EdExcel GCSE Music
Revision Booklet of all Set works
AOS1 – Western Classical Music
AOS 2 – Music in the 20th Century
AOS 3 – Popular Music in Context
AOS 4 – World Music
What Do I Need To Know?

For each set work, you need to know the:

- Composer
- Name of Piece
- Tempo
- Time Signature/ Rhythm
- Instruments/ Timbre
- Structure
- Melody
- Tonality
- Harmony
- Dynamics
- Type of Piece
- Texture
- Date it was composed
- Electronic devices
- Electronic processes

You also need to be able to:

- Give opinions as to why you like/ dislike each piece
- Know both the century and date of when the piece was composed
- Provide reasons as to why each set work reflects the style it was written in e.g. Romantic
- Give examples of other composers of that style e.g. Bach is Baroque
- State features of the style of music
- Know what section of the music is being played in the extract e.g. Mozart they could play either the 1st or 2nd subject (so make sure you know the difference)
- Write basic notations for some parts of the extracts. This could be for any extract, you need to be able to hear the shape of the melody for each piece of music
- Work out the rhythm being played by a certain instrument in an extract

Words underlined are the key areas of each piece e.g. tonality, texture

Each AOS can be seen through the varying colours:

Red=AOS1       Orange=AOS2       Blue=AOS3       Green=AOS4
SATB – the four voices used in a choir (soprano, alto, tenor, bass)

Oratorio – a religious piece like an opera but not acted on stage

Imitation – where one part copies another

Plagal Cadence – a section which ends with the chords 4 and 1 (subdominant to tonic)

Basso Continuo – the cello and organ in baroque times

Hemiola – giving the music a feel of having 2 beats rather than 3

Sequence – a pattern moving up or down

Ostinato – a constantly repeated pattern

Homophonic – a tune with an accompaniment

Imitative – when the melodies copy one another

Symphony – a piece for an orchestra in 4 movements

Rubato – playing about with the speed of a piece, either slowing it down or speeding up

Cantable – the melody is played so that it sings out on the piano and uses a smooth sound

Sustuento – slow and sustained

Syncopation – putting the emphasis on usually weak beats in a piece of music

Acciaccatura – a crushed note

Enharmonic Change – the same note with a different name e.g. Ab to G#

Smorzando – dying away

Pedalissimo – very quiet

Peddle Note – a repeated note

Sehr Rasch – very fast

Klangfarbenmelodie – the tune is passed around the orchestra, between instruments

Hexachords – a chord with 6 notes

Atonal – no key

Fragmented – broken up

Hauptstimmme – principle melody

Metamorphosis – a basic change in form

Resultant melody – a melody made up from notes being played in different instrument parts

Metrical Displacement – playing the same thing but at a different time, sounds out of sync

Polymetre – a combination of different time signatures

Tritone – an interval of a sharpened 4th

Syllabic – one melody note per syllable

Octave displacement – moving notes from the melody into different octaves

Tremolo – very quick notes, gives a shaking effect

Harmonics – very high notes

Pizzicato – plucked strings

Strident – big, bold, confident

Frontline Instruments – the instruments that play the melody lines

Rhythmic Section – the instruments that play the background bass and beats

Head – the melody, and in ALL BLUES is followed by a riff

Riff – a repeated pattern

Backbeats – accenting the beats which are not usually accented in MOBY 2&4

Sub-bass – a very low bass (‘thumping rumble’)
Breakdown – one bar of silence
Panning – spreading the sound into a new stereo or speaker
Echo – a sound repeated after it has been heard
EQ – changes the frequency of a sound
Reverb – amplifying a sound, making it sound like it was recorded in an echoey space
Cross rhythms – two different rhythms being played at the same time, the rhythms usually have different time signatures
Flanging – sweeping effect produced through slight delay to copied sound
Distortion – making the sound rougher and harsher
Word Painting – when the word mirrors the musical effect being put on the music
Falsetto – notes higher than the normal male range
Sequence – when a melody is repeated a tone higher than it was previously
Tala – a rhythmic pattern in Indian music
Raga – the scale or mode used in an Indian rag
Alap – the first section of a raga where there is no fixed beat, it is also improvised
Drone – the repeated notes played on the tambura or shruti box
Rasa – the mood of the notes in the raga
Meend – sliding between notes (when singing)
Gat – the pre composed instrumental section
Tan – when fast scalic patterns are used
Polyrhythmic – different rhythms played together
Heterophonic – a type of texture where a more complicated part is added on top of another one
Unison – signing or playing together
Call & Response – when a leader plays and the rest of the group repeats
Pentatonic Scale – scale using 5 notes
Vocables – nonsense syllables
Strophic – name for a structure of 2 verse’s and 2 inserts
Diatonic – using notes in the key
**Handel – And the Glory of the Lord**

1. The **tempo** (speed) is *allegro*
2. The **key** in *A major* (sounds happy)
3. The **time signature** is $\frac{3}{4}$, there are 3 crotchet beats in every bar
4. The **Basso Continuo** (instruments - organ and cello) plays the backing to the melody
5. The choir is a **SATB choir**:
   - *Alto’s* enter first with “And the glory, the glory of the Lord” followed by *Tenor’s* and *Bass’s*
   - When “shall be revealed” is first sung, the texture is **polyphonic**
   - At points all parts sing in **harmony** (the same line but on a different note, either higher or lower)
   - The first time the line “And all flesh shall see it together” is sung, it is sung in **canon** with the different voices singing it after the other one
   - “Revealed” is **melismatic**
6. The **melody** is often doubled by the **1st and 2nd Violins**

*Mainly strings used (1st and 2nd Violins, Viola, Cello). The only non stringed instrument is the organ (part of the basso continuo)*

**Other Key Facts**

A **hemiola rhythm** is used to give the piece a pushed feel
There is a constant use of **sequence** and **ostinato** in the melody
Aspects of the **harmony** throughout include:
   - Constant **peddle notes**
   - The orchestra (Violins, Viola, Cello, Organ) **double** the choir parts
   - The final **cadence** is **plagal** (plagal cadence and slow **tempo** at the end make the ending to the words “hath spoken it” **grand** and **stately**)

The texture in the piece starts off as **homophonic** and then changes to **imitative** (it is never monophonic as the tune played by the orchestra is always slightly different to that sung by the voices)
There are no **dynamics** written but when the texture builds up, the piece natural gets louder
**Major** key and **upbeat tempo** make the piece **lively**
When the choir sings “For the lord hath spoken in” a **peddle note** is used

**Typical Features of Baroque Music**
- Repetitive patterns
- Imitation is common
- Texture is usually polyphonic
- The use of Basso Continuo

**Other Baroque Composers**
- Vivaldi
- Bach
- Telemann
Mozart – 1st Movement from Symphony No.40 in G Minor

Written in 1788
Is the 1st movement from an symphony
Written during the Classical period
Written for the orchestra

Typical Features of Classical Music
• Melodies that are easy to remember
• Gradual change of dynamics (crescendo and diminuendo)
• More syncopation used in the classical period

Other Classical Composers
• Beethoven

Sonata Form
Was a typical structure used in the classical period and consisted of:
• Exposition
• Development
• Recapitulation

Basic Facts about the Piece

Tempo is written on the score as molto allegro (very fast)
The time signature is 4/4 (4 crotchet beats in a bar)
He has a specific choice of instruments:
• Fairly small Classical Orchestra
• 2 horns, strings and woodwind
• No trumpets or drums

The texture is mainly homophonic and imitation is used

1st Subject

The instruments that start the piece are the strings, the violin 1’s play the melody above. The woodwind are then introduced
The key of the subject is G Minor (Mozart’s sad key)
At the end of the first subject there is a bridge where the harmony uses rising scales and pedal notes
In the melody balanced phrasing is used
Dynamics in the 1st subject start off quietly, have sudden contrasts and use lots of crescendo and decrescendos
The first two notes in the 1st subject use the interval of a semitone

2nd Subject

The key of the 2nd subject is in Bb Major
The instruments used in this subject are the strings and woodwind
The melody in the 2nd subject uses some chromatic notes, balanced phrasing is also used as it was in the 1st subject
At the end of the subject the violins, bassoons and flutes play a descending staccato scale
Chopin – Raindrop Prelude

Written in 1839
Is a piano prelude
Written during the Romantic period
Written for the piano

Basic Facts about the Piece

The time signature is 4/4 (4 crotchet beats per bar)
The tempo is sostenuto and rubato is used
The only instrument used is the piano (as it is a piano prelude)
In this piece, the structure is ternary (ABA) form, with a coda and a basic ABA structure within section A
The texture is similar throughout and is mainly homophonic

The symbol 💧 is use throughout and shows the musician that they need to hold down the right peddle (sustaining peddle)

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A and Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The key is Db Major</td>
<td>• The key goes to C# Minor in an Enharmonic Change</td>
<td>• Section A is repeated but is much shorter</td>
</tr>
<tr>
<td>• The melody is in the right hand</td>
<td>• The dynamics written on the score contain lots of crescendos</td>
<td>• They key returns to Db Major</td>
</tr>
<tr>
<td>• The texture is Melody Dominated Homophony</td>
<td>• The dynamics build up with sudden changes in mod</td>
<td>• The melody here uses smorzando</td>
</tr>
<tr>
<td>• First 3 notes are falling (cantabile tone) in a broken chord</td>
<td>• The melody is played in the left hand</td>
<td>• The tempo is slow and rubato is used</td>
</tr>
<tr>
<td>• The harmony uses a constant peddle note on the dominant (Ab)</td>
<td>• The harmony in this section uses an inverted dominant peddle as the peddle note is in the right hand</td>
<td>• There is a ritt at the end of the piece</td>
</tr>
<tr>
<td>• Acciaccatura is also used to help with the harmony</td>
<td>• There is an obvious change in mood</td>
<td>• The texture is both monophonic and homophonic</td>
</tr>
<tr>
<td>• A second theme is introduced adding variety</td>
<td>• The lower region of the instrument (piano) is used</td>
<td>• The codetta is 8 bars long (structure)</td>
</tr>
<tr>
<td>• Chromatic notes are used to make the harmony more interesting</td>
<td>• The texture in chordal</td>
<td>• The peddle note drops out for 3 bars and then starts up again (harmony)</td>
</tr>
<tr>
<td>• By the end of section A the Ab is written as G# known as an enharmonic change used to help lead into section B (tonality)</td>
<td>• The G# is used as the pivot to take the piece back to Db Major in the last section</td>
<td>• The dynamics at the end are pianissimo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The piece ends on a perfect cadence (5-1)</td>
</tr>
</tbody>
</table>

Typical Features of Romantic Music

• Use of Rubato
• Frequent changes of tempo and time signatures
• Big range of dynamics
• Song like melody
• Use of peddle notes

Other Romantic Composers

• Tchaikovsky
• Wagner
Schoenberg - Peripete

Key Facts about the Piece

The structure of the piece is a free rondo (ABACA). Schoenberg has decided to use many instruments as he uses a big orchestra, his instruments include:
- Massive woodwind section
- Large brass section
- Percussion

The rhythm of the piece is complex, with no clear beats. Klangfarbenmelodie throughout when the melody is passed around instruments.

The melody is angular and fragmented.

The piece is hard to listen as it is in no key (atonal) making it sound clashing and dissonant.

Groups of 6 notes are used in one chord (hexachords).

Wide extremes of dynamics (pp-[very quiet] to fff-[very loud]), with sudden changes.

No clear texture with quick changes.

At different points in the piece:
- Melodic lines are different
- Strings play more forcefully at points

The principal melody (hauptstimme) is mainly played by the:
- Horns
- Clarinets
- Cellos

Reasons to Dislike this Piece:
- No key
- Clashing melodies
- Extreme Dynamics
- No clear beat
- Large range of instruments used

Typical Features of Expressionist Music
- Lots of dissonance
- Contrasting dynamics
- Changing textures
- Angular and distorted melodies with wide leaps

Other Expressionist Composers
- Berg
- Webern
Reich – Electric Counterpoint

Basic Facts about the Piece

The **tempo** is *fast*
The movement’s **structure** builds up in 3 **layers**:
- **Syncopated quaver motif** from live guitar
- Another syncopated quaver motif is introduced but on the **bass guitars**
- A **sustained motif** played by the live guitar

The **time signature** is 3/2 and lots of **syncopation** is used
Constant use of **ostinati** in the melody
The **key** is mostly **G major** but is in **Eb major** towards the end:

**Electric Guitars**

- **Constant dynamics**
- The **texture** is mainly **polyphonic**
- **Looping** and **multi tracking** is used
- Parts drop out by **fading away gradually**
- Near the end of the piece the texture starts to **thin out**

Written in 1987
Is written for the **guitars**
Written during the **Minimalist** period

**Layers of ostinati**
**Constantly repeated patterns that are gradually changed**
**Layered textures**
**Diatonic harmonies**

**Other Minimalist Composers**
- Riley
- Glass

**Typical Features of Minimalist Music**

**Layers** and **repetitive patterns**
- **Layered textures**
- **Diatonic harmonies**

**Other Minimalist Composers**
- Riley
- Glass

**Written in** 1987
**Is written for the guitars**
Written during the **Minimalist** period

**Live solo guitar part was written for Pat Metheny**

**Layers 2 and 3 fade out at the end** only leaving layer 1 forming the **coda**

**Steve Reich** was an **American composer**

**Written for:**
- **7 electric guitars**
- **2 bass guitars**
- **1 acoustic guitar (live and amplified)**

**LAYERED TEXTURE-TYPICAL OF MINAMILISM**
### Bernstein-Something’s Coming

Written in **1957**
Is written for a **musical (West Side Story)**
Is an example of a **character song**

**Influenced by Jazz**

**Key Facts about the Piece**

The tempo throughout is **fast** which imitates Tony’s feelings
The metre (**time signature**) changes from **¾** to **2/4**
Features of the rhythm include **syncopation** and **cross rhythms**
  *The fast tempo, changing **time signature** and syncopation and cross rhythms (3 bullet points above), create a feeling of **excitement and anticipation***

The instrumentation of the piece uses a **small variation of the orchestra:**
- Woodwind (**emphasis on clarinets**)  
- Brass  
- Percussion  
- Strings – use **tremolo** and **harmonics** to illustrate the line “the air is humming”

**Voice** also counts as an instrument. To make sure the orchestra does not **over power** the voice, the accompaniment uses:
- Quiet dynamics  
- Soft timbres (**muted** trumpets, **pizzicato** strings)  
- Homophonic texture

The **structure** is **not typical verse and chorus.** Repeats are **varied** each time it is played. The **structure** is:
  - Opening = quiet and syncopated  
  - Bar 21 = loud, strident, in 2/4  
  - Bar 73 = lyrical and slow moving

The melody had **long sustained notes** and is **syllabic.** It also uses **accented notes** and **short phrases**

The **key** is **D major**

In the **harmony** **tritone** is used
**Dynamics** **vary** but starts **pp**

The texture is mainly **homophonic**

---

**Typical Features of Musical Music**

- Usually starts with an overture, and mixture of all the songs woven together
- Conveys the characters emotion
- Repeated melodies throughout different songs in the musical

**Other Musical Composers**

- Andrew Lloyd Webber

---

*Tony is a **tenor voice***

On the last word “tonight” an **interval of a 5th** is used (**perfect 5th**) between the two notes
The interval is then repeated **3 times** by the **Oboe** and **Flute (imitation)**

---

- Written for **Tony** the male lead in ‘West Side Story’ in ‘Something’s Coming’
- It is his first solo in the musical and shows his **feeling** and **optimistic character**

---

*Tony is a **tenor voice***
**Miles Davis-All Blues**

Written in **1959**
Is in the style of **modal jazz**
Was written during the **jazz period**

**Key Facts about the Piece**

The time signature of the piece is **6/4 (jazz waltz)**
Features of the rhythm include **swung quavers** and **syncopation**
In the piece the **instruments** used are:

<table>
<thead>
<tr>
<th>Frontline Instruments</th>
<th>Rhythmic Section</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrument</strong></td>
<td><strong>How it is played</strong></td>
</tr>
<tr>
<td>Trumpet (Miles Davis)</td>
<td>Muted</td>
</tr>
<tr>
<td>Alto Sax</td>
<td></td>
</tr>
<tr>
<td>Tenor Sax</td>
<td></td>
</tr>
</tbody>
</table>

Based on the **12 bar blues** chord pattern (plays for 12 bars then repeats). One loop (1 set of 12 bars) is called a **chorus**
The structure of the piece is known as a **head arrangement** (white gaps=riffs):

<table>
<thead>
<tr>
<th>Intro</th>
<th>Head 1</th>
<th>Solos</th>
<th>Head 2</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm section</td>
<td>Head melody (trumpet)</td>
<td>Head melody (trumpet)</td>
<td>Trumpet solo</td>
<td>Alto sax solo</td>
</tr>
</tbody>
</table>

The tonality is seen as being in **G major** with a **flattened 7th**

**Scale of G major with a flattened 7th**

The texture can be seen as being **homophonic** (although it is not specified)
### Key Facts about the Piece

The **structure** is **verse-chorus structure**:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td><strong>Intro</strong></td>
<td>Only <strong>piano</strong> plays</td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>Verse</strong></td>
<td><strong>(male sample)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Chorus</strong></td>
<td><strong>(female sample)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>Verse</strong></td>
<td><strong>(male sample)</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Breakdown</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Chorus</strong></td>
<td><strong>(female sample)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>Verse</strong></td>
<td><strong>(male sample)</strong></td>
<td></td>
</tr>
</tbody>
</table>

- **Instruments used:**
  - **Samples**
    - Taken from a *gospel choir*, with the background noise *left in Echo, EQ and Reverb* have been used on the samples
  - **Synthesizers**
  - **Drum Machine** (*programmed – sounds electric*)
  - **Sequencer**

### Typical Features of Electronica Music

- Uses lots of electronic instruments e.g. *synthesizers*
- Electronic effects are used on top of the electronic instruments
- Break beats are commonly used

### Other Electronica Composers

- **John Wall**

### Written in 1999

Is in the style of **electronica/dance**

### Features of the Rhythm

- *Syncopation* and *accented backbeats*

### The Texture

- *Homophonic*, and *thins out* after the breakdown

### The Snare Drum

- Heard on beats 2 and 4 (shown on the stave to the right)
Jeff Buckley-Grace

Written in 1994
Is in the style of folk fusion
(rock and folk)

Key Facts about the Piece

The **time signature** is **12/8**
In the **key** of **E minor** (although it is ambiguous)
   Bars 1-3 have **no clear key**
   Bars 4-7 are in **D major**
The **tempo** is **fairly fast**
The **instruments** used are:
   Guitars (BE SPECIFIC WITH TYPE) (strum aggressively – enhancing tortured mood)
   Electric Guitars
      In bars 1-3 they are **plucked**
      In bars 4-7 they are **strummed**
   Bas Guitars
   Synthesisers
   Strings
   Drum Kit

In the **vocal performance** to show the tortured mood of the lyrics **ornamentation (melisma), falsetto** and **falling patterns** are used
   On the words ‘afraid’ ‘away’ ‘die’ the notes are **falling**
   On the word ‘cries’ the notes **fall a 5th**
   On the word ‘slow’ the note is **long** to reflect the reference to slow in the lyrics
   On the phrase ‘it reminds me of rain’ the **EQ** effect is **removed**

The **structure** of the piece is **verse-chorus**:
   Intro
   Verse 1
   Chorus 1
   Intro
   Verse 2
   Chorus 2
   Bridge
   Intro
   Verse 3 (**uses EQ**)
   Coda

The **texture** is mainly **homophonic**
In the **melody**, there is frequent use of **ornamentation** and **falling patterns**

**Typical Features of Folk Fusion Music**

- Variations in tempo and rhythm
- Long section divided into short phrases
- Short phrases can have their own dynamics, style and tempo
## Typical Indian Instruments:

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Structure</th>
<th>Rhythm</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sitar (solo instrument in the alap) Tabla</td>
<td>Alap (tan used) Gat (has a fast clear pulse) Jhalla (fast ending section)</td>
<td>Jhaptal – 10 beats (Gat 1) Tintal – 16 beats (Gat 2) Tal is played by the tabla</td>
<td>In the Gat improvisation is used (not common of a gat) Sitar strings are strummed at the end</td>
</tr>
<tr>
<td>Sarod Sarangi Pakhawaj Tabla Small Cymbals Voice</td>
<td>Alap Bandish (sung version of a gat)</td>
<td>Keherwa – 8 beats</td>
<td>Music becomes faster and more exciting near the end It is a bhajan (Hindu devotional song) Voice uses meend</td>
</tr>
<tr>
<td>Bansuri Esraj Shruti Box Swarmandel (plucked string instrument) Tabla</td>
<td>Alap Gat 1 (fast) Gat 2 (slow)</td>
<td>Rupak – 7 beats (Gat 1) Ektal – 12 beats (Gat 2)</td>
<td>In the Gat improvisation is used (not common of a gat) Sitar strings are strummed at the end</td>
</tr>
</tbody>
</table>

### Indian Scale Pattern (Rag/Scale):

```
CDGFBCBGAGFEDC
```

### Beat cycles for the tals in the table above:
- Jhaptal: \(2 + 3 + 2 + 3\)
- Tintal: \(4 + 4 + 4 + 4\)
- Keherwa: \(2 + 2 + 2 + 2\)
- Rupak: \(3 + 2 + 2\)
- Ektal: \(2 + 2 + 2 + 2 + 2 + 2\)
Key Facts about the Piece

The texture:
Starts off monophonic with only the balaphone’s playing
When the 2nd balaphone enters the texture becomes heterophonic
It is also polyphonic at times
Features of the rhythm include cross rhythms, polyrhythms and syncopation
The piece is modal and uses a pentatonic scale (5 notes) Gb, Ab, B, Db, Eb (All of the black notes apart from Bb)
The singers follow a solo voice – call and response – as well as singing in unison
Ostinato on the drums, which continue to play a rhythmic ostinati throughout
The metre/time signature at the start of the piece is free/un-metered
The time signature is 4/4
When the two balaphones play at the beginning the interval between the two is an octave

Typical Features of African Music:
- Call and response
- Repetition
- Ostinati
- Use of cross rhythms and syncopation
- Polyrhythms

The drum ostinati has a rhythm of a quaver and then two semi quavers. There the two semi quavers and quaver come in groups of 3 (from the music above 3 of the same note are played). Without the notes the rhythm looks like this:

The quaver plays on the main beats of the bar 1, 2, 3 and 4
Capercaillie – Skye Waulking Song

Key Facts about the Piece

It uses a **pentatonic scale**
It is strongly in the **key of G major** and is **diatonic**
The **time signature** is **12/8**
Features of the rhythm include **cross rhythms, polyrhythms** and **syncopation**
The **texture** is **hetraphonic**
Is an example of a **waulking song** (when **women** pulled the **cloth**). Features of the music which make it suitable for this type of song include:

- **Steady beat**
- **Use of vocables**
- **Repetitive**
The song has **2 sections**

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Has a traditional feel</td>
<td>Full <strong>rhythm section</strong> is played</td>
</tr>
<tr>
<td><strong>E minor</strong> chords, but changes between <strong>E minor</strong> and <strong>G major</strong></td>
<td>In <strong>G major</strong></td>
</tr>
<tr>
<td>Is <strong>quiet and calm</strong></td>
<td>It is <strong>louder</strong></td>
</tr>
<tr>
<td>Main focus is on the <strong>singer</strong></td>
<td>Pipe solo is <strong>heterophonic</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Backing vocals are added</strong> to the harmony</td>
</tr>
</tbody>
</table>

The vocal line is **syllabic**

Only use of **melisma** in the chorus

<table>
<thead>
<tr>
<th>Bars</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>G major</td>
<td>E minor/C major</td>
<td>G major</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bars</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>G major</td>
<td>E minor/C major</td>
<td>G major</td>
<td></td>
</tr>
</tbody>
</table>

**Typical Features of Folk Music:**
- Use of mainly acoustic instruments, with little use of electric instruments

**Typical Features of Pop Music:**
- Use of electronic instrumentation

Learnt through **Oral Tradition**

The song is an example of **folk fusion (folk and pop)**
It is released in **2000** from the album **Nadurra**

**Sung in **Scots Gaelic** but uses vocables**

The instruments used are:

- **Fiddle**
- **Uilleann Pipes (like bagpipes)**
- **Accordion**
- **Bouzouki**
- **Tin Whistle**
- **Drum Kit**
- **Synthesisers**
- **Bass Guitar**
Exam Practice Questions

**Area of Study 1 – Western Classical Music**

**Handel**

- What are the 4 voices?
- What type of cadence does it finish with?
- What is the key of the piece?
- Name 2 textures used
- Name a rhythmic feature used
- Name a melodic feature used
- Which period of musical history was the piece composed in?
- What year was this piece written in?
- What is the tempo of this piece?
- Give 2 musical features that make it joyful
- What is a pedal and where is one used?
- Give four features about Baroque music
- Name three other baroque composers
- What instruments does Handel use?
- What does Adagio mean?
- What is a basso continuo and what instruments play it?
- Which two features in the last bars make it sound finished?

**Mozart**

- What key is the piece in?
- What is the Italian tempo marking and what does it mean?
- Name two instruments not used in the orchestra?
- What structure does the piece use?
- How many subjects are used in the exposition?
- Give two ways the recapitulation is different to the exposition?
- What does the symbol *sf* mean?
- What is a coda?
- What texture is the final few bars of the coda?
- When was this written?
- What is a sequence?
- From which period is this music?
- Give four features from that period?
- What is the key of the first subject?
- What is the key of the second subject?

**Chopin**

- What key is the piece in?
- What era is it from and what are four features from the era?
- What is the form or structure of the work?
- What is the main texture?
- What die smorzando mean?
- Name three other romantic composers
- What does rubato mean?
- What does cantabile mean?
- How do the dynamics change from A to B?
- What key is A in and what key in B in?

**Area of Study 2 – Music in the 20th Century**

**Schoenberg**

- When was the piece composed?
- Name the composer and title?
- Is the music tonal or atonal?
- What is the basic form of the piece?
- What is a hexachord?
- What does sehr rasch mean?
- Describe one feature of the dynamics?
- Describe a feature of the texture?
- What is the name for the ensemble that performs it?
- What is a tremolo and which family play it?
- List four feature in the piece which reflect the 20th century music
- What style of music is this?
- Define Klangfarbenmelodie?
- Name two contemporaries (composers during the time) of Schoenberg’s
**Bernstein**

- What type of voice is used?
- What style is it from?
- When was it composed?
- Who is the composer?
- Comment on the orchestra in west side story
- What types of music are in musicals?

**Reich**

- What is the style of this music?
- Give four facts about the music
- Give four techniques used in this music
- How many guitars does the piece use in total?
- Who composed the piece?
- What is the starting time signature?

**Miles Davis**

- What instruments play the front line?
- What is the rhythm section?
- What era is this piece from and how does the style of the music reflect that of the era?
- Who plays the trumpet in this piece?
- Name the effects used on the instruments

**Jeff Buckley**

- What is makes the harmony un-conventional of a rock song?
- What is the structure of Grace?
- How does Jeff Buckley convey emotion in the piece?
- What electronic effects does he use?

**Moby**

- What type of music is the piece?
- What electronic devices does he use?
- What electronic effects does he use?
- Give 3 facts about the vocal sections in the piece
- What 2 chord patterns are used?

Area of Study 3 – Popular Music in Context

- What is the key of the song
- Name other musicals and their composers?
- What does diatonic mean?
- What is Tony singing about?
- What is the effect of the pianissimo at the beginning?
- What key is it in?
- What is a tritone?

- What is looping?
- Who was it written for?
- How many movements does it have and which are we studying?
- What is the melody made up of?
- What’s the texture?
- The Key changes between...
- What are canons?

- When was the piece composed?
- Which sections of the piece are improvised?
- Is the piece tonal or atonal?
- What chord sequence is the piece based around and what are the chords?
- The piece is described as a .................waltz

- What instruments are used in the piece?
- Is the piece tonal or atonal?
- What key is the piece in?
- What vocal effects does he use?
- The time signature of the piece is...

- There is a bar of silence in the piece, what is the name given to that?
- What is the time signature of the piece?
- What is the overall texture of the piece?
- Give 2 features of the rhythm in the piece
Rag Desh

What do all 3 versions of the rag start with? What is the most commonly used string instrument? Name 4 string instruments What is the name given to the Indian flute? Who plays the sitar in the first extract? What is the name given to a Hindu devotional song?

In the 2nd version of the rag, what is a feature of the vocal performance? What is the common structure of rag desh? Rag desh is associated to what 2 features? Name 8 Indian instruments What is a tal? Does the Gat have a fixed beat? Which section of an Indian rag is improvised?

Yiri

Give 3 features of the rhythm in this piece Name 3 types of African drum What is the instrument similar to a xylophone? Is this piece hexatonic or pentatonic? In the opening of this piece what is the texture? How is a piece like this learnt?

What is the name given to people responding to something played by the leader of the piece? The drums play a .......................throught the piece What is the tonality of this piece? Where did this piece come from?

Capercaillie

What is the name given to nonsense syllables? This piece is an example of a ............... song What is the language being sung in this piece? How many sections are there in this piece? What typical folk instruments are used?

What electric instruments are used? When was this piece released? What is the structure of this piece? What is the tonality of this piece?

Essay Questions

Comment on Chopin, Raindrop Prelude or Rag Desh using the following criteria:

Dynamics Instrumentation Tonality/Harmony Melody Context

Comment on Schoenberg Peripetie or Koko Yiri using the following criteria:

Tonality Instrumentation Context Dynamics Tempo