

GCSE MUSIC

YEAR 11

REVISION BOOKLET

Name:

Your GCSE Exam lasts 1 hour 45 minutes.

It is marked out of 80 marks.

The paper is divided into 2 sections.

Section A contains 8 questions and is worth a total of 68 marks.

6 of these questions are LISTENING QUESTIONS on SET WORKS.

Question 7 is musical DICTATION

Question 8 is UNFAMILIAR LISTENING

Section B contains one question and is worth a total of 12 marks. It is an ESSAY comparing one set work with an unfamiliar but related piece of music.

This revision pack follows the structure of the exam. You do not have to work through it in this order. Question 8 revision may help with questions 1-6, and questions 1-6 will help with question 9!

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SECTION A – QUESTIONS 1-6 – SET WORKS LISTENING

These questions will ask you to identify and describe what you *hear* in the music, as well as analysing and evaluating it, maybe linking to historical context or the composer's intention.

You will hear the extract but you will not have a score.

Example Questions:

- a) Name three instruments you can hear in the extract
- b) How does the tempo change during the extract?
- c) Identify **two** features of the music that help create a joyful mood

Questions could come up on ANY of the six set works we have looked at so far:

- 1. John Williams (Star Wars - Opening titles from Episode IV)
- 2. Purcell (Music for a While)
- 3. Bach (Brandenburg Concerto)
- 4. Esperanza Spalding (Samba Em Preludio)
- 5. Schwartz ('Defying Gravity' from Wicked)
- 6. Queen (Killer Queen)

You will NOT have a score for these questions so need to rely on your ears and your memories.

Be prepared to answer questions on ANY of the music elements for each piece. Use the acronym **DR MATT SMITH** to help you:

Dynamics

Rhythm

Metre

Articulation (how the note is played e.g. accents, staccato)

Texture

Tempo

Structure

Melody

Instrumentation

Tonality

Harmony

Suggested Revision Activities:

- Brainstorm/Mindmap the elements of music for each set work. Then test yourself by completing another mind map from memory
- Create flash cards with key music terminology on one side and the definition on the other. Use these to test your understanding of musical elements.
- Using command words (below) and the musical elements, write your own exam questions, then see if you can answer them about a set work extract.
- Pick a musical feature (e.g. *crescendo*, *chromatic melody*) and go through each set work identifying each time you hear it.
- Create a timeline of each set work. In different colours annotate how each musical element changes throughout the set work.
- Import midi files of the set works into *Garageband* and record yourself identifying key features over the top. Export the file and put it on your iPod/phone to listen to.

TOP TIPS

- Always chase every available mark on the paper: ensure that every question has a FULL answer and attempt every question; a guess could be right but a blank definitely isn't!
- Look at how many marks each question is worth and write AT LEAST this many points. Put yourself in the examiner's shoes – what would you give credit for?
- READ the question carefully. UNDERLINE keywords and make sure you know exactly what the question demands (what the musical terms and the command words are)
- Use times when the music is not playing to plan what your answer could be – what do you need to listen out for exactly?
- Explain CLEARLY what you mean using musical vocabulary at all times
- LISTEN CAREFULLY: remember, the answer to every Listening question is in the musical extract somewhere

COMMAND WORDS

- | | |
|-------------------|---|
| • Compare | write about similarities and differences |
| • Contrast | write about the differences ONLY |
| • Comment on | write about what YOU think |
| • Define | give a precise meaning |
| • Explain | give the reasons for... (these MUST be based on the main musical elements) |
| • Describe | give a musical description using appropriate vocabulary |
| • Name / Identify | give a precise name / musical label to... |
| • Justify | give your musical reasons for.... |

SECTION A – QUESTION 7 – DICTATION

This is the question in which you fill in the rhythms and pitches of a melody that is played to you using stave notation.

Example Questions:

- a) Add the missing rhythm on the score below
- b) Add the missing pitches on the score below

Suggested Revision Activities:

- Go to teoria.com and complete the melodic and rhythmic dictation exercises. Start with easier ones (simple time signatures and longer note values)
- Try to write down the melodies of well-known songs by singing them and working out the rhythms/intervals. Play what you have written on your instrument (or enter it to noteflight.com) – were you right?
- When you are listening to music, try to recall specific phrases and rhythms exactly, even after only hearing them once. This will help your Aural memory so you can hear the track in the exam, even when it is not being played.
- Write out a rhythm on a piece of paper using accurate note values and time signatures. Can you clap it with a clear sense of pulse? Check with a friend/teacher or by entering it to noteflight.com.
- Now write a simple melody in C major. Can you sing it? Check with a friend/teacher or by entering it to noteflight.com.
- Work with a partner, clapping rhythms and playing melodies to each other until you can write them accurately.

TOP TIPS

- You will be asked to write in rhythm and melody separately. Look for the gaps in the music that have brackets above them. Don't waste time filling in extra gaps.
- You will be given the rhythm for the melody question. Use this rhythm, don't make one up.
- For the rhythm question, look at the number of marks available. This will probably relate to the number of notes you need to fill in the gap.

SECTION A – QUESTION 8 – UNFAMILIAR LISTENING

For this question you will be asked to identify musical elements and features of a piece of music you have not heard before. You will have a skeleton score (only a melody line) for this question. This means questions are more concerned with detailed analysis/theory and less with context.

Example Questions:

- Describe **two** ways in which the singer alters the melody from bar 7 to bar 10.
- Describe the tonality of the passage from bar 20 to bar 23 beat 3
- Describe the music in the right hand part in bars 17-18 making **three** points.

Revising for this question is all about improving your **Aural Analysis** and your confidence using **musical vocabulary**. As well as the musical elements mentioned above, you will need to feel confident identifying and describing a range of different **MUSICAL FEATURES**:

Intervals

- Unison/Octaves
- Thirds/Sixths
- Fourths/Fifths

Cadences (in order of likeliness)

- Perfect
- Imperfect
- Interrupted
- Plagal

Dynamics

- *pp* – pianissimo
- *p* – piano
- *mp* – mezzo piano,
- *mf* – mezzo forte
- *f* – forte
- *ff* – fortissimo
- Crescendo
- Diminuendo

Ornamentation

- Trill
- Turn
- Mordent
- Acciaccaturas/grace notes/crushed notes

Melodic Movement

- Step/Leap
- Scalic
- Triadic
- Chromatic
- Ascending
- Descending
- Repetition
- Sequence
- Word setting (melismatic or syllabic)
- Range

Tempo

- Rit/Ritardando
- Rall/Rallentando
- Accelerando
- Largo
- Lento
- Adagio
- Andante
- Allegro
- Presto

Phrasing/Articulation

- Legato
- Staccato
- Sforzando/Accent

Textures

- Monophonic
- Homophonic
- Polyphonic
- Chordal
- Imitation
- Drone/Pedal
- Ostinato

Harmony and Tonality

- Major/Minor
- Modal
- Pentatonic
- Modulations
- Extended/Altered chords
- Dissonances e.g. suspensions, appoggiaturas, passing notes

Rhythm and Metre

- Triplets
- Dotted Rhythms
- Time signature/metre and changes
- Syncopation
- Swung rhythms
- Note lengths and patterns

Suggested Revision Activities:

- Listen to a range of different pieces of music. Try to find other pieces by the same composers as your set works, or in the same style.
- When you are listening to music (in any style) try to identify key musical elements like texture, melody, rhythm.
- Create flash cards with key music terminology on one side and the definition on the other. Use these to test your understanding of musical elements.
- Using command words (below) and the musical elements, write your own exam questions, then see if you can answer them about a piece of music you are hearing for the first time.
- Pick a musical feature (e.g. *crescendo*, *chromatic melody*) and see how many examples you can find in unfamiliar pieces of music.
- When music is on with friends and family, pick out musical features and explain to them what you can hear.
- Use the questions on the next page to analyse unfamiliar pieces of music in a range of styles.

TOP TIPS

- Always chase every available mark on the paper: ensure that every question has a FULL answer and attempt every question; a guess could be right but a blank definitely isn't!
- Look at how many marks each question is worth and write AT LEAST this many points. Put yourself in the examiner's shoes – what would you give credit for?
- READ the question carefully. UNDERLINE keywords and make sure you know exactly what the question demands (what the musical terms and the command words are)
- Use times when the music is not playing to plan what your answer could be – what do you need to listen out for exactly?
- Explain CLEARLY what you mean using musical vocabulary at all times
- LISTEN CAREFULLY: remember, the answer to every Listening question is in the musical extract somewhere

Questions to apply to unfamiliar pieces of music

General Questions:

1. How would you describe the music of this opening section? (Think about elements of music)
2. In what period/style was this piece composed?
3. Describe the mood of this piece. How do the musical elements create this mood?
4. Compare and contrast this piece with a set work. Justify which one you prefer. Give two musical reasons for your preference.

Tonality Questions:

1. Define the tonality of this piece (Major, minor, modal)
2. Do this at the start, end, and identify any changes of key in between.

Tempo/Metre/Rhythm:

1. Identify how many beats there are in each bar
2. Name an Italian term to describe the tempo of this piece
3. Comment on the rhythm of the extract (e.g. triplets, swung rhythm, syncopated, dotted etc.)

Harmony:

1. Name the cadence heard at the end of the piece and at the end of important sections.
2. Identify any types of chords you can hear – are there any altered and extended chords?
3. Identify any dissonances in the piece – how are they created e.g. suspensions, passing notes?

Texture:

1. Identify the texture (homophonic, monophonic, or polyphonic?)
2. Identify the number of voices/instruments heard and describe how this changes.
3. Comment on the musical features of the accompaniment.

Sonority/Instrumentation:

1. Name all instruments/voice types you can hear, use traditional/full names.
2. Name the instrumental group heard (e.g. string quartet, rock band)
3. Name any playing techniques/effect heard in the piece, by which instrument and where in the piece (e.g. pizzicato, slide...)
4. Identify any technological effects that have been applied to the set work.

Dynamics:

1. Describe the dynamics of this piece and how they vary. Use Italian terms.
2. Name the dynamic marking that opens and ends this piece.

Word setting:

1. Explain how the music reflects the words.
2. Describe the word setting (e.g. melismatic/syllabic)

Form and structure:

1. Name the form of this piece (e.g. binary, ternary, verse & chorus, ground bass)

Melody:

1. Identify key motifs and their location in the piece.
2. Name who/what is playing the tune
3. Choose a section of melody and describe it in detail, thinking about pitch, rhythm and patterns.

SECTION B – QUESTION 9 – ESSAY

Section B contains one question in which you will be asked to compare a section of one of your set works with an unfamiliar extract. You will get a full score of each extract. You will hear both extracts three times.

Example Questions:

Compare and contrast the use of **MUSICAL ELEMENT 1**, **MUSICAL ELEMENT 2** and **MUSICAL ELEMENT 3** in the extracts from **SET WORK** and **UNFAMILIAR PIECE**

You will need to demonstrate understanding of **context** (why/when the piece was written), and **musical elements** (see the DR MATT SMITH acronym above) as well as using musical **language** appropriately (Assessment Objective 3)

You will also need to make evaluative comments, or critical judgements about the two pieces. That means for every **musical element** or **musical feature** you mention, you must link it back to an overall argument (e.g., one piece is more typical of its style than the other; or that contrasting musical elements create contrasting moods in the two pieces) (Assessment Objective 4).

Mark Scheme

1-3 Marks	<ul style="list-style-type: none">• Makes limited isolated points about either or both extracts (AO3)• Limited or no vocabulary used (AO3)• Appraising points made basic and undeveloped (AO4)• Limited attempts to draw conclusions about the extracts (AO4)
4-6 Marks	<ul style="list-style-type: none">• Makes points about either or both extracts, with little supporting evidence (AO3)• Some basic musical vocabulary used (AO3)• Appraising points cover similarities and differences in a mainly descriptive way (AO4)• Attempts at drawing conclusions are not necessarily successful (AO4)
7-9 Marks	<ul style="list-style-type: none">• Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness (AO3)• Good range of musical vocabulary used (AO3)• Appraisal demonstrates straightforward analysis of similarities and differences (AO4)• Some attempt at comparing, contrasting and drawing conclusions (AO4)
10-12 Marks	<ul style="list-style-type: none">• Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces (AO3)• Extensive and sophisticated use of musical vocabulary (AO3)• Appraisal presents a cohesive critical argument of both pieces (AO4)• Demonstrates the ability to compare, contrast and draw conclusions (AO4)

Suggested Revision Activities:

- Brainstorm/Mindmap the elements of music for each set work. Then test yourself by completing another mind map from memory
- Create flash cards with key music terminology on one side and the definition on the other. Use these to test your understanding of musical elements.
- Picking other pieces that are similar to your set works (e.g, same instrument, same style, same period), compare musical elements with those in set works.
- Go to youtube and look for videos of music with the scores printed so you can practice following the score and identifying different musical features. Try channels such as 'Classical Scores', 'noteZilla', 'Jacob Koller/The Mad Arranger', and 'The Great Repertoire'.
- Write practice essay plans rather than essays. Pick 3 random musical elements and a set work, find an unfamiliar piece and pick out the musical points you would make about each piece, as well as the overall conclusion. Use the essay structure sheet below to help.

TOP TIPS

- Plan your essay before you write it. Use scrap paper to jot down everything you hear before you start writing. There will be enough time to write your essay after you have heard each piece 3 times.
- Include information in your introduction that demonstrates you are aware of the CONTEXT - especially of the set work.
- Use your introduction to set out an EVALUATIVE answer e.g. one piece is more typical of its style, one piece is more innovative, one piece creates a more tense mood,
- Try to balance your answer EQUALLY between the set work and the unfamiliar piece.
- Look at the MUSICAL ELEMENTS named in the question. Only focus on these elements, ignore all other musical elements.
- Make sure your musical points are REFERENCED – i.e. located in the score, either by a description “at the start of the second chorus” or a bar number
- When you reference your MUSICAL ELEMENTS/FEATURES make sure you link back to your overall EVALUATIVE answer.
- Use times when the music is not playing to plan what your answer could be – what do you need to listen out for exactly? Have you covered all the MUSICAL ELEMENTS named?
- Explain CLEARLY what you mean using musical vocabulary at all times
- LISTEN CAREFULLY: when the extract is playing do not think about anything else.

UNFAMILIAR LISTENING ESSAY QUESTION

Compare and contrast the use of **MUSICAL ELEMENT 1**, **MUSICAL ELEMENT 2** and **MUSICAL ELEMENT 3** in the extracts from **SET WORK** and **UNFAMILIAR PIECE**

(12 marks)

Writing Frame Help

Paragraph 1 – short introduction.

When were these pieces composed? Are they from the time period? Are they in the same form? What would you expect to hear in music from this period?

Write one sentence about how you are going to set out your answer.

Paragraph 2 – Things that are true about both extracts

*What similarities are there between both pieces? Why are they similar? What intentions did the composers have in writing these pieces? What similarities are in there in the use of **MUSICAL ELEMENT 1**, **MUSICAL ELEMENT 2** and **MUSICAL ELEMENT 3**? Why might this be? Give examples*

Link any points to the context in which they were written or the composer's intentions

Paragraph 3 – Observations about the familiar extract

What is the context? What are the expectations of that genre/form? What are the specific expectations of the melody, rhythm and tonality?

MUSICAL ELEMENT 1: *Description (with references) and links to context*

MUSICAL ELEMENT 2: *Description (with references) and links to context*

MUSICAL ELEMENT 3: *Description (with references) and links to context*

Link any points to the context in which it was written or the composer's intentions

Paragraph 4 – Observations about the unfamiliar extract

What is the context? What are the expectations of that genre/form? What are the specific expectations of the melody, rhythm and tonality?

MUSICAL ELEMENT 1: *Description (with references) and links to context*

MUSICAL ELEMENT 2: *Description (with references) and links to context*

MUSICAL ELEMENT 3: *Description (with references) and links to context*

Link any points to the context in which it was written or the composer's intentions

Paragraph 5 – short conclusion.

What are your conclusions? Did you find more differences or more similarities? Why do you think that is? In your judgement, do the differences and/or similarities suggest that they are typical of their genre/period or not?

Did you find one more interesting or effective than the other? If so, why?