

Edexcel Pearson 9-1

GCSE Music

Revision

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Area of Study 1: Instrumental Music 1700-1820

Johann Sebastian Bach: Brandenburg Concerto No. 5 in D major, 3rd movement

Dynamics

- Few dynamic markings (typical of Baroque music)
- **Terraced dynamics** (sudden changes, typical of Baroque music)

Rhythm, Tempo & Metre

- *Allegro* tempo marking
- 2/4 time signature with frequent **triplets**, giving a 6/8 feel
- Lots of **triplets** and **dotted rhythms**

Texture

- Mainly **polyphonic/contrapuntal**
- Brief **monophonic** texture at the beginning
- Sometimes **tutti** (whole orchestra); sometimes soloists
- Soloists are flute, violin and harpsichord

Structure

- Ternary (ABA) form
- A sections (bars 1-78 and 233-310) are identical **fugato** sections
- B section (bars 79-232) is a **ritornello** section

Melody

- **Fugato** sections use **subject**, **answer** and **countersubject**
- Frequent use of melodic **sequences**

Instrumentation

- Soloists: flute, violin, harpsichord
- Rest of orchestra: 1st violins, 2nd violins, violas, cellos

Tonality

- Outer sections in D major
- Middle sections in B minor (relative minor)

Harmony

- Mainly diatonic harmony (i.e. chords belonging to the prevailing key)
- Pedal points in bars 79-85, 90-95, 100-106 played by lower strings
- Each section ends in a **perfect cadence** (bars 77-78, 231-232, 309-310)

Ludwig van Beethoven: Piano Sonata No. 8 in C minor, 'Pathétique', 1st movement

Dynamics

- Plenty of dynamic markings, varying from *pp* to *ff*
- Sudden changes/juxtapositions of dynamics (e.g. bar 1 *fp*)
- Also gradual changes of dynamics (*crescendo* and *diminuendo*)

Rhythm, Tempo and Metre

- Tempo marking for Introduction (and two recurrences) is *Grave* (very slow)
- Tempo marking for the rest of the movement is *Allegro di molto e con brio* (very fast and lively)
- Time signature at beginning is C (common time; 4/4) and half-common time (2/2) for the faster sections
- Introduction uses **dotted rhythms, hemidemisemiquavers, sextuplets** and **septuplets**

Texture

- **Melody-dominated homophony**
- Thick block chords in introduction
- Broken chord accompaniments and oscillating octaves (creating a 'murky' bass) in fast section

Structure

- **Sonata form:** Introduction, Exposition, Development, Recapitulation (including Coda)
- Slow introductory section returns at beginning of development and in the coda

	Main Exposition					Development		Recapitulation			
section											
Smaller section	Intro	1 st subject	Bridge	2 nd subject	Codetta	Intro	Other	1 st subject	Bridge	2 nd subject	Coda
Bar	1	11	35	51	121	133	137	195	207	221	295

Melody

- **Motif-based** introduction
- **Chromatic scale** in bar 10
- First subject uses rapidly rising and falling melody
- Second subject uses melody with initial rising 4th/5th, then falling **conjunct** figures decorated with **mordents**

Instrumentation

- Solo **piano**

Tonality

- Home key of **C minor**, established very firmly at beginning of movement
- In Exposition, there are **modulations** to Eb minor (beginning of 2nd subject), Eb major (later in 2nd subject)
- G minor at beginning of Development
- Fast section in Development starts in E minor, and goes into D major and G minor
- Recapitulation starts in C minor (home key)
- Second subject of Recapitulation starts in F minor, before returning to the home key of C minor

Harmony

- Mainly **diatonic, functional harmony**
- **Chromatic** harmony e.g. diminished sevenths at the beginning of bars 2, 3 and 4
- Frequent examples of **cadences**, most emphatically the perfect cadence at the very end

Area of Study 2: Vocal Music

Henry Purcell: 'Music for a While'

Dynamics

- No dynamic markings in the score; the performance is generally *mp/mf*

Rhythm, Metre and Tempo

- The piece is in 4/4 (**simple quadruple** metre; common time); no tempo marking
- The melody uses a wide variety of note values, from **demisemiquavers** to the final semibreve
- Bass line (left hand of harpsichord and bass viol) in **quavers** throughout, apart from a semibreve on the final note

Texture

- Composed as a **melody-dominated homophonic** texture
- However, the **realisation** of the harpsichord (whether written by a music editor or improvised by the player) may create counterpoint with the vocal part, as it does in this recording

Structure

- Four-bar **ground bass** (repeating bass line) played 12 times in total
- Overall ternary form (ABA¹):
 - Both A sections start with the words 'Music for a while'
 - B section starts with the words 'Till Alecto free the dead' (at bar 15)

Melody

- Mainly conjunct melody with a range of a minor 9th (E above middle C to two Fs above middle C – bottom line to top line of treble stave)
- Partly **syllabic**, partly **melismatic** word-setting (particularly on the words 'wond'ring' and 'eternal')
- Word-painting (where the music reflects the meaning of the text):
 - **Appoggiaturas** (discordant notes on strong beats that resolve onto chord notes) on the word 'eas'd' (bars 13-14)
 - Long **melismatic** settings of the word 'eternal' (bars 19-21)
 - Falling, separated notes on the word 'drop' (bars 23-25)

Instrumentation

- Solo **soprano** voice sings melody
- **Harpsichord** plays/improvises a part based on the harmonies of the **basso continuo**
- **Bass viol** (similar to a cello) plays bass line of **basso continuo**

Tonality

- Outer sections in A minor
- Middle section modulates to:
 - E minor (bar 15)
 - G major (bar 18)
 - C major (bar 22)

Harmony

- Harmonic rhythm is quite fast – chord changes on every crotchet beat
- The last two quavers of the ground bass are harmonised with a I^c-V imperfect cadence
- The four-bar ground bass uses a rising bass line alternating root position and first inversion chords:

Am	F/A	Bm	G/B	C ⁺	A/C#	Dm	B ^o /D	E	Am/C	Dm	Am/E	E
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- This chord sequence is transposed when the middle section modulates into different keys.

Queen: 'Killer Queen' from the album Sheer Heart Attack

Dynamics

- Generally loud – no dynamic markings

Rhythm, Metre & Tempo

- Time signature 12/8 (compound quadruple metre) with occasional 6/8 bar
- Tempo is 112 dotted crotchet beats per minute
- Frequent use of **syncopation**
- Short accompanying piano chords on the beat

Texture

- **Melody-dominated** homophonic texture
- Texture starts relatively thin and gets thicker
- Chordal accompaniment in piano and guitar
- Backing vocals in close harmony for chorus
- Brief **polyphonic** passages, particularly in bar 62 and during the coda, created by overdubbed electric guitars

Structure

Section	Verse 1	Chorus 1	Instrumental	Verse 2	Chorus 2	Guitar solo	Verse 3	Chorus 3	Outro
Bars	1-14	15-22	23-26	27-35	36-43	44-61	62-69	70-78	79-end

Melody

- Wide-ranging lead vocal tenor range (D below middle C to Bb above middle C)
- Combined vocals in chorus range from F below middle C to 2 Ds above (using **falsetto** register)
- Slide/**portamento** on the word 'Queen' in chorus

Instrumentation

- Lead and (mostly overdubbed) backing vocals
- Piano
- Electric guitars (overdubbed to create 4-part texture at times)
- Bass guitar
- Drum kit

Tonality

- Ambiguous C minor/Eb major tonality: starts in C minor and ends in Eb major
- Choruses touch upon Bb major

Harmony

- Mostly root position triads
- Tonic pedal at the start of each verse
- Parallel harmonies in overdubbed vocals in choruses
- 'Circle' progression in bars 20-21: Am, Dm, G7, C

Area of Study 3: Music for Stage and Screen

Stephen Schwartz: 'Defying Gravity' from Wicked

Dynamics

- Wide variety of dynamics, from *sf* chords at beginning, to *mp/p* Andante section and *ff* at the end

Rhythm, Metre and Tempo

- Minim-based time signatures 2/2 or 3/2 for introduction, 1st verse and chorus
- *Colla voce* ('with the voice') at beginning for **recitative** (speech-like singing), then *Andante* from bar 20
- From bar 88, 4/4 time signature and *Moderato* tempo marking (3/4 in bar 101)
- Brief *Allegro* section (bars 103-109), then *Andante* (bars 111-128)
- *Allegro* (bars 129-161); *Andante* (bars 162-167); *Moderato* (168-end)
- Syncopated vocal melody with **push rhythms**

Texture

- Brief **monophonic** passages in introduction
- After that, the texture is mainly **melody-dominated homophony**
- Vocal parts **take turns** to sing; sometimes in **unison** (e.g. 101-105) and sometimes in **harmony** (e.g. bars 106-109)
- **Ostinato** figures in bars 80-87, 88-97, 103-109 and 152-159

Structure

- A variant of verse/chorus form with several sections as follows:

Section	Intro	Verse 1	Chorus	Verse 2	Bridge	Chorus	Reprise of intro	Verse 3	Chorus	Coda
Tempo marking	Colla voce	Andante	Allegro	Allegro	Moderato	Allegro	Andante	Allegro	Allegro	Andante
Bars	1-19	20-48	49-62	63-87	88-102	103-110	111-128	129-150	151-161	162-167

Melody

- Mostly **conjunct**, with some distinctive leaps (e.g. octave on 'unlimited')
- Use of **leitmotifs** – e.g. 'Unlimited' motif uses seven notes from 'Over the Rainbow' (from *The Wizard of Oz*, to which *Wicked* is a sort of sequel)
- **Vocal range** of A below middle C to two Es above middle C

Instrumentation

- Two solo singers and chorus
- Large **pit band** of 23 players:
 - Rhythm section (7 players): 3 keyboard synthesisers, harp, 2 electric guitars, bass guitar
 - Brass section (6 players) : trumpets, trombones, French horns
 - String section (4 players): 2 violins, viola, cello [a fuller string section is used on the recording, but 4 players are required for theatre performances]
 - Woodwind section (4 players doubling instruments): piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, saxophone, bassoon
 - Percussion section (2 players): drum kit, timpani, glockenspiel, tubular bells

Tonality

- Mostly in **D major**, with **modulations** into **G major (subdominant)**

- Also includes related keys of **E major** and **B major**

Harmony

- Based on root position diatonic triads, often used as functional harmony (e.g. recognisable cadences)
- Chords with sus2 (e.g. bar 60) or sus4 (e.g. bar 64)
- Some chords only have tonic and fifth (e.g. bar 20)
- **Inner pedal** on A in bars 162-167
- **Inverted pedal** on D from bar 168

John Williams: 'Main Title/Rebel Blockade Runner' from Star Wars

Dynamics

- Starts *fortissimo* (opening fanfare and A section, both times)
- B section *mezzo forte*
- 'Rebel Blockade Runner' theme (piccolo solo) *piano*
- Final link, march and codetta *fortissimo*
- *Diminuendo* to *pianissimo* in last bar

Rhythm, Tempo and Metre

- No tempo marking; initial metronome mark is 100 crotchet beats per minute
- *Rall./rit.* in bars 3, 20; pause (fermata) in bar 50
- Codetta faster (160 crotchet beats per minute)
- Predominance of crotchet, quaver triplet, quaver and semiquaver rhythms

Texture

- Mainly **melody-dominated homophony**
- Melody often doubled in **octaves**
- **Homorhythmic** texture (block chords) at bars 44-50
- Ostinato on tonic (C) pedal in final march and codetta

Structure

Section	Introductory fanfare	Main theme A	Main theme B	Main theme A	Link	Rebel theme	Link	March	Codetta
Bars	1-3	4-11	11-20	21-29	30-35	36-38	39-41	42-56	51-60

Melody

- Leaps of 4th and 7th are common, giving melody a confident, heroic quality
- More conjunct melody in B section, but this also include leaps of 6ths and 4ths
- Use of **leitmotifs** – e.g. main theme, Rebel Blockade Runner theme

Instrumentation

- Large symphony orchestra of 89 players:
 - 10 woodwind, including piccolo, flute, oboe, clarinet, bassoon
 - 11 brass, including French horns, trumpets, trombones, tuba
 - 6 percussion, including timpani, bass drum, side (snare) drum
 - 61 strings, including 1st violins, 2nd violins, violas, cellos, double basses, harp

Tonality

- Bb major for main theme (up to bar 29)
- Tonic (Bb) pedal in bars 1-6
- Dominant pedal (F) in bars 11-14
- Tonality more ambiguous in second half – dissonant chords
- Codetta uses **bitonality**: Ab minor chords above a C pedal

Harmony

- **Quartal harmony** (chords built on fourths rather than thirds) in bars 1-7
- Mostly **root position triads** for the rest of the main theme (bars 8-29)
- Use of **augmented fifth** (Ab-E) in bars 32-39, producing a mystic quality
- **Clusters** of C-Db-F-G in bars 46-50

Area of Study 4: Fusions

Afro Celt Sound System: 'Release' from the album Volume 2: Release

Dynamics

- **No markings** in score (which is a transcription anyway)
- Starts **quietly**; as more instrumental layers are added it becomes **louder**

Rhythm, Metre and Tempo

- Opening section in **free time**
- Metronome marking of **100 crotchet beats per minute**
- Slightly **swung quavers**
- Simple quadruple metre (**4/4**)
- From 0:48, **bodhrán** enters, creating a regular pulse
- **Syncopated** rhythms in vocal and percussion parts

Texture

- Multi-layered texture, with 28 instrumental **loops**
- **Polyrhythmic** accompaniment supporting **melody-dominated** vocal lines

Structure

- Broadly **strophic** form, with verses alternating with solos:

Section	Introduction	Verse 1	Break	Verse 2	Solos 1 + 2	Break	Solo 3	Verse 3	Build/ Outro
Number of bars	20+	8+8+8	8	8+8+8	8+8	2	8	8+8+8	4+8+8 +8+8
Mins/secs	0:00	1:38	2:34	2:55	3:51	4:29	4:34	4:55	5:51

Melody

- **Aeolian mode** (natural minor scale) on C for most of piece (C D Eb F G Ab Bb C)
- For the uilleann pipes solo, **Dorian mode** on C (C D Eb F G A Bb C) is used
- Main vocal melody uses repeated two-bar falling conjunct phrase within the range of a 6th (Bb below middle C to G above middle C – octave lower for male voice)
- The later wordless melody sung by the male singer (Loop 19) has a wider range of a 13th (two Gs below middle C to Eb above middle C)

Instrumentation

- As the title of the band 'Afro Celt Sound System' suggests, there are both African and traditional Irish folk instruments, as well as electronic sounds and effects:
 - **African** instruments:
 - **Kora** (harp with resonating gourd)
 - **Djembe** (goblet-shaped drum)
 - **Talking drum** (drum with double heads which are tightened by strings running down the sides)
 - Traditional **Irish** folk instruments:
 - **Uilleann pipes** (Irish bagpipes, smaller and more mellow than Scottish ones)
 - **Hurdy-gurdy** (string instrument which is 'bowed' by a small mechanical wheel turned by a handle)
 - **Accordion** (squeezebox)
 - **Bodhrán** (single-headed handheld drum played with a double-headed beater)
 - **Tin whistle** (high-pitched metal whistle)
 - **Low whistle** (low-pitched metal whistle)
 - **Fiddle** (folk name for a violin)
 - **Tambourine**
 - **Electronic** sounds and effects:
 - Vocal samples (including breathing sounds)
 - Synthesiser strings and pads
 - Drum machine
 - 2 Electric pianos

Tonality & Harmony

- Modal: mainly C Aeolian mode (natural minor) – like C minor but with no sharpened 6ths or 7ths
- Use of drones on C and repeated patterns based on C minor chord
- Slow harmonic rhythm

Esperanza Spalding: 'Samba Em Prelúdio' from the album Esperanza

Dynamics

- No dynamic markings; roughly *mezzo piano* throughout

Rhythm, tempo and metre

- **Free tempo/rubato** at the beginning
- **Bossa nova** regular tempo from bar 19
- Almost entirely in 4/4 (simple quadruple metre), with bar 3 in 5/4
- Implied bossa nova 3+2 **clave** (distinctive syncopated rhythm)
- Cross rhythms, e.g. vocal triplet quavers against bass guitar semiquavers in bar 8

Texture

- Bars 1-3 have a **monophonic** texture (acoustic bass guitar), apart from two **double-stops** in bar 1
- Most of the song is **melody-dominated homophony**
- **Contrapuntal/polyphonic** passages, such as bars 88-103

Structure

Section	Intro	Verse 1	Break	Verse 2	Instrumental	Verse 3	Coda
Bars	1-3	4-21	19-22	23-54	55-87	88-104	105-end

Melody

- Acoustic bass guitar plays patterns in the introduction based on broken chords and scale figures
- Verse 1 makes extensive use of a four-note **motif** based on rising triad
- Verse 2 is almost entirely **conjunct**
- **Descending sequence** in bars 36-38
- **Syllabic** word-setting

Instrumentation

- Female lead vocal (Esperanza Spalding)
- Acoustic bass guitar (Esperanza Spalding)
- Nylon-string acoustic guitar

Tonality & Harmony

- B minor throughout, with some chromatic chords
- Most of the chords are **seventh chords**, several of which are extended to 9ths, 11ths or 13ths:

Bm ¹¹	Bm ⁷	C#m ^{11(b5)}	F#7	B7 C ^{maj7(b9)}	F ^{7(b5)}	Em	Em ⁷
C#m ^{7(b9)}	F# ^{7(b9)}	A# ^{o7/B}	Bm ^{7/A}	G# ^{o7}	G# ^{o7}	G ¹³	C ⁹ F# ⁷

