers instead of being plucked on the harpsichord.
- This gave the piano a greater range of dynamics.
- Haydn & Mozart wrote for the piano. In their time it was a small instrument with a quiet sound & therefore suitable for home use.

The Piano Continued.

- During Beethoven's lifetime, the piano was developed.
- The keyboard was extended.
- Piano's became stronger, being made with an iron frame rather than wooden, which allowed for increased dynamics.
- Whereas Haydn & Mozart just contrasted loud and soft, later composers could add crescendo & diminuendo.

The Piano Continued.

- Foot pedals introduced. Right pedal – sustain, left pedal – muted.
- Piano's became cheaper which meant it became a popular instrument that many people played.
- There was increase in concert going.
- More concert halls were built.
- Rail travel enabled virtuoso players to travel more widely to perform.

Chopin 1810 - 1849

- Polish & influential pianist & composer for piano.
- He transformed piano writing in many ways, including use of ornamentation, variety of accompaniment figures, use of rubato & complex division of beats.
- Rubato – means robbed. Speeding up and then slowing down.
- He used many Polish forms, e.g. the polonaise, a traditional style of Polish dance.

The Polonaise.

- A processional dance in triple time.
- E.g. – Polonaise in A major Po. 40 No.1.
- Characteristic rhythm.
- Precise use of dynamics, articulation (staccato) and pedaling (where to start and stop)
- Broad range of pitches.
- Use of modulations – changing key midway through a piece.
- Use of ornaments, such as trills.

The Prelude.

- E.g. Prelude No.15 in D♭ major, Op. 28, No. 15 – known as the 'Raindrop' Prelude.
- Repeated A♭ is an unusual feature of the piece.
- Use of a pedal note.
- Typical of Chopin's style is the use of ornamentation.
- Melody moves from treble to bass clef.

Schumann 1810 - 1856

- German composer of the Romantic period – who wrote many pieces for the piano.
- E.g. No.7 Reveries from Scenes of Childhood.
- Schumann makes clear use of the expressive & sustaining qualities of the piano.
- In the opening bars, the use of the sustaining pedal enables the player to leave notes sounding, while moving on to play other notes in the chords. The pianist can bring out the melodic phrases over these sustained notes.

Schumann continued.

- No.10 The Merry Peasant from his Album for the Young shows the way in which it is now possible to bring out the melody in the left hand while the chordal accompaniment is played in the right.
- No.12 Saint Nicolas, shows the piano's ability to accent notes.

Piano Test.

1. What is the difference between a piano and a harpsichord?
2. What did the addition of the iron frame – as opposed to a wooden one – allow for?
3. What were the foot pedals used for?
4. What happened as a result of piano's becoming cheaper?

Chopin Test

1. How did Chopin transform piano writing?
2. What is rubato?
3. What traditional Polish form did Chopin utilise?

The Polonaise/Prelude Test.

1. What is a polonaise?
2. What time signature is it in?
3. Name 5 characteristics of Chopin's polonaise writing.
4. Name 4 characteristics of his 'Raindrop' prelude.

Schumann Test.

1. In Reveries, how does Schumann make clear use of the sustaining qualities of the piano?
2. How does the Merry Peasant change the way melodies are written and presented?
3. What does Schumann feature in Saint Nicolas?

Understanding Music

AoS1 Western Classical Tradition
1650 - 1910

The Requiem.

- A Mass for the Dead – part of the Roman Catholic liturgy.
- Normally sung at a funeral service.
- There are 12 main sections.
- Berlioz wrote his (1837) on a tremendous scale – over 400 performers & a brass group in each of the 4 corners of the hall.

Verdi 1813 – 1901.

- Completed his Requiem in 1874.
- Special permission from the archbishop had to be gained to allow performance in the church, as there were female soloists.
- This was granted only on the condition that these singers be veiled, dressed in black and singing from behind a grating.
- The work presents texts which cover the whole range of human experience.

Verdi continued.

- The work is scored for solo quartet (S, mezzo – S, T, B), mixed chorus and very large orchestra.
- Use of repeated pitches in 5th's produces a hollow sound – as if reciting a prayer.
- Use of chromaticism in bass line.
- The Dies irae (Day of wrath) is a representation of the fear that will be felt at the Day of Judgement.

Verdi continued.

- To build up excitement & terror – double dotted minims & semiquavers give way to triplets. Tremolando chords. Chromatically descending bass.
- In the Agnus Dei (Lamb of God) – use of conjunct movement (step-wise motion) with phrases of un-equal length.
- The Requiem closes with octave Cs, over a pedal C and a final chord of C major – marked pppp.
- Use of a pivot note – which allows a composer to move easily from one key to another.

Faure 1845 – 1924.

- Wrote his Requiem 1887 – 1890.
- Very calm & peaceful (positive).
- Written for orchestra, organ, mixed chorus & 2 soloists (soprano & baritone).
- In the Sanctus – accompaniment is in 3/4 whilst vocal rhythm is based on divisions into 2 beats – giving a hemiola effect.

Requiem Test.

1. What is a Requiem?
2. Where is it normally sung?
3. Why was the Requiem of Berlioz on such a huge scale?
4. How many sections does a Requiem normally contain?

Verdi Test.

1. Why did special permission need to be granted from the archbishop in order for Verdi's Requiem to be performed?
2. Why does Verdi use repeated pitches in 5ths'?
3. What is the Dies Irae?
4. How does Verdi build up excitement & terror?
5. In the Agnus Dei section, comment on Verdi's use of melodic movement & phrase length.
6. What is a pivot note?

Faure Test.

1. How does Faure's Requiem differ in mood from that of Verdi?
2. What rhythmic device is used in the Sanctus?

Understanding Music

Popular Music
Film & Computer Gaming Music
1990 to the present

John Williams.

- Writes short, memorable motifs, used throughout a film to represent different characters & events.
- A motif is a short phrase that is associated with a character or theme – then developed throughout the rest of the film.
- E.g. Jaws music is forever associated with the threat of sharks.
- The basic idea is 2 notes – semitone apart.
- The spaces between the playing of this motif become shorter and shorter – raising the tension.

John Williams continued.

- Film – **Star Wars**. 1977.
- The main tune is used in all Star Wars films & is immediately recognisable.
- The brass instruments give the music a heroic character.
- The rising 5th – G – D, is a recurring interval in Williams's heroic themes.
- Darth Vader's motif – clashes between G and Gb – emphasises the threat in the music.

John Williams continued.

- Film – **Harry Potter**.
- One of most recognisable themes is 'Hedwig's Theme.'
- Most striking is the sound of the celeste with synthesised sounds – tinkling sounds – caused by piano keys striking metal bars which sound like small bells.
- The tune starts in E minor but strange chord in bar 6.
- Unexpected & unusual chords – convey the unpredictability of the magical world – a sequence of 3 minor chords & second inversion of chord V.
- Voldemort's motif is low-pitched and sinister – using dissonant notes that clash, e.g. C# & D.

Hans Zimmer continued.

- Film – **Gladiator**.
- The main theme – played by strings & wordless chorus. Zimmer increases the intensity of the scene by: use of timpani & cymbal, introducing brass instruments, melody moves up an octave & use of silences.
- The music is very dramatic.
- Uses a drone, voice & percussion to signal foreboding & despair.
- Use of percussion to represent military might.

Hans Zimmer continued.

- Film – **Pirates of the Caribbean**.
- 'He's a Pirate' – one of the best known themes.
- Use of C instead of C#. Therefore modal – e.g. D Dorian mode instead of D minor.
- Use of organ for dramatic effects.
- Film – **Batman**.
- Opening music – ostinato bass pattern with slowly rising tune.
- For the Joker's theme – a single note on cello – played using razor blades – to get the desired harsh & twisted effect.

Winifred Phillips.

- Composer of gaming music.
- The purpose of music within a game is to: setting the pace of the action, engaging the player & aiding interaction.
- **'Victoria's Lab'** music from Little BigPlanet 2 – has a lively rhythm, clever use of vocal effects & a contrapuntal passage (where 2 or tunes are played together at the same time).

Winifred Phillips continued.

- **Gaming music** - based on vocal sounds & short instrumental motifs.
- Often compound time signatures.
- Long melody notes.
- Shorter rhythms added to create variety – e.g. main theme of Assassin's Creed III.
- Wide use of dynamics.

Winifred Phillips continued.

- **Linear Loops.**
- After the line of music is composed, it is written for different instruments in a variety of ways, with different levels of energy & excitement.
- As the player progresses, trigger points switch the music between different versions = more emotionally satisfying.
- **Horizontal Resequencing.**
- In interactive game music – 2 pieces of music. The player is switched from one to the other, depending upon the game mode.

Film Music Test.

1. What is a motif?
2. How does Williams increase tension with the simple 2 note 'Jaws' motif?
3. How is the feeling of threat emphasised in Darth Vader's motif?
4. How is the unpredictability of the magical world created in 'Hedwig's Theme' from Harry Potter?
5. What 4 things does Zimmer do to increase intensity in the Gladiator?
6. Describe the Joker's theme in Batman.

Gaming Music Test.

1. What are the 3 purposes of gaming music?
2. What is a contrapuntal passage?
3. Explain 5 musical devices used in the creation of gaming music.
4. What is a Linear Loop?
5. What is Horizontal Resequencing?

Understanding Music

Popular Music
Popular Music from the 1990s to the present

Popular Music

- Since 1990 – many new trends in popular music + strides in the use of technology.
- Many artists make their name initially online by making their songs available as downloads and so hope to create a wide following of listeners before embarking on a full recording career.
- **R&B** – originally referred to rhythm & blues – originating in 1940s and developed through the next decades by embracing soul – a more dance-like style or even ballads. These days it also incorporates funk & hip-hop.

Alicia Keys.

R&B artist.

21st century R&B – is a genre characterised by:

- Strong drum machine rhythms
- Well polished electronic production techniques
- Occasional guitar riff
- Strong vocal arrangements
- Hip-hop beat = basis of the song = off-beat bass drum, semiquaver hi-hats, open hi-hat on off-beats & snare or claps on off-beat.
- Solo vocal line often includes the use of melismas.
- Later on in career, allows her songs to develop more – some in excess of 6 mins!

Alicia Keys continued.

- Song – 'Fallin.'
- Starts with unaccompanied voice & melisma – indicated vocal ad lib.
- Then broken chords in piano between Em & Bm7 – chords I and V.
- Gradually builds with the addition of backing vocals, keyboard, drums & bass.
- Extended backing vocal phrases & drum fills.

Alicia Keys continued.

- Song – 'You Don't Know My Name.'
- Vocal line incorporates a repeating pattern – which rises in the first phrase, falls in the second and is extended in the third.
- Song – 'No One.'
- Use of 7th chords.
- Strong drum beat.
- Broken chords in RH piano.
- 1st vocal phrase is small covering just 3 notes.
- 2nd vocal phrase is longer covering 6 notes.
- Song – 'Girl on Fire' – gentle opening leads to a powerful chorus.
- Very memorable & 'singable' – further explaining her very wide appeal & popularity.

Taylor Swift.

- Country pop singer-songwriter.
- Use of acoustic guitar & banjo reflect country roots.
- Song – 'Love Story.'
- Combined soft rock & country.
- Romeo & Juliet style lyrics.
- Quiet opening over an ostinato pattern.
- First lines of melody – narrow range of pitches.
- Rises in intensity & texture.
- More obvious rock-style beat for the chorus.

Taylor Swift continued.

- Song – **'Breathe'** = ballad.
- Accompanied by strings & acoustic guitar.
- Slow tempo, 72BPM.
- Opening harmony – primary chords.
- Title word 'breathe' – melisma.
- Song – **'Back to December.'**
- Features an orchestra.
- Includes use of 7th and 9th chords.

The White Stripes.

- Duo – percussion, guitar & vocals.
- Vigorous rock 'n' roll style, influenced by garage rock (raw, energetic type of rock music), blues, punk & American folk music.
- Soft Rock – basic techniques of rock music are often combined with elements of folk music to produce a softer sound.
- Country – Acoustic instruments & vocal harmonies. Use of violin & banjo.

The White Stripes continued.

- Song – **'Jimmy the Blower.'**
- Opens at a steady pace with basic drum beat & single melody.
- After a few bars, the tempo & volume are increased as the music explodes.
- Much of the effect of this song is gained from the changes of tempo and dynamic.
- Raw, driving energy throughout the song.

The White Stripes continued.

- Song – **'Fell in Love with a Girl.'**
- Strong driving beat – forceful guitar rhythms & drums.
- Fast tempo.
- Raw sounding vocals.
- Song – **'Seven Nations Army.'**
- Underlying riff - bass.
- Defiant lyrics.

Popular Music Test.

1. How do artists make their name online?
2. What is the full definition of R&B?

Alicia Keys Test.

1. What are the main characteristics of 21st century R&B?
2. What is a hip-hop beat?
3. What technique is used in the writing for R&B piano?

Taylor Swift Test.

1. What is unusual about the song 'Back to December?'
2. The use of which 2 instruments reflect her country music roots?

The White Stripes Test.

1. What style of music do they write in?
2. What is done in the song 'Jimmy the Explorer' to keep the listeners' interest throughout the song?
3. Comment on their use of vocals and lyrics in their songs.

Understanding Music

Popular Music
Rock Music of the 1960s & 1970s

The Beatles

- Released 1st single in 1962 – 'Love Me Do.'
- Lead, rhythm & bass guitars & tambourine.
- Also features the harmonica – Influenced by Blues. It plays a simple tune, played 3 times with slight changes to each rhythm each time, before 4th phrase leads into the opening of the song.
- Vocal tune based on 3 notes – sometimes which repeat.
- There is a middle 8 using call-and-response.
- One of the key characteristics of songs by the Beatles – is the use of vocal harmonies. However, instead of the more usual use of 3rds and 6ths, they mainly use 5ths – as in 'Love, love me do.'
- The song is based on the '3 chord trick' using chords I, IV & V.

The Beatles continued.

- Song – 'Please Please Me.'
- Contains an upper vocal harmony pedal note – while the tune moves below it.
- 2nd album 'With the Beatles' made greater use of studio techniques despite being restricted to 2 track machines.
- These included multiple use of over-dubbing and a lot of remixing.

The Beatles continued.

- Album – 'A Hard Day's Night' – title song starts with a discord.
- Other innovations on A Hard Day's Night included more emphasis on the use of cymbals and use of cowbells.
- Chord progressions are expanded from chords I, IV & V to include chords III & VI as well as the 12 bar blues progression.

The Beatles continued.

- Song – 'Norwegian Wood.'
- Sitar is used – a very different timbre to guitars.
- Also interesting because of time signature. Not 4/4 but 12/8 – gives the song a folk-like quality.
- Song – 'Yesterday.'
- Most songs end with a perfect cadence (chords V – I) & tunes end on the keynote.
- This song ends with a plagal cadence (IV – I) & the tune ends on a 3rd of the scale – an A from an FAC chord.

The Beatles continued.

- Song – 'Eleanor Rigby.' Two interesting musical innovations.
- Uses string instruments – accompaniment – makes the song immediately recognisable.
- Tonality seems minor – but uses modes, e.g. Aeolian & Dorian.
- In 1967 'Penny Lane' & 'Strawberry Fields Forever' released as part of the same single.
- 'Penny Lane' uses a high pitched trumpet – like Baroque music.
- 'Strawberry Fields Forever' uses a Mellotron – which contained a bank of magnetic loops which enabled other instrumental sounds to be mimicked, e.g. the flute – in the opening bars.

Pink Floyd.

- Formed in 1965.
- Album – '**Dark Side of the Moon**' recorded at Abbey Road studios – 1972 – 73.
- Subjects of lyrics expands to include – greed, conflict, the passing of time, mental illness.
- Another key feature – Musique Concrete.
- This is recordings of everyday sounds – traffic, birds, voices etc.

Pink Floyd continued.

- Song – '**Time**' – 2 minute Intro, clocks chime and a ticking sound.
- Song – '**Money**' – sounds were created by throwing coins into a bowl, combined with a ringing cash register, paper being torn & the clicks of an adding machine. The sounds were made into a 7 beat loop – 7/4 time signature.
- Made use of the latest 16 track recorder at Abbey Road.
- Use of ground bass or ostinato pattern in the bass guitar – short repeated pattern.
- Includes a saxophone solo – to reflect sleazy attitude to money.
- Final track on album – '**Eclipse**'. Based on recurring 4 chord pattern. Main melody – simple – just 3 notes.

Pink Floyd continued.

- Album – '**The Wall**' 1979. A concept album dealing with isolation & abandonment.
- More theatrical style.
- Recorded various effects themselves – e.g. tyres screeching and the sound of breaking a TV.
- Song – '**Another Brick in the Wall**' – school children sing one of the verses – which is multi-tracked to sound like a much larger group.
- Has a disco beat, in D minor and a pedal D in the bass. Opening melody just covers 3 notes.
- An example of Rock Opera.

Led Zeppelin.

- Formed in 1968 & their musical style driven by heavy guitar –based sound – rooted in blues and psychedelic music.
- They are mainly known for heavy metal (a type of rock music developed in the 60s & 70s – very loud, strong beats, distortion & extended guitar solos) – although influenced by blues & folk.

Led Zeppelin continued.

- Use of both acoustic & electric instruments.
- Power.
- Unusual rhythmic patterns.
- Contrasting dynamics.
- Heavily distorted guitar.
- Driving drum rhythms, with fast beats on a single drum & rapid rolls.
- High pitched shrieks.
- Use of a keyboard – to enhance the bass/chords.
- Use of a cello bow on the guitar.

Led Zeppelin continued.

- Song – '**Rock and Roll**' – based on 12 bar blues progression. Has driving quaver bass pattern.
- Song – '**Whole Lotta Love**' – famous distorted guitar riff played over repeated bass semiquavers.
- Song – '**Stairway to Heaven**' – 8 mins long
- Includes use of recorders & finger picked guitar.
- Includes a conjunct melody.

The Beatles Test.

1. What is the 3 chord trick?
2. Discuss their unusual use of vocal harmonies.
3. What is over-dubbing?
4. In the songs 'Norwegian Wood' & 'Yesterday' – what did the Beatles do to push the boundaries of what had been done before?

Pink Floyd Test.

1. What is musique concrete?
2. What did the song 'Money' do to innovate their music?
3. What is multi-tracking?
4. What is Rock Opera?

Led Zeppelin Test.

1. What are the 4 main characteristics of Heavy Metal music?
2. Describe 4 characteristics of their style of music.
3. What were 4 unusual features about the song 'Stairway to Heaven'?

Understanding Music

Popular Music
The music of Broadway
1950s to 1990s

Bernstein's West Side Story

- Bernstein – born – USA. 1918 – 1991.
- Conductor and composer.
- West Side Story – Inspired by Romeo & Juliet.
- Set in New York.
- Two rival gangs – local-boy Jets & Puerto-Rican Sharks.
- It's success is due to catchy tunes, variety of rhythms (many dances) choreography, sense of reality & hard hitting nature of its presentation.

West Side Story continued.

- 'Something's Coming' song – strong syncopation & cross rhythms.
- 'Tonight' song – uses rhythm of the beguine – a popular dance from the Caribbean.
- Song – 'America' – has a vibrant rhythm, where the differences between Puerto Rico & USA are compared. One of the main rhythmic features of the song is its constant changes between 3/4 and 6/8.

West Side Story continued.

- Song – 'I Feel Pretty' – played in a Spanish style, accompaniment patterns – strummed guitars. Rhythm of the words is matched to the music. Short phrases. Simple melody made up from notes of a C and F chord.
- Song – 'Maria' – use of appoggiaturas – an ornament where a neighbouring note (that sounds dissonant) is sounded before the main note of the melody.

Menken's Little Shop of Horrors.

- Premiered in 1982.
- Based on rock-style music.
- A comedy horror rock musical.
- Menken was famous for writing music for many Walt Disney movies & cartoons.
- The Prologue is sung by 3 girls – Crystal, Ronette & Chiffon – medium Rock'n'Roll beat. They set the scene & comment on the action throughout.

Little Shop of Horrors continued.

- The 3 names were based on girls bands of the 60s – who recorded with Phil Spector, who was famous for creating his 'wall of sound.'
- The Wall of Sound was created by using a very large group of musicians – with several drummers, guitars, bassists, strings & brass. Echo chambers were used to produce the final rich & booming result.
- The Prologue has a syncopated bass line, repeated quaver chords & simple melody.
- Positive happy tune despite warnings in lyrics of bad things to come.
- At end of song – rise from G to Eb causes tension to rise.
- Final diminished chord adds sinister tone.

Little Shop of Horrors continued.

- Song – 'Somewhere that's Green' – a leap of a 6th in the tune – at the beginning of most phrases to suggest hope & longing. The accompaniment has gently rising arpeggio figures.
- The musical ends with the final pleas of 'Don't feed the plants.' The tune moves from Eb to F (rather than the usual E to F) – to show that the evil will not end unless people heed the warnings.

West Side Story Test.

1. What is syncopation?
2. What are cross-rhythms?
3. What rhythmic feature is used in the song 'America'?
4. In the song 'I Feel Pretty' – what is meant by; 'The rhythm of the words is matched to the music?'
5. What is an appoggiatura, as heard in the song 'Maria?'

Little Shop of Horrors Test.

1. What is Phil Spector's Wall of Sound?
2. Describe the Prologue in terms of rhythm.
3. At the end of the Prologue – what 2 things are done to help increase the tension?
4. In the song 'Somewhere's that Green' – what is done to the tune to help give the feeling of hope?

Revision Summary



Feature	Description
Context	<ul style="list-style-type: none"> ❖ Written during the Enlightenment era, when public concerts had become more accessible. ❖ Taste was for lighter, simpler and more melody-driven music, in contrast with the complex musical textures of the Baroque, whose music was written for a very different audience and purpose within the system of patronage.
Form and structure	<ul style="list-style-type: none"> ❖ Rondo form, a common form in the final movements of Mozart's concertos. ❖ A sections alternate with contrasting episodes to create balance and symmetry. ❖ Concertos balance the role of the solo instrument with the orchestral tutti sections. ❖ A, B and C section themes contrast, so A sections contrast with episodes. ❖ The B section is reprised in the third A section, creating symmetry and balance.
Tonality	<ul style="list-style-type: none"> ❖ The first A section is in the tonic A major. ❖ The B section begins in A major but modulates to the dominant E major then the tonic minor, A minor, to end on the dominant chord in preparation to return to A major for the second A section. ❖ The C section begins in the relative F# minor (submediant key) and modulates to the subdominant D major and has a circle of fifths modulation, exploring more distant keys. ❖ The third A section begins in D major then modulates to B minor, the relative minor of D major. ❖ The reprise of the B section begins in A major, modulates to the tonic minor, A minor, then to C major (the relative major of A minor) then D minor, the subdominant minor key, and includes a circle of fifths modulation. ❖ The final A sections are in the tonic A major.
Melody	<ul style="list-style-type: none"> ❖ A section theme is conjunct and in two-bar phrases with a quaver anacrusis. ❖ B section theme is more disjunct and triadic and has no anacrusis. ❖ C section theme is similar to a countermelody heard in the B section, has an anacrusis, includes sequence and is disjunct as it is based on broken chords with an appoggiatura. ❖ None of the themes is diatonic as all are chromatic.
Harmony	<ul style="list-style-type: none"> ❖ The Classical style is based on a strong tonic–dominant relationship. ❖ Chromatically altered chords are used before the dominant so strengthen perfect cadences. ❖ Circles of fifths are also a form of dominant–tonic progression, and when there is a chain of these, it produces modulation to some less closely related keys.
Sonority	<ul style="list-style-type: none"> ❖ The solo instrument is the clarinet, an evolving and novel instrument in the late eighteenth century. ❖ String instruments in Mozart's time would be quieter and lighter, with a limited dynamic range. ❖ Horns are used only for pedal notes and to strengthen cadences due to limitations. ❖ The only instrument to have a solo other than the clarinet is the flute. ❖ Strings often play <i>divisi</i> to create a fuller texture.
Texture	<ul style="list-style-type: none"> ❖ The main texture is melody and accompaniment, in the Classical and Enlightenment convention, for clarity of melody. ❖ There are imitative and contrapuntal passages in the second B section. ❖ There are harmonic, chordal passages in the second and third A sections. ❖ Thematic material is varied to achieve contrast between sections.
Tempo, metre and rhythm	<ul style="list-style-type: none"> ❖ The tempo marking is <i>Allegro</i>, meaning 'quick', a tempo marking with a wide range of accepted speeds, measured in beats per minute. It has no definitive bpm, so the exact speed is left to the discretion of performers. ❖ The metre is $\frac{6}{8}$, compound duple time, with two compound (dotted crotchet) beats, each of which subdivides into three quavers. ❖ The rhythms of the A and C section themes have a quaver anacrusis on the sixth quaver before their first full bars. ❖ The B section theme begins on the first beat of the bar. ❖ There is a passage with a hemiola in bars 131–132 in the second A section. ❖ There are pauses in the reprise of the B section, adding to uncertainty created by chromatic chords.
Dynamics and articulation	<ul style="list-style-type: none"> ❖ They are very limited, only including <i>p</i>, <i>f</i>, <i>sfp</i> and <i>cresc.</i> ❖ <i>cresc.</i> and <i>f</i> are mainly used to emphasise cadences. ❖ Some terraced dynamics in A sections are a Baroque throwback.

Revision Summary



Below is a summary of the musical elements found in each of the three songs, which will help you revise.

Prologue / 'Little Shop of Horrors'

Context/composer's intentions	<ul style="list-style-type: none"> ❖ Purpose is to set the scene ❖ Prologue: the audience is informed of what has happened through voice-over ❖ 'Little Shop': incongruous mix of upbeat song and description of the 'horrors' – horror/comedy aspects introduced ❖ Influence of bubblegum pop
Form and structure	<ul style="list-style-type: none"> ❖ Prologue: serves as introduction, with voice-over with slow-moving chords ❖ 'Little Shop': 32-bar song form ❖ Longer B section ❖ Much repetition of musical ideas
Tonality	<ul style="list-style-type: none"> ❖ Prologue in E\flat major ❖ 'Little Shop': uses key signature of G major, and melody uses pentatonic scales of G and D
Melody	<ul style="list-style-type: none"> ❖ Prologue: five-bar phrase heard three times, sequences, small range ❖ 'Little Shop': repetitive, mainly syllabic, contains riff and ostinato
Harmony	<ul style="list-style-type: none"> ❖ Prologue: chords in key of E\flat major, abrupt modulation at end on D major chord ❖ 'Little Shop': chords in the key of G major, extensive use of primary chords (I, IV, V) ❖ Use of chords with added notes
Sonority	<ul style="list-style-type: none"> ❖ Small band for live 1982 show, bigger group for recording; use of human speaking voice ❖ Prologue: use of drum roll, organ, piano and band ❖ 'Little Shop': piano and band; singing and some shouting ❖ Sonority at odds with lyrics = horror/comedy aspects
Texture	<ul style="list-style-type: none"> ❖ Prologue: homophonic, chordal ❖ 'Little Shop': melody and accompaniment; some chordal sections ('Oh no!')
Tempo, metre and rhythm	<ul style="list-style-type: none"> ❖ Prologue: slow tempo, steady beat and long note values ❖ 'Little Shop': fast, upbeat, syncopated, backbeat, calypso rhythm
Dynamics and articulation	<ul style="list-style-type: none"> ❖ Prologue: starts <i>forte</i>, gets softer, chords played legato ❖ 'Little Shop': mostly <i>mezzo forte</i>, building to <i>forte</i>; sung semi-staccato

'Mushnik and Son'

Context/composer's intentions	<ul style="list-style-type: none"> ❖ Audrey II has brought fame and popularity to the shop. Mushnik realises he will lose his business if Seymour leaves and so offers to adopt him and make him a partner. Seymour accepts, even though Mushnik treats him badly. Audience is aware of the issues. Reference to father figures. ❖ Influence of klezmer
Form and structure	<ul style="list-style-type: none"> ❖ Verse and chorus form, three verses, hook heard at beginning of each chorus
Tonality	<ul style="list-style-type: none"> ❖ C minor, modulation to E\flat major, strong use of tonic and dominant notes, chromatic scale at end
Melody	<ul style="list-style-type: none"> ❖ Scalic passage at beginning settles key; unity and diversity; wide range; syllabic; use of anacrusis and both conjunct and disjunct movement; melodic inversion in accompaniment
Harmony	<ul style="list-style-type: none"> ❖ Chords used in the two keys of C minor and E\flat major ❖ Chord built on flattened II

Sonority	<ul style="list-style-type: none"> ❖ Sung by Seymour (tenor) and Mushnik (baritone) ❖ Band with piano ❖ Castanets, hi-hat ❖ Glissando ❖ Organ and piano more prominent towards the end
Texture	<ul style="list-style-type: none"> ❖ Predominantly melody and accompaniment; short monophonic passages; a few chordal passages
Tempo, metre and rhythm	Quite fast, 4_4 metre, backbeat, calypso rhythm, syncopation, triplets
Dynamics and articulation	<ul style="list-style-type: none"> ❖ Spoken text starts softly ❖ Verses sung <i>mezzo forte</i> ❖ Choruses <i>forte</i> ❖ Articulation semi-staccato

'Feed Me'

Context/composer's intentions	<ul style="list-style-type: none"> ❖ A pivotal moment in the story as Seymour realises the plant can speak. Audrey II tempts Seymour with fame and riches, and after Seymour's indecision they make the decision to use Orin's blood. Reference to famous figures and luxury items. ❖ Influence of blues, gospel blues and Motown
Form and structure	<ul style="list-style-type: none"> ❖ Multiple sections evoke different styles, to follow dictates of text ❖ Two possible analysis formats: as (a) through composed or (b) flexible AABA song form ❖ Introductory section sung in parlando style ❖ Spoken and sung sections
Tonality	<ul style="list-style-type: none"> ❖ Key of C major throughout ❖ Use of blue notes, chromatic notes ❖ Alternation of major and minor 3rd intervals
Melody	<ul style="list-style-type: none"> ❖ Melody in parlando style at beginning ❖ Riff, using repeated C bass notes ❖ Blues style, blue notes ❖ Motown-style melody ❖ Melismas in 12_8 section
Harmony	<ul style="list-style-type: none"> ❖ Chords in C major, but opening $A\flat$ chord ❖ 12-bar blues chord sequence ❖ Differing harmonic rhythm patterns
Sonority	<ul style="list-style-type: none"> ❖ Piano and sustained strings in opening ❖ Extensive use of bass and drums on low C crotchets ❖ Glissandos on piano ❖ Prominent cymbal crashes at the end
Texture	<ul style="list-style-type: none"> ❖ Melody and accompaniment ❖ Short monophonic passages ❖ Changes in accompaniment style
Tempo, metre and rhythm	<ul style="list-style-type: none"> ❖ Changes of time signature: $6_8 - 4_4 -$ change of tempo $- 12_8 - 4_4$ ❖ Ostinato, syncopation
Dynamics and articulation	<ul style="list-style-type: none"> ❖ General feeling of <i>crescendo</i> through song ❖ Two legato sections sung by Seymour ❖ Rest of song is mainly semi-legato ❖ Use of accents

The coronation anthems and oratorios of Handel

- This is choral music from the Baroque period (1600–1750)
- The last 50 years of this period is known as the High Baroque, which includes the music of J. S. Bach, D. Scarlatti and G. F. Handel
- Handel's music has a very direct impact, perhaps from his experience as an opera composer. Listen out for these examples:
 - ✦ The dramatic appearance of the choir in the first section of his coronation anthem *Zadok the Priest* is impressive, following the long slow build up of violins playing rising arpeggios
 - ✦ The powerful repeated homophonic chords that set the words 'for ever, and ever' at the end of the 'Hallelujah' chorus from the oratorio *Messiah*

Identifying the High Baroque choral style

- Homophonic/chordal sections alternate with contrapuntal music. Usually Handel uses these contrasting textures to illustrate the nature of the words: 'Hallelujah' is homophonic, whereas 'and He shall reign for ever and ever' is contrapuntal
- Trumpets can be set music that is equally suitable for strings to play: listen to the second section of *Zadok The Priest* 'And all the people rejoiced' where the 1st and 2nd trumpets play dotted rhythms
- Solo vocal parts can be highly virtuosic and decorated: listen to any of the arias from *Messiah* to verify this. Chorus parts were simpler in comparison, although some composers did write complex choral lines
- The choir voices, however, can be expected to sing long **melismas**, particularly to illustrate words, e.g. the word 'born' in the chorus 'For unto us a child is born' from *Messiah*
- Word painting is common. Listen to the **disjunct** angular intervals used for 'and with His stripes', also from *Messiah*
- Straightforward dynamics are used: music is usually loud, with trumpets, drums and oboes reinforcing the sound, or soft with just strings, or even just a **continuo** (harpsichord and cello, or sometimes organ) accompanying. This was similar to adding extra pipes on a church organ. The instrumental crescendo and diminuendo had not yet arrived.

Identifying the Romantic piano style

- Listen out for musical techniques that enable the composer to express emotion. These could include:
 - ✦ Changes in tempo
 - ✦ Extremes of dynamics
 - ✦ Using the full extent of an instrument's range
 - ✦ Chromatic harmonies, particularly moving between unrelated chords. A favourite progression was between chords a 3rd apart, e.g. moving from C major to E major, without a dominant 7th to ease the journey
- A sense of programme (story line) or title that gives a description of the music, rather than a dry classical title such as 'sonata'. Examples of these include 'Soaring', 'Lonely flowers' or 'Nocturne' (night piece)
- Music that clearly demonstrates a player's technical ability, either in terms of large numbers of notes, an extremely fast tempo, or just the skill of playing quiet and expressive phrases

The Requiem of the late Romantic period

- A Requiem was originally a Mass for the dead in the Catholic Church. During the 19th century many composers used the set text from the Mass to compose works for concert platform
- Composers often wrote Requiems that were too long and used too many performers to be suitable for a church service
- They were ideal for expressing grand Romantic ideas: movements ranged from the dramatic and frightening 'Dies Irae' (The day of wrath) to the heartbreaking 'Agnus Dei' (Lamb of God) and the intensely personal

The orchestral music of Haydn, Mozart and Beethoven

- This is orchestral music from the Classical period (c.1750-1825)
- The three composers span the entire period:
 - Haydn 1732-1809
 - Mozart 1756-1791
 - Beethoven 1770-1827
- Haydn is credited as being the 'Father of the symphony', as he established the standard form from its earlier Baroque beginnings
- Mozart refined and perfected symphonic and concerto form. He lived for just 35 years in the middle of the Classical period
- Beethoven stretched the limits of orchestral forms and brought their development forward into the next historical period, the Romantic.

Identifying the Classical style

- Simple harmonies based around chords I, IV and V
- Phrase lengths of even-numbered bars, with changes from this to make a musical point
- Short sections of **counterpoint** used for dramatic purposes
- Use of elegant melody over a more **chordal** accompaniment
- Key changes for both dramatic impact and structural argument
- Contrasting sections using variety in melody, rhythm and dynamics
- The latter included the crescendo, diminuendo and **sforzando**
- Sometimes wind instruments were given independent solos, accompanied by the rest of the orchestra, or used to strengthen other parts by **doubling**

The music of Broadway 1950s to 1990s

Identifying musicals

- Unlike grand opera, musicals were rarely **through-composed** (i.e. continuous music). Two notable exceptions include: *Chess* (Andersson, Ulvaeus and Rice, 1984), and rock opera *Jesus Christ Superstar* (Lloyd Webber, Rice, 1971)
- Musical contains songs with spoken dialogue in between, together with incidental music and small sections of **underscore** (music in the background under speech)
- The 50 years of the set period contain a wide variety of styles
- Of the four musicals on AQA's recommended listening list *West Side Story* and *Grease* are original musicals. The others are remakes from film versions
- The chorus of a song was often in **32-bar song form** (AABA or A1 A2 B A)

Blues music 1920-1950

How to identify blues music:

- **Blue notes**
- **12-bar structure**
- Subject matter that describes loss, either in love or money
- Guitars, piano and harmonica among its lead instruments
- Folk-orientated Delta blues period with acoustic instruments
- Electric instruments replaced acoustic ones in Chicago, and wind instruments made links to jazz
- Many subgenres including:
 - Jump blues: a hard driving blues with saxes and brass behind a powerful vocal
 - Boogie woogie: a percussive style of blues played on the piano and featuring repeated quaver notes in the left hand
 - At the end of the period the emergence of rock and roll, which combined country music with the electric rhythm and blues of Chicago

Period

The Western classical tradition in music is divided into periods, each with its own style.

Confusingly, Classical (with a capital C) is just one period within the span of classical (with a small c) music.

The four periods you are most likely to encounter at GCSE are shown in the table below. The dates are only approximate as styles didn't change overnight.

It is important to remember that very few pieces will include all of the period features listed in the following table, and many of the features are not unique to just one period – contrasts of mood within a single movement and the use of crescendo, for example, can be found in the majority of pieces written after the Baroque period.

For those reasons, you should always weigh up the balance of probabilities when considering the period in which a piece of music might have been written, a bit like a detective weighing up the importance of clues and discarding those that could mislead.

Period	Typical features
Baroque 1600-1750	<ul style="list-style-type: none"> ■ Continuous driving rhythms in fast pieces. ■ Long ornamented melodies. ■ Clear contrasts between loud and soft ('terraced dynamics'). ■ Emphasis on treble and bass in some pieces or contrapuntal textures in others. ■ A fairly consistent mood throughout each individual movement. ■ A harpsichord (which is part of the continuo) is often heard filling in the chords between treble and bass. ■ Small orchestra of strings and oboes, plus trumpets and drums in celebratory pieces.
Classical 1750-1825	<ul style="list-style-type: none"> ■ Gradual changes (crescendo and diminuendo) as well as clear contrasts in dynamics. ■ Homophonic textures (chordal or melody-and-accompaniment). ■ Mainly simple harmonies but melodies may include chromatic decoration. ■ Cadences at regular intervals creating clear phrases. ■ Pairs of balanced phrases in which the second can give the impression of an answer to the first. ■ There are contrasts of mood within the same movement. ■ The piano replaces the harpsichord as the main keyboard instrument. ■ Flutes, clarinets and horns start to appear regularly in medium-sized orchestras.

Romantic
1825-1900

- Music that tells a story or paints a picture became popular.
- Many pieces convey emotions, evoking subjects such as dreams, love or nature.
- Melodies are often memorable and feature an expressive and singing quality.
- Extremes in length and difficulty of pieces and in the range of dynamics used are common.
- Homophonic textures continue to predominate, often with denser accompaniments.
- Harmony is often complex, including chromatic chords and expressive dissonances.
- Most composers added very detailed performing directions to their scores.
- The orchestra grew to its largest size, typically 80 or more players.

Modern
1900 onwards

- Characterised by a diversity of styles (no one style predominates).
- Some composers used chords for 'colour' rather than to define keys and cadences.
- The increasing use of dissonance led some composers to reject the concept of tonality.
- Complex rhythms, angular melodies and unusual metres feature in some modern music.
- Traditionalists continued to develop the symphony, concerto and string quartet.
- Some pieces were influenced by folk music, world music or jazz.
- Experimental works including music formed through chance and the use of extended instrumental techniques or electronically generated sounds.
- Repetitive motifs, layered textures and gentle diatonic dissonances of minimalism featured in much music since the 1970s.

Identify **three** features of instrumentation and texture used in this excerpt typical of the music of the Baroque period.

Any three of:

- melody with accompaniment
- continuo
- harpsichord
- cello/viol
- ground bass.

Any other valid point.

Identify **two** features of melody and texture used in the bars 5–8 typical of the music of the Classical period.

Any two of:

- antecedent and consequent melodic phrases
- (Q&A/balanced phrases)
- typical rhythmical emphasis in accompaniment on first and third quavers
- homophonic/melody and accompaniment texture
- some chromatic movement in melody (bars 6–7)
- melodic decoration
- thematic development.

Any other valid points.

Identify **five** features of rhythm, melody and use of instruments/instrumentation used in this excerpt typical of 20th century orchestral music.

Any five of:

- Foxtrot rhythm/20th century dance rhythm
- use of woodblock/percussion (linked to more prominent use of percussion in 20th century)
- dotted/swung/"jazzy" rhythms (feature of 20th century music)
- frequent use of melodic ornamentation, such as grace notes, appoggiaturas (as found in the "freer" melodic style of 20th century music)
- sliding from one note to another (linked to jazz)
- *glissando* (in trombone)/trombone slides - almost comic effect
- repeating melodic ostinato (eg rising phrase in piccolo)/(feature of 20th century Popular music)
- featuring individual instrumental colours
- use of mute/*con sordicon sordino* (linked to jazz style)

Any other valid points.

Identify **two** melodic features used in this excerpt typical of Blues music.

Any two of:

- chromaticism
- pitch bend
- melodic repetition
- short vocal phrases
- Q&A piano and vocals.

Any other valid points.

Identify **three** features of rhythm, instrumentation and/or harmony used in the instrumental introduction typical of 'Rock and Roll'.

Any three of:

- steady/'rock'/4 beat/8 beat rhythm (established)
- emphasis on 2&4/backbeat
- opening on piano/high(er) register
- *glissando* in guitar
- typical 'Rock and Roll' instrumentation: bass guitar/rhythm guitar/drum kit
- alternation of two chords/limited use of chords
- pedal
- major chords
- power chords/bare fifths.

Any other valid points.

Identify **three** features of rhythm and use of instruments used in this excerpt typical of reggae music.

Any three of:

- prominent bass guitar – plays repetitive/melodic patterns
- (rhythm) guitar – plays off-beat/skank rhythms/chords
- keyboard – plays off-beat/bubble rhythm
- percussion – plays typical introduction/maintains clear beat/off beat/drum fills.

Any other valid points.

Identify **two** features of recording technology used in this excerpt typical of this style of music.

Any two of:

- tape loop
- use of 'real' sounds/sampling/'musique concrète'
- tape cutting/splicing
- mixing
- use of 16-track recorder to layer the sounds.

Any other valid points.

<p>08.8</p>	<p>Identify two features of harmony and/or instrumentation used in this excerpt typical of 20th century music.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • use of dissonance • contrast with some harmonic passages • clear cadence (no credit for identifying final cadence if already gained in 8 (7)) • use of contrary motion in parts (despite the production of dissonance) • prominent use of (individual) instrumental colour/timbre • brass prominent • piccolo • percussion <p>Any other valid point</p>	<p>2</p>
<p>07.6</p>	<p>Identify two features of rhythm and/or texture used in this excerpt typical of contemporary Latin music.</p> <p>Any two of:</p> <p>Rhythm</p> <ul style="list-style-type: none"> • lively/dance tempo • driving rhythm • repetitive rhythm • strong bass • strong harmonic drive • syncopation • salsa rhythm • ostinato <p>Texture</p> <ul style="list-style-type: none"> • (mostly) melody and accompaniment • (some use of) call and response • backing vocals at end of phrases <p>Any other valid point</p>	<p>2</p>
<p>06.7</p>	<p>Identify two features of dynamics and/or rhythm used in this excerpt typical of dramatic film music in the period since 1990.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • loud/very loud/<i>fff</i>/<i>forte</i>/<i>fortissimo</i> • loud music makes the effect dramatic • sudden drop in dynamics – sense of surprise/anticipation • repetitive quavers (like gunshots) • pattern of repeated notes (on piano) (like bell chiming?) • bass/drum beat (like heartbeat?) • repetitive rhythms build up (sense of) expectation • crescendo • ostinato • syncopation • triplets <p>Any other valid point</p>	<p>2</p>

<p>05.3</p>	<p>Identify two features of melody, harmony and/or texture used in this excerpt typical of the music of the Baroque Period.</p> <p>Any two of:</p> <ul style="list-style-type: none"> • short phrases (in voice and/or accompaniment) • syllabic underlay • much use of tonic and dominant • ends with Perfect Cadence • melody and accompaniment • sections of monophony/single line melody • homophony in the accompaniment/chordal • diatonic • disjunct 	<p>2</p>
<p>04.6</p>	<p>Identify three features of melody, rhythm and/or texture used in this excerpt typical of Minimalist music.</p> <p>Any three of:</p> <ul style="list-style-type: none"> • repeated rhythmic phrases/cells or rhythmic ostinato • variety of rhythmic patterns/cells • repeated melodic phrases/cells or melodic ostinato • variety of melodic phrases/cells • layered texture • contrapuntal texture • gradual changes in texture/rhythms/melodies • syncopation • accented rhythms • additive rhythms/phase shifting <p>Any other valid point</p>	<p>3</p>
<p>03.3</p>	<p>Identify three features of melody and/or harmony used in this excerpt typical of Blues music.</p> <p>Any three of:</p> <p>Melody</p> <ul style="list-style-type: none"> • 'free' vocal rhythms/melody rhythms follow the natural inflexions of the lyrics • short phrases • use of 'blue' notes • repetitive phrases • use of portamento • two similar phrases followed by one which contrasts <p>Harmony</p> <ul style="list-style-type: none"> • major chords (throughout/only); uses I/tonic IV/subdominant V/dominant • chord order is I/tonic IV/subdominant I/tonic V/dominant IV/subdominant I/tonic • 12-bar blues • chords end with dominant (to lead to next verse) • A⁷ A⁷ A⁷ A⁷D⁷ D⁷ A⁷ A⁷E⁷ D⁷ A⁷ E⁷ (allow with or without the 7) <p>Any other valid points</p>	<p>3</p>

<p>02.3</p>	<p>Identify three features of rhythm, metre and/or melody used in this excerpt typical of Rock music of the 1960s and 1970s. Mark first three points Any three of: rhythm, metre and/or melody</p> <p>Rhythm</p> <ul style="list-style-type: none"> • opening drum fill • regular beat • syncopated not ostinato • sequence • back beat <p>Metre</p> <ul style="list-style-type: none"> • 2/4, 4/4, 2/2, C, Common Time/Split Common Time <p>Melody</p> <ul style="list-style-type: none"> • short phrases • repetitive melodic ideas • 'hook'(in chorus)/(on words of title) • riff • sequences <p>Any other valid point</p>	<p>3</p>
<p>01.6</p>	<p>Identify three features of melody, harmony and/or instrumentation used in this excerpt typical of the music of the Classical period.</p> <p>Any three of:</p> <p>Melody</p> <ul style="list-style-type: none"> • balanced phrasing • mostly conjunct stepwise • melodic ornamentation/appoggiaturas. • chromatic movement <p>Harmony</p> <ul style="list-style-type: none"> • (mostly) tonic and dominant chords • first phrase ends with imperfect cadence • second phrase ends with perfect cadence. • regular cadence points <p>Instrumentation</p> <ul style="list-style-type: none"> • 'classical' orchestra • main melody played by violins • woodwind instruments/flute/oboe/bassoon used for added colour/variety of timbre. • horns <p>Any other valid point</p>	<p>3</p>