

Name: _____



Top Tips and Revision Tasks for helping you achieve your very best in your GCSE Music Listening exam

- Always chase every available mark on the paper: ensure that every question has a FULL answer.
- READ the question carefully. UNDERLINE keywords and make sure you know exactly what the question demands, fully answer all sections of the question.
- When putting your answer, be guided by the number of marks available e.g. a one mark answer probably only needs a single word or two. A two-mark answer probably needs a short sentence.
- Explain CLEARLY what you mean using **musical vocabulary** at all times
- Attempt every question; look for clues as to the answer in the question
- BE THOROUGHLY PREPARED: revise as you go along week by week– “cramming” is NEVER a good idea
- LISTEN CAREFULLY: remember, the answer to every Listening question is in the musical extract somewhere

Exam terms

The words in the following list are often used in the Listening section of the Music GCSE paper. Most of them are verbs (“doing” words). It is extremely important that you know what these words are instructing you to do in your answer. (If you don’t follow ‘command’ words exactly, you’ll miss picking up vital marks).

- 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....

Revision Task 1– write your own exam questions using these exam terms then try and answer them yourself. Alternatively, have a friend write questions too, then try answering each other’s questions.

Key features you need to be able to recognise through listening

Revision Task 2 – listen to these key features either through playing them or through listening to the set works and memorise what they sound like.

Intervals

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

Melodic Movement

- Step
- Leap
- Scalic
- Chromatic

Tempo Changes

- Rit/Ritardando
- Rall/Rallentando
- Accelerando

Cadences (in order of likeliness)

- Perfect
- Imperfect
- Interrupted
- Plagal

Ornamentation

- Trill
- Turn
- Mordent

Phrasing/Articulation

- Legato
- Staccato

Dynamic Changes

- Crescendo
- Decrescendo
- Diminuendo
- Sforzando/Accent

Dynamics

pp – pianissimo, very soft
p – piano, soft
mp – mezzo piano, medium soft
mf – mezzo forte, medium loud
f – forte, loud
ff – fortissimo, very loud

Revision tips

There is no better revision for your GCSE in music than to **actively** listen to your set works. By actively listening I mean listening carefully, appraising, analysing and deconstructing music, i.e. figuring out what it is made up of. By actively listening to music I do not mean putting music on in the background whilst you get on with something else – this type of listening will be of no help in enabling you to achieve your target grade or beyond. Below are some questions that will help you with your active listening.

Revision Task 3 – answer each of the following revision questions for each of the set works to help develop your knowledge and understanding of each piece. Bear in mind that not all questions will apply to every set work. Write down your answers on a separate piece of paper and tick off each set work in the task 3 column, using the table below, once you have answered all questions.

AoS 1				AoS 2			AoS 3			AoS4				
Task #...				Task #...			Task #...			Task #...				
3	4	5		3	4	5	3	4	5	3	4	5		
Bach				Schoenberg			Davis				Capercaille			
Mozart				Berstein			Buckley				Rag Desh			
Chopin				Reich			Moby				Koko			

General:

- How would you describe the music of this opening section? (Think about the six elements of music – Texture, timbre, tempo, duration, dynamics, pitch)
- When was this piece composed? (date and period)
- Who composed this piece?
- In what period was this piece composed?
- Describe the mood of this piece. How do the musical elements combine to create this mood or atmosphere?
- What are the main musical characteristics of this style of music? (e.g. expressionist, minimalism)
- Compare and contrast two set works. Justify which one you prefer? Give two musical reasons for your preference. Do this with all set works.

Tonality:

- Define the tonality of this piece (Major, minor, modal - Renaissance/church music, atonal - 20th Century)
- Key of each piece at the start, end, any changes of key in between and the key of themes.

Tempo/Meter:

- Identify how many beats there are in each bar (Is there an obvious reason for your choice?)
- Name an Italian term to describe the tempo of this piece?
- Identify the speed of the music
- Identify the time signature



Harmony:

- Name the cadence heard at the end of the piece and at the end of important sections.
- Describe the chord scheme for each section of the piece

Texture:

- Explain the texture of this music? Why? Identify the texture (homophonic, monophonic, heterophonic or polyphonic?) Is there an obvious reason for your choice?
- Identify the number of voices/instruments heard.
- Comment on the accompaniment.

Timbre/Instrumentation:

1. Name all instruments you can hear, use traditional/full names.
2. Identify the instrument families that each of these belong to
3. Identify the type of voice heard (soprano, alto, tenor, bass)
4. Name the solo instrument/s heard.
5. Name the instrumental group heard (e.g. string quartet)
6. Comment on the instrumentation
7. Explain how the instrument is being played?

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. Explain the word setting (e.g. melismatic/syllabic)

Form and structure:

1. Name the form of this piece? (e.g. binary, ternary, verse & chorus, rondo, theme & variations)
2. Use A / B / C to describe the form of this piece
3. Explain the main structural features of this form?
4. Describe the features of each 'section' (e.g. verse, exposition)

Melody :

1. Identify key motifs and their location in the piece.
2. Name who/what is playing the tune?

Rhythm:

1. Comment on the rhythm of the extract (e.g. triplets, swung rhythm, syncopated, dotted etc.)



Playing techniques:

1. Name any playing techniques/effect heard in the set work, by which instrument and where in the piece (e.g. pizzicato, slide...)

Revision Task 4 - Now that you are able to answer these questions for each of the set works, memorise these key points.

Revision Task 5 – Now get a parent/relative/friend to test you. Once they are happy with your answers for each set work, get them to tick off the set work on the grid above. If they are not happy that you can't remember all of the relevant information then go back to Revision Task 4 and continue memorising the key features of the piece. Then ask to be retested... Continue until you can answer all of the questions without error!

Revision Task 6 – When asked to 'name a musical device used in the bass' the examiner is likely to be looking for one of the following... Ensure you understand the meaning of the following musical devices heard in the bass, perhaps try playing examples of each in order to help you remember what they mean:

1. Augmentation – double note values
2. Diminution – halving note values
3. Sequence – repeating a passage at the same, higher or lower pitch
4. Ostinato – a repeated chord pattern, melody or rhythm
5. Pedal – a sustained note in the bass (can be in the middle or top part too)
6. Retrograde – playing a melody backwards
7. Inversion – playing a melody upside down
8. Retrograde inversion – upside down and back to front
9. Syncopation – off beat rhythms

Revision task 7 - When asked to 'name a rhythmic device' the examiner is likely to be looking for one of the following, depending on the given set work. Ensure you understand the meaning of the following rhythmic devices:

1. Swung rhythm
2. Syncopation
3. Triplet rhythm
4. Hemiola
5. Rhythmic displacement
6. Cross rhythms

A. Further Important Revision Tasks – Learn the following:

1. Understand the key features of the Baroque period (examples of which can be heard in the Handel set work), Classical period (examples of which can be heard in the Mozart set work), Romantic period (examples of which can be heard in the Chopin set work) and Modern period (examples of which can be heard in the Schoenberg set work).
2. Understand the key features of minimalism (examples of which can be heard in the Reich set work), musicals (examples of which can be heard in Berstein set work) and expressionism (examples of which can be heard in the Schoenberg set work).
3. Know the key themes/motifs/riffs in each piece – try singing them, listen to them and writing them down in music notation.
4. Know the intervals between notes in key themes.
5. Know and understand all of the key words in your glossary, from the revision sheets and from discussion in class. Know what set work each word can apply to.
6. Draw up a chart and list all the instruments in each set work, note the instruments playing the main melodies. Make sure you can recognise which instrument are playing and when.
7. Know the chord sequences in All Blues (Davies set work) and Grace (Buckely set work)
8. Understand the key features of dance music (Moby set work)
9. Understand how to write chords in root position on the staff.
10. Know the meaning of tonality and the differences between major, minor and modal.
11. Know the different sections of an Indian piece of music (Rag Dsh set work)
12. Know the notes of Rag Dsh (Rag Dsh set work)
13. The style of each piece of music, e.g. Moby's Why Does My Heart feel so bad is a form of dance music
14. Where appropriate, know how music technology is used in the set work



B. Further Important Revision Tasks

1. In order to reinforce your understanding of the set works answer all of the listening and appraising questions again. Check your answers against the answer sheets found on BSpace.
2. Listen to the 'further listening' recommendations in the GCSE text book (you might like to try you tube or Spotify) and identify how the key features of your set work are similar or dissimilar to these pieces.



AoS 1

Favourite
phrases

Meaning



Word!

Music Examiners Favourite Words – here to help you
achieve your very best in your GCSE Music
Listening exam

Vocabulary revision - It cannot be reinforced enough, **use musical vocabulary in your answers.** Yes, that's right, **use musical vocabulary in all of your exam answers.** When writing an exam answer, **use musical vocabulary.**

Task 1:

Write down (in pencil in case you make a mistake) the definition of each key word. If you aren't sure of the meaning of a word you might like to get a friend from the course to help you, research the correct definition, ask another friend/relative or ask your teacher.

Task 2:

Once your definitions are definitely correct then learn them, memorise them, make sure you can spell them, get parents/friends/relatives to test you on them and then **use them in your exam answers.**

Task 3:


Although some words can be used when talking about a number of set works, try to remember what words tend to be associated with which set work. Get parents/friends/relatives to test you which set work the word comes from and then **use these key words in your exam answers,**

Remember – some words can be applied to a number of set works

So...


Don't be afraid to use words studied in one set work if they apply to another

BACH	Ornament			
	Diatonic	<u>AoS 1</u>		
	Basso continuo			
	Monophonic			
	Homophonic			
	Affection			
	Terraced dynamics			
	Oratorio			
	Libretto			
	Recitative			
	SATB			
	Chorus			
	Triad			
	Stepwise			
	Word setting			
	Syllabic			
	Descending sequence			
	Movement			
	Triple time metre			
	Allegro			
	Modulation			
	Dominant			
	Dominant of the dominant			
	Hemiola			
	Cadence			
	Perfect cadence			
	Imitative			
	Counterpoint			
	Pedal note			
	Plagal cadence			
	Doubling of parts			

 I Love Words	Examiners Favourite Words/Phrases	Meaning	I know this word!	I agree they know this word!
MOZART	Balanced structure Symphony Sonata form Minuet and trio Ternary form Theme and variations Rondo Sinfonia Exposition Development Recapitulation First subject Bridge passage Second subject Relative minor Motif Tonic Balance Regular phrases Tutti Functional harmony Melancholy Molto Allegro Divisi violas Modified subject Dominant pedal Descending sequence Coda Crescendo Chromatic Ic Semitone Pathetique Augmentation Dominant 7 th Canon Melody dominated texture			


AoS 2

AoS 1


 I ♥ Words	Examiners Favourite Words/Phrases	Meaning	I know this word!	I agree they know this word!
CHOPIN	Romanticism Dominant 13 th Diminished 7 th Augmented 6 th chord Neopolitan chord Virtuoso Dynamic contrast Sustain pedal Cantabile Arpeggio Pivot note Tempo rubato Rapid articulation Ternary form Prelude Enharmonic Pedal note Fugue Sostenuato Homophonic Sustained melody Falling motif V7 Acciaccatura Turn Reprise Quaver repetition Sotto voce Dynamics Tonally ambiguous Inverted dominant pedal Inner pedal Smorzando Tonic			

	Examiners Favourite Word/Phrases	Meaning	I know this word!	I agree they know this word!
<u>SCHOENBERG</u>	Chromaticism Impressionism Klangfarbenmelodie Atonal Expressionism Timbre Extreme of dynamics Hexachord Melodic motif Melodic transposition Chordal transposition Octave Compliment Hauptstimme Nebenstimme Rondo Fortissimo Sehr rasch Triplet Sextuplet Fanfare-like Rubato Angular Dissonant Dissonant leaps Mute Polyphonic Ruhiger Heftig Crescendo Serialism Tone row Prime row Inversion Retrograde Retrograde inversion Fragmented rhythms			

AoS 2


 I Love Words	Examiners Favourite Word/Phrases	Meaning	I know this word!	I agree they know this word!
<u>BERSTEIN</u>	Vaudeville Burlesque Comic opera Opera bouffe Operetta Extravaganzas Minstrels Melodramas Broadway West End Aria Duet Trio Chorus Jazz-based harmony Dissonance Syncopated rhythm Push rhythm Tritone interval Diabolus in musica Riff Cross rhythm Layered texture Sustained notes Ostinato bass Recitative-like Enharmonic Um-pah accompaniment Chromatic chord Neapolitan chord Ad lib fade			

AoS 3


 I Words	Examiners Favourite Word/Phrases	Meaning	I know this word!	I agree they know this word!
REICH	Graphic score Extremes of pitch/range Drone Tape loop Musical fragment Ostinato Cell Phasing Metamorphosis Layering Key Note addition Note subtraction Rhythmic displacement Augmentation Diminution Static harmony Non-functional harmony Multi-track Pre-recorded Commissioned Stereo backing track Resultant melody Strummed chords Sequence Rhythmic counterpoint Tonal ambiguity Modal Triad Panning Interweaving rhythm			

 I Love Words	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
DAVIS	Ragtime Blue note New Orleans jazz Bebop Big band Swing Changes Head Modal jazz 12 bar blues Extended chord Trill Mordent Stepwise movement Altered chords C7 Frontline Comping Chromatic Link Chord Arpeggio Improvisation Pentatonic Voicings Syncopated Transposition Chord substitution Turnaround Seventh chords Root note G7#9 Cluster chord			

AoS 3

 I Love Words	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
<u>BUCKLEY</u>	MTV Producer Eclectic Overdubs Pre-chorus Power chord Drop D tuning Drone Dissonance Reverb Delay Guitar whisper Vibrato Pedal note Tom Broken chords Modal Mandolin Slide Pizzicato Drum roll Multi-tracked EQ Vocal improvisation Virtuosity Range Flanger effect Discordant notes Qawwali music Textue Scoops on the tremolo arm			


AoS 3

 I Words	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
<u>MOBY</u>	Dance music Dub Scratching Four to the floor Vocal sample Call and response Retriggered Harmonisation Chord sequence Drum loop Sustained synth pad Sustained chords Sus4 chord Sus2 chord EQ Echo Percussive effect Editing Stereofield Delay Breakdown reverb Roland Drum machine Piano sound module Akai sampler Roland Juno Yamaha synthesiser Lo-fi sound Ambiguous key Multi-effects unit			

AoS 4

	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
<u>CAPERCAILLIE</u>	Folk music Oral tradition Protest songs Accordion Bagpipes Banjo Bodhran Bouzouki Concertina Fiddle Harmonica Hurdy gurdy Mandolin Tin/penny whistle Uilleann pipes Fusion Waulking song Gaelic Tremolo Sustained chord Staccato Ambiguous time signature Triple time Lilted rhythm Countermelodies Harmonic interest Heterophonic texture Nonsense syllables Pentatonic Vocalisation			

 I love Words	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
<u>RAG DESH</u>	Raga Hindustani tradition Carnatic tradition Gharana Drone Tambura Sitar Sarod Cyclic rhythm Tabla drums Improvisation Rag vibhas Rasa Tala Teental (tintal) Matras Bols Syncopations Sam Alap Jhor Gat Bandish Virtuosic Bhajan Timbre Sympathetic strings Plectrum Meend (mind) Tan Sarangi Sarod Bansuri Shehnai Chand Madhyalaya Dialoguing Tihai			

 I Love Words	Examiners Favourite Word	Meaning	I know this word!	I agree they know this word!
<u>KOKO</u>	Repetition Improvisation Polyphonic texture Call and response Djembe Dundun Donno Oral tradition Master drummer Cueing Cross rhythms Tone languages Parallel octaves Harmonise in 4ths/5ths Membranophone Idiophone Aerophone Chordophone Shaker Mbira Balaphone Zither Kora Lyres Vocables Intertwining melodies Tam-tam Ostinati Pentatonic Monophonic Heterophonic Unison Tonic Dominant Instrumental interjection Panpipes			