Revision Pack for: MUSIC AS

Exam Board: EDEXCEL


Past Papers and mark schemes:

Examination Format:

Unit 3 Developing Musical Understanding

- 2 hour examination
- 80 marks
- 40% of AS, 20% of A Level
- The exam is split into three sections: A – Listening (32 marks)
  B – Investigating Musical Styles (28 marks)
  C – Understanding Chords and Lines (20 Marks)

Assessment Objectives:

- The Music Anthology Set Works. It is recommended that students familiarise themselves with each work as a whole, before learning how to identify important musical features and their social and historical context.
- Students use a score to identify harmonic and tonal features, and then apply this knowledge in the completion of a short and simple passage for SATB.

What to Revise

- All the vocal and instrumental set works covered in lessons – make you sure you know the scores in detail, so you are able to refer to specific bar numbers/chords/dissonances etc.
- You need to know the following, about each of the set works: HARMONY, TONALITY, RHYTHM, METER, INSTRUMENTATION,
- Continue to practice identifying chords/cadences/harmonic devices from listening to pieces of music – it is recommended you obtain a copy of the Edexcel AS Listening book and CD to help you with this.
- To continue to revise how to harmonise a Bach Chorale, using revision guidance and notes from your lessons. You can also find test to do this yourself, online.
- You need to practice your writing skills.

How to Revise

- Flash cards are a useful way to revise the factual information.
- Mind map main features of each Set Work.
- Plan and read possible answers for essay style questions.
- Music terminology definition cards.
Key words with definitions:

**Accented passing note** - An accented passing note is one which occurs on the strong part of the bar or beat. It is more strongly accented than the note to which it proceeds.

**Acclimate** - A grace note performed as quickly as possible before an essential note of a melody.

**Alberti Bass** - A broken chord or appoggiatura accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest. This pattern is then repeated.

**Anacrusis** - One or more unstressed notes before the first bar line of a piece or passage.

**Anticipation** - When a chord is played and one or two notes in the chord coming after it are played early, thus creating momentary dissonance.

**Antiphony** - Music that is performed by two semi-independent choirs in interaction, often singing alternate musical phrases.

**Appoggiatura** - An embellishing note, usually one step below or below the note it precedes and indicated by a small note or special sign.

**Arco** - A note in string instrument musical notation indicating that the bow is to be used in the usual way, usually following a passage that is played pizzicato.

**Articulation** - Refers to the musical direction performance technique which affects the transition or continuity on a single note or between multiple notes or sounds.

**Atonal** - A melodic ornamental tone for a melody, theme or motif is presented in a generalizing term use as belonging to a shared tradition or set of conventions.

**Augmented 6th chord** - A chord that contains the interval of an augmented sixth.

**Auxiliary note** - A melodic ornamental tone following a principal tone by a step above or below and returning to the principal tone; embellishment.

**Avant-garde** - Works that are experimental or innovative, particularly with respect to art, culture, and politics. The avant-garde pushes the boundaries of what is accepted as the norm or the status quo, primarily in the cultural realm.

**Backbeat** - A strong accent on one of the normally unaccented beats of the bar, used esp. in jazz and popular music.

**Balanced phrasing** - Melodic organisation made up of two balanced phrases in succession; the second called the antecedent, comes to a point of partial completeness; it is balanced by the consequent, a phrase of the same length that concludes with a sense of greater completeness.

**Baroque** - A style of music composed from approximately 1600 to 1750.

**Binary form** - A musical form in two related sections, both of which are usually repeated. In music this is usually performed as A-A-B-A. Binary form was popular during the Baroque period, often used to structure movements of keyboard sonatas.

**Bitonality** - The use of only two different keys at the same time.

**Blue note** - A note that—for expressive purposes—is sung or played at a slightly different pitch than standard. Typically the alteration is between a quartetone and a semitone, but this varies among performers and genres.

**Cadence** - A melodic or harmonic configuration that creates a sense of resolution [finality or pause].

**Cadential 6/4** - This type of 6/4 chord behaves like an appogiatura - it falls on a stronger beat than the chord of resolution, and upper voices resolve downwards by step. It may be approached by a leap but is often approached by step in the bass. The cadential 6/4 chord is always a tonic six-four, and the resolution chord is always V or V7.

**Canon** - Two or more voices (or instrumental parts) sing or play the same music starting at different times.

**Chamber music** - A form of classical music that is composed for a small group of instruments—traditionally a group that could fit in a palace chamber or a large room.

**Chromatic** - Includes half tones and whole tones (in the piano all black and white notes are used).

**Circle of 5ths** - A visual representation of the relationships among the 12 tones of the chromatic scale, their corresponding key signatures, and the associated major and minor keys.

**Classical** - Western music from 1750 to 1820.

**Codetta** - A brief conclusion, a dominant–tonic cadence at the end of the exposition that may be repeated several times for emphasis.

**Conjunct motion** - The difference in pitch between two consecutive notes of a musical scale. In other words, it is the interval between two consecutive scale degrees. Any larger interval is called a leap, or disjunct motion.

**Consonance** - Consonance and dissonance form a structural dichotomy in which the terms define each other by mutual exclusion: a consonance is what is not dissonant, and reciprocally.

**Contrapuntal** - Two melodic lines played at the same time.

**Countermelody** - A sequence of notes, perceived as a melody, written to be played simultaneously with a more prominent lead melody.

**Counterpoint** - Relationship between voices that are independent harmonically (polyphony) yet interdependent in rhythm and contour.

**Cross-rhythm** - The effect produced when two conflicting rhythms are heard together.

**Development** - A process by which a musical idea is communicated in the course of a composition. It refers to the transformation and restatement of initial material, and is often contrasted with musical variation.

**Dialogue** - A composition or passage for two or more parts, suggestive of conversational interplay.

**Diatonic** - Using only the seven tones of a standard scale without chromatic alterations.

**Diminished 7th chord** - A chord formed by a note together with those above it at intervals of a minor third, a diminished fifth, and a diminished seventh.

**Diminution** - The repetition or imitation of a subject or theme in notes of shorter duration than those first used.

**Discord** - An inharmonious combination of simultaneously sounded tones.

**Dominant preparation** - Helps to stabilise the harmony which is usually destabilised in the development and also create an expectation for the return of the tonic (recapitulation).

**Double-stopping** - The technique of playing two notes simultaneously on a bowed stringed instrument such as a violin, a viola, a cello, or a double bass.

**Enharmonic** - A note, interval, or key signature that is equivalent to some other note, interval, or key signature but "spelled", or named differently (e.g. G#/Ab).

**False relation** - The name of a type of dissonance that sometimes occurs in classical polyphonic music, most commonly in vocal music of the Renaissance.

**figured bass** - Musical notation in which numerals and symbols (often accidentals) indicate intervals, chords, and non-chord tones that a musician playing harpsichord, organ, lute (or other instruments capable of playing chords) play in relation to the bass note that these numbers and symbols appear above or below.

**Fill** - A short musical passage, riff, or rhythmic sound which helps to sustain the listener's attention during a break between the phrases of a melody.

**Fugue** - A contrapuntal compositional technique in two or more voices, built on a subject (theme) that is introduced at the beginning in imitation (repetition at different pitches) and recurs frequently in the course of the composition.

**Functional harmony** - Harmony based on major and minor keys.

**Genre** - Identifies some pieces of music as belonging to a shared tradition or set of conventions.

**Ground bass** - A short, recurring melodic pattern in the bass part of a composition that serves as the principal structural element.

**Hemiola** - A rhythmic pattern of syncopated beats with two beats in the time of three or three beats in the time of two.

**Heterophony** - A type of texture characterised by the simultaneous variation of a single melodic line.

**Hexatonic** - A scale with six pitches or notes per octave.

**Homophonic** - A piece of music with chords, where two instruments play the same line of melody in the same rhythm; however, one instrument plays one note and a second instrument places a note in harmony.

**Homorhythm** - A texture where there is a "sameness of rhythm in all parts" or "very similar rhythm" as would be used in simple hymn or chorale settings.

**Hook** - Often a short riff, passage, or phrase, that is used in popular music to make a song appealing and to "catch the ear of the listener."

**Imitation** - When a phrase recurs exactly as before (except perhaps transposed).

**Imperfect cadence** - The last chord is chord V (the dominant) creating an unfinished effect.
Impressionism was a movement among various composers in Western classical music, mainly during the late 19th and early 20th centuries, whose music focuses on suggestion and atmosphere, "conveying the moods and emotions aroused by the subject rather than a detailed tone-picture".

Interrupted cadence V-VI This is considered a weak cadence because of the "hanging" (suspended) feel it invokes

Inversion rearrangement of the top-to-bottom elements in an interval, a chord, a melody, or a group of contrapuntal lines of music.

Lick "a stock pattern or phrase" consisting of a short series of notes that is used in solos and melodic lines and accompaniment.

Lied various musical settings for solo voice and piano of a romantic or lyrical poem, for which composers such as Schubert, Schumann, and Wolf are famous.

Melisma is the singing of a single syllable of text while moving between several different notes in succession.

Metre is the music’s rhythmic structure, the patterns of accents heard in regularly recurring measures of stressed and unstressed beats (asis and thesis) at the frequency of the music's pulse.

Minimalism a reductive style or school of modern music utilizing only simple sonorities, Rhythms, and patterns, with minimal embellishment or orchestral complexity, and characterized by protracted repetition of figurations, obsessive structural rigor, and often a pulsing, hypnotic effect.

Modes refers to a type of scale, coupled with a set of characteristic melodic behaviours.

Modulation is most commonly the act or process of changing from one key (tonic; or tonal centre) to another.

Monophonic an entire melody is played by two or more instruments or sung by a choir with a fixed interval between the voices or in unison.

Monothematic a composition constructed on a single theme, which is used to unite the movements of the sonata and symphonic forms composition constructed on a single theme, unlike the movements of the sonata and symphonic forms.

Monotone A single tone repeated with different words or time values.

Mordent an ornament indicating that the note is to be played with a single rapid alternation with the note above or below.

Motif a short musical idea

Neapolitan 6th a chord composed of the subdominant of the key, plus a minor third and a minor sixth.

Neoclassical was a twentieth-century trend, particularly current in the period between the two World Wars, in which composers sought to return to aesthetic precepts associated with the broadly defined concept of "classicism", namely order, balance, clarity, economy, and emotional restraint.

Ostinato a motif or phrase that persistently repeats in the same musical voice, usually at the same pitch.

Outro is the opposite of an intro.

Parallel motion melodic progression of two voices moving in same direction by the same intervals.

Passing note a note that is foreign to a harmony and is introduced between two successive chord tones in order to produce a melodic transition.

Pedal a pedal point (also pedal tone, pedal note, organ point, or pedal) is a sustained tone, typically in the bass, during which at least one foreign, i.e., dissonant harmony is sounded in the other parts.

Pentatonic musical scale or mode with five notes per octave in contrast to a heptatonic scale (seven-note) scale such as the major scale and minor scale.

Perfect cadence a progression from V to I

Phrygian cadence a progression from IV - V

Pizzicato a playing technique that involves plucking the strings of a string instrument.

Plagal cadence a progression from IV-I

Polarised texture The wide gap between high instrument/voice parts and the much lower bass.

Polyphony style of simultaneously combining a number of parts, each forming an individual melody and harmonising with each other.

Recapitulation is one of the sections of a movement written in sonata form.

Renaissance European music written from about the year 1400 to 1600.

Rhythms and blues often abbreviated as R&B or RnB, is a genre of popular African-American music that originated in the 1940s.

Rubato a musical term referring to expressive and rhythmic freedom by a slight speeding up & then slowing down of the tempo of a piece at the discretion of the soloist or the conductor.

Sequence is the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice.

Similar motion is motion in the same direction, but with the interval between them changing.

Slide a musical ornament often found in baroque musical works, but used during many different periods It instructs the performer to begin two or three scale steps below the marked note and "slide" upward—that is, move stepwise diatonically between the initial and final notes.

Sonata form a musical form that consists basically of an exposition, a development, and a recapitulation and that is used especially for the first movement of a sonata.

Sprechgesang a type of vocalization between singing and recitation in which the voice sings the beginning of each note and then falls rapidly from the notated pitch.

Stop time an accompaniment pattern interrupting, or stopping, the normal time and featuring regular accented attacks on the first beat of each or every other measure punctuated with silence or solos.

Straight quavers you must play equal quavers, not ‘swing’.

Stretto in a fugue, is the imitation of the subject in close succession, so that the answer enters before the subject is completed.

Strophic the term applied to songs in which all verses or stanzas of the text are sung to the same music.

Subject a theme is the material, usually a recognizable melody, upon which part or all of a composition is based. In forms such as the fugue this may be known as the subject.

Substitution chord is the technique of using a chord in the place of another - often related - chord, in a chord progression.

Suspension means of creating tension by prolonging a consonant note while the underlying harmony changes, normally on a strong beat. The resulting dissonance persists until the suspended note resolves by stepwise motion into a new consonant harmony.

Swing quavers In swing style the beat is divided into two, but unevenly, reflecting an underlying triplet feel.

Syllabic each syllable of text is matched to a single note.

Syncopation a shifting of the normal accent, usually by stressing the normally unaccented beats.

Ternary form a three-part musical form where the first section (A) is repeated after the second section (B) ends.

Tessitura is the most musically acceptable and comfortable range for a given singer or, less frequently, musical instrument; the range in which a given type of voice presents its best-sounding texture or timbre.

Texture how the melodic, rhythmic, and harmonic materials are combined in a composition.

Through-composed the music is relatively continuous, non-sectional, and/or non-repetitive.

Tierce de Picardie a major third in the final chord of a piece in a minor key

Timbre the quality of a musical note, sound, or tone that distinguishes different types of sound production.

Tonal character of a piece of music is related to its key centre or tonality. Tonal music is in a major or minor key.

Triad is a set of three notes that can be stacked in thirds.

Trill a musical ornament consisting of a rapid alternation between two adjacent notes, usually a semitone or tone apart.
**Tutti** an Italian word literally meaning all or together, for the whole orchestra as opposed to the soloist.

**Uni**son two or more musical parts sounding the same pitch or at an octave interval, usually at the same time.

**Virtuoso** a person with great skill on a particular instrument/voice.

**Vocalising** a composition consisting of the singing of melody with vowel sounds or nonsense syllables rather than text, as for special effect in classical compositions.

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**Walking bass** a left-hand accompaniment consisting of a continuous rhythm of four beats to the measure, usually with a repetitive melodic pattern.

**Whole-tone scale** a scale in which each note is separated from its neighbours by the interval of a whole step.

**Word-painting** writing music that reflects the literal meaning of a song.

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**Examination Strategies:**

- Use examples to back up your answers.
- Do not babble.....you only get marks for FACTS.
- **STATE – EXPLAIN - JUSTIFY**
- Spend 30 minutes on each of the 20 mark essay questions.
- Spend 30 minutes answering all of the short questions.
- If asked to discuss your own work make sure you provide clear exams (remember the examiner has not seen your practical).
- Make sure you read all the exam questions clearly and carefully.

**Exam question BREAKDOWN**

**Section A – Listening – 32 marks**

- You hear 2 extracts of music, 1 minute in length, the first from one of your instrumental set works and the second from one of your vocal works.
- Each is played 5 times with pauses in between playings.
- You are given a ‘skeleton score’ of each, and have a set of questions to answer on both extracts. Questions are based on identifying musical features and the place in the score.
- You CANNOT take your anthology into the exam!!!!

**Section B – Investigating musical styles – 28 marks**

- You choose ONE question which is divided into TWO parts.
- Part one is worth 18 marks and is about the musical style of one of the set works.
- Part two will ask you to compare and contrast two musical features such as harmony and form of two set works. These will NOT be the same works as Section A.
- You choose to answer on VOCAL or INSTRUMENTAL works but have no access to a score or a recording, so must know your score and notes inside out!!!!!

**Section C – Chords and Lines – 20 marks**

- Two questions. Q1= 8 marks.
- You will be asked questions relating to the harmony of a printed passage of unfamiliar music.
- Q2- 12 marks.
- You have to complete a short passage of four-part harmony by adding alto, tenor and bass parts to a given soprano part. You are likely to have to add five chords, ending in a cadence. This can be in a major or a minor key.
- You can use a keyboard with headphones to complete this section, but NOT computer software.