

# Musi



# Revision Guidance



**Bishop  
Perowne**  
Church of England College  
**Endeavour Forever**

## CONTENTS PAGE

The course outline	p.2
Textbooks and revision guides	p.2
Unit 1: Germany 1890-1945, Democracy and Dictatorship	p.3
Unit 2: Conflict and Tension the Interwar years 1919-1945	p.8
Unit 3: Britain Health and the People Year 1000 to Modern day	p.12
Unit 4: Norman England C1066-C1100	P.17
Revision Strategies	p.22
Exam Skills and Questions	p.23
Historic Site Study	p.29
Key Dates and HUB	p.31

## Course Details.

The music course you are studying is with **EDUQAS** and the qualification is made up of three different units. These units cover performing, composing and appraising music.

Unit		Worth
<b>Performing</b>	At least <b>two performances</b> (4-6 minutes in total) One must be an <b>ensemble performance</b> One must link to an <b>area of study</b>	30% of your final grade
<b>Composing</b>	<b>Two compositions</b> (3-6 minutes in total) One to a <b>brief</b> One to your <b>own brief</b>	30% of your final grade
<b>Listening &amp; Appraising</b>	<b>A 1 hour 15 minute examination.</b>  Eight questions in total, two on each of the four areas of study  1: Musical Forms and Devices 2: Music for Ensemble (Chamber Music, Jazz, Musicals) 3: Film Music 4: Popular Music  Two of the eight questions are based on the set works (Since You Been Gone and Eine Kleine Nachtmusik).	40% of your final grade

### Links to exam board specification and past papers:

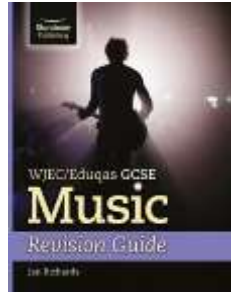
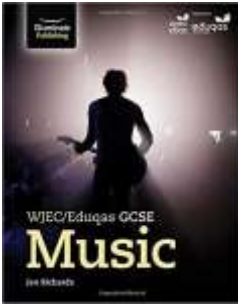
<https://www.eduqas.co.uk/qualifications/music/gcse/>

### Staff Contact:

petersd@bishopperowne.co.uk

# Textbooks and Revision Guides

In the first instance, we would encourage students to utilise the Elements of music revision, but otherwise, to support your revision you may wish to buy your own revision books, you are advised to buy the following textbook:



## WJEC/EDUQAS GCSE MUSIC

Available through Amazon

The revision guide costs around £12. The textbook is around £20.

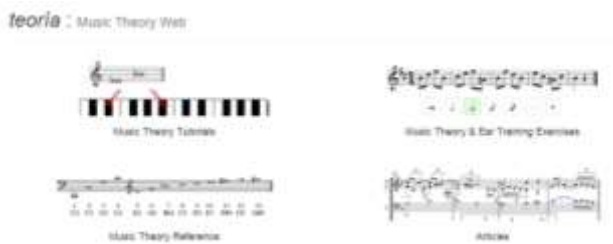
\*Please note these also cover the WJEC spec which we are **not** doing – the books highlight which chapters are relevant for our course (**Eduqas**).

## Apps and Websites.

To support your revision you may also wish to use the following music theory revision website.

### For revision content:

#### Teoria



<https://www.teoria.com>

To practice melodic dictation, reading music and the different clefs, and general music theory practice

[www.musictheory.net](http://www.musictheory.net)

For general music theory practice

OR <https://resources.eduqas.co.uk/>

Subject – Music, KS4

# What do I need to revise for the exam?

In the exam, you will answer 8 questions, 2 on each of the four area of studies.

**Area of Study 1: Musical Forms and Devices** (including a question on the Mozart set work)

**Area of Study 2: Music for Ensemble**

**Area of Study 3: Film Music**

**Area of Study 4: Popular Music** (including a question on the Rainbow set work)

## Musical Contexts

- Purpose and intention of composers, performers and commissioners
- Effect of the occasion, audience and venue
- Social, historical and cultural contexts

## Musical Language

- Treble and Bass clef notation
- Simple and compound time signatures
- Roman numeral chords (I, II, III, IV, V and VI in a major key)
- Contemporary chord symbols (e.g. C, Dm, Em, F, G(7), Am)
- Key signatures (up to four sharps and flats)

**Area of Study 1: Musical Forms and Devices** (including a question on the Mozart set work)

- Key musical features of Baroque, Classical and Romantic music
- Forms (Binary, Ternary, Minuet & Trio, Rondo, Variation, Strophic)
- Devices (Imitation, syncopation, drones, canon etc.)

**Area of Study 2: Music for Ensemble** (Chamber music, musical theatre, jazz and blues)

- Sonority
- Textures (monophonic, homophonic, countermelody etc.)
- Ensembles (string quartet, basso continuo, rhythm section etc.)

**Area of Study 3: Film Music**

- Timbre, tone colour and dynamics
- How does music represent commissions, characters, moods

**Area of Study 4: Popular Music** (including a question on the Rainbow set work)

- Rock and Pop
- Bhangra, Fusion
- Use of technology
- Forms (32 bar song form, 12 bar blues etc.)

The entire exam is based around the elements of music so it is very important that you know the key elements and the key terms for each element. The next few pages will give you all of the information you will need on these elements.

## Musical Elements

- |                      |            |
|----------------------|------------|
| ○ Melody             | ○ Sonority |
| ○ Harmony            | ○ Texture  |
| ○ Tonality           | ○ Tempo    |
| ○ Form and Structure | ○ Rhythm   |
| ○ Dynamics           | ○ Metre    |

## Melody – the tune

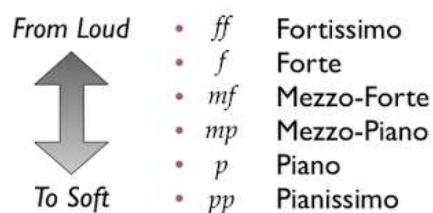
- **Conjunct** (moves in steps) or **disjunct** (moves in leaps)?
- **Ornamentation** – notes added to the melody to decorate it (**trills**)
- **Phrasing** – a section of the melody, like a sentence within a piece of writing, often in 4 bars
- **Countermelody** – a second melody working with the main tune

## Articulation – how the notes are played

- **Staccato** - short and detached
- **Legato** - smooth
- **Accent** - loud impact on one note

## Dynamics – the volume

- **Crescendo** - gradually getting louder
- **Diminuendo** - gradually getting quieter



## Tonality – what key is used

- **Major** - sounds happier
- **Minor** – sounds sad/evil
- **Modal** – used mostly in folk music, based on patterns of white notes on the piano
- **Atonal** – no key at all, this sounds like a random collection of notes

## Structure - how a piece of music is built

- **Binary (AB)** - where A and B are contrasting musical ideas
- **Ternary (ABA)** - like a sandwich
- **Rondo (ABACADA)** – where the A section keeps coming back
- **Theme and Variations** – an initial idea is changed and developed
- **Verse & Chorus** – popular music
- **12 Bar Blues** – based on this chord progression I, I, I, I, IV, IV, I, I, V, IV, I, I
- **Intro/Outro** – beginning and ending of a piece of music
- **Bridge/Link** – middle sections, often between the verse and chorus

## Harmony – the chords that are used

- The most important and commonly used chords in classical and popular music are:
  - **Chord I (tonic)**
  - **Chord IV (sub-dominant)**
  - **Chord V (dominant)**
- **Consonant** – music that is based in a key and fits nicely together
- **Dissonant** – clashes in the music (atonal music)

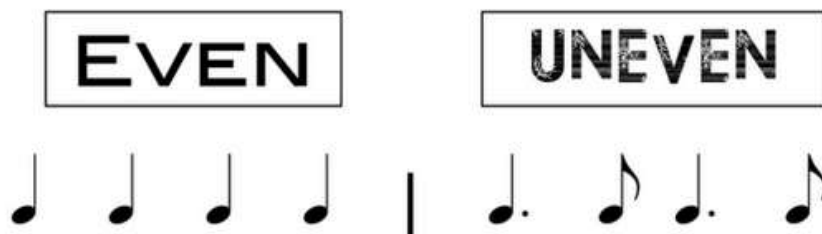
- **Cadences** – musical punctuation at the end of phrases
  - **Perfect** cadences sound finished (Chord V moving to Chord I)
  - **Imperfect** cadences sound unfinished (Chord I moving to Chord V)
  - **Plagal**
  - **Interrupted**

### Instrumentation – *the timbres and voices used*

- **Strings** – violins, violas, cellos, double bass and harp
- **Woodwind** – flute, oboe, clarinet and bassoon
- **Brass** – trumpet, French horn, trombone, tuba
- **Percussion**
  - **Pitched** (you can play certain notes) – celeste, tubular bells, marimba, xylophone, timpani
  - **Unpitched** – triangle, gong, rattle, shakers, maracas, cymbals, claves, wood block
- **Voices**
  - Soprano (high female)
  - Alto (low female)
  - Tenor (high male)
  - Bass (low male)
  - Treble (high boy)

### Rhythm – *the combination of short and long notes*

- **Syncopation** – off the beat, unexpected
- **Dotted or swung rhythms** – when the notes are not even, a combination of short and long notes played alternatively



### Tempo – *the speed of the music*

- **Lento** or **Adagio** – slow
- **Andante** or **Moderato** – walking pace
- **Allegro** – fast
- **Vivace** or **Presto** – very fast
- **Rubato** – tempo moves freely (slows down and speeds up)

### Texture – *the number of parts/layers that make up the music. Texture can be sparse or rich/full.*

- **Monophonic** – one sound  
This could be one singer or instrumentalist singing or playing one line of music

- **Homophonic** – melody and accompaniment. Think ‘God Save the Queen’ – a thick chordal accompaniment to a main melody and all the music moves at the same time.
- **Polyphonic** – many sounds interwoven together, busy lines of music all weaving in and out of each other, several melodies
- **Unison** – all parts are playing the same thing
- **Canon** - based on imitation, all parts doing exactly the same thing one after another (in a round)

### Compositional devices





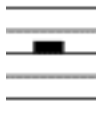



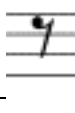


- **Imitation** – repetition of a melody in a different instrument/voice
- **Sequence** – immediate restatement of a motif at a higher or lower pitch
- **Canon** – two or more instruments/voices play the same music, but start at different times
- **Fugue** – a contrapuntal technique where the piece is built on one theme that is imitated by lots of different parts
- **Ostinato** – short, repeating pattern
- **Repetition** – where ideas are repeated
- **Loop** – a repeating section of music
- **Riff** – repeated pattern in the bass part
- **Ground Bass** – a short melodic bass line that is repeated continually
- **Drone** – when one note is held (sustained) for a long period of time
- **Pedal** – a sustained note
- **Improvisation** – making up the music on the spot
- **Break** – an instrumental stop
- **Call and Response** – a succession of two distinct phrases (question & answer)
- **Cadenza** – a chance for the soloist to play on their own in a concerto



## Music Theory

Practise your theory and aural skills on: [www.musictheory.net](http://www.musictheory.net) and [www.teoria.com](http://www.teoria.com)

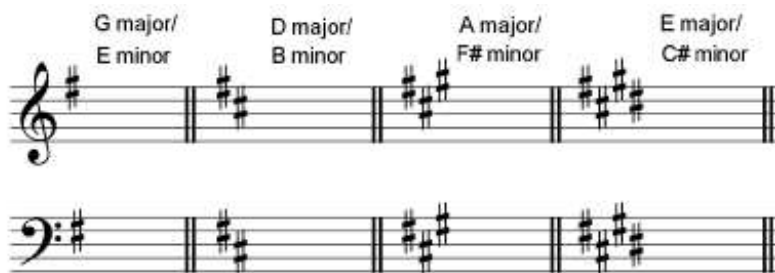
### Note Values

	Breve	N/A
	Semibreve	
	Minim	
	Crotchet	
	Quaver	
	Semiquaver	

### Key Signatures

C major = no flats and sharps

G major/  
E minor      D major/  
B minor      A major/  
F# minor      E major/  
C# minor



The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures, each representing a different key signature with its corresponding sharp signs: G major (F#), D major (F#, C#), A major (F#, C#, G#), and E major (F#, C#, G#, D#). The minor keys are listed below their respective major counterparts.

F major/  
D minor      Bb major/  
G minor      Eb major/  
C minor      Ab major/  
F minor



The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures, each representing a different key signature with its corresponding flat signs: F major (Bb), Bb major (Fb), Eb major (Bbb), and Ab major (Fb, Cb). The minor keys are listed below their respective major counterparts.

## Accidentals

# = sharp (note goes up a semitone)

b = flat (note goes down a semitone)

♮ = natural sign (cancels any flats or sharps in the bar)

## Clefs

Treble clef (higher pitched instruments, and top piano part):

Notes in-between the lines: FACE

Notes on the line: Every **G**ood **B**oy **D**eserves **F**ootball



Bass clef (lower pitched instruments, and lower piano part):

Notes in-between the lines: **A**ll **C**ows **E**at **G**rass











Notes on the line: **G**ood **B**oys **D**eserve **F**ootball **A**lways



## Pentatonic Scale

A scale (group of notes) consisting of five notes, e.g. C, E, F, G, A

## Time Signatures – Simple and Compound

	meter signature	beat unit	division of the beat
Simple Duple	$\frac{2}{4}$		
Compound Duple	$\frac{6}{8}$		
Simple Triple	$\frac{3}{4}$		
Compound Triple	$\frac{9}{8}$		
Simple Quadruple	$\frac{4}{4}$		
Compound Quadruple	$\frac{12}{8}$	