Differentiated Listening Homeworks

For GCSE AQA Music Unit 1

V1.1, 23 February 2012

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</tr>
</thead>
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<tr>
<td>School Name</td>
<td>Your Name</td>
</tr>
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</table>

Overall, what did you think about this resource? ____________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

I particularly like this resource because... __________________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

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_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

It is better than some other resources because... ____________________________________________________________________
_____________________________________________________________________________________________________
_____________________________________________________________________________________________________

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Other comments, suggestions for improvements, errors found (please give page numbers) etc. _____________________
_____________________________________________________________________________________________________
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Teacher’s Introduction

The scheme of worksheets contains 11 ‘Beginning to Listen’ worksheets, which are full of explanations and definitions, introducing students to features within the Western Classical strand, the Popular Music of the 20th and 21st Centuries strand which also includes musicals and film music film and the World Music strands. The ‘Beginning to Listen’ worksheets include three for Caribbean music and two each for African and Indian music. I based these on the recommended listening in the AQA specification. The World Music worksheets include research activities, with website links, to develop students’ experience and understanding.

There are a further nine ‘Developing Listening’ worksheets which have fewer call-out boxes for basic features, but still have call-out boxes for more complex features. There are more of these complex features in these worksheets as students should have developed skills and knowledge.

The three revision worksheets are closest to the exam-style questions as there are different tracks for students to compare some features, and call-out boxes are included as well, for reassurance.

I use these worksheets as homework. The advantage of this is that students are doing meaningful, focused music activities at home and building their listening skills and understanding of musical features at an individual pace.

L Waring, December 2011

For your convenience, links to the YouTube videos for each worksheet have been provided on ZigZag Education’s website at zigzag.at/music-homework. Students might find this helpful for accessing the videos rather than typing in the web address each time. We will endeavour to keep this page of links up to date if videos are removed from YouTube or if their URLs change. If you find that any of the links are not working, please inform us by email to music@zigzageducation.co.uk.

Notes for v1.1, 23 February 2012

YouTube links for: ‘Angel’ by Sarah McLachlan (page 10) and ‘Human Orchestra’ from the film Bright Star (page 33) replaced.
**Areas of Study**


All worksheets cover a range of AoSs, though each has a focus to enable understanding of features within each AoS to be developed.

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<th>Focus AoS</th>
<th>Strand</th>
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<td>4</td>
<td>Western classical: Music for voices</td>
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<td>You need me but I don’t need you by Ed Sheeran, studio version produced by SB.TV.</td>
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<td>Popular music of 21st century: Rock, hip hop, RnB</td>
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<td>3</td>
<td>I courted a sailor by Kate Rusby at Cambridge Folk Festival</td>
<td>5</td>
<td>Folk (not an AQA strand, though folk music has featured in exams)</td>
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<td>4</td>
<td>The Flood by Take That</td>
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</tr>
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<td>5</td>
<td>Autumn from the <em>Four Seasons</em> by Vivaldi</td>
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<td>8</td>
<td>America from <em>West Side Story</em>, a musical with lyrics by Stephen Sondheim and music by Leonard Bernstein</td>
<td>1</td>
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<td>Minuet from <em>Water Music Suite 3</em> by Handel</td>
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<td><strong>Caribbean Music</strong></td>
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<td>1</td>
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<td><strong>African Music</strong></td>
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<td>Homeless by Ladysmith Black Mambazo</td>
<td>3</td>
<td>Music of Africa: South African, vocal group</td>
</tr>
<tr>
<td>2</td>
<td>Gen Ji Mbidee by Youssou N’Dour</td>
<td>4</td>
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<td></td>
<td>2</td>
<td><em>Jai ho</em> from the soundtrack of the film <em>Slumdog Millionaire.</em></td>
<td>3</td>
</tr>
<tr>
<td>Developing Listening</td>
<td>1</td>
<td><em>Where e’er you walk</em> by Handel</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Second movement of <em>Winter</em> from <em>Four Seasons</em> by Vivaldi</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td><em>In rosy mantle</em> from <em>The Creation</em> by Haydn</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>John Rutter’s anthem <em>This is the day</em></td>
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<td></td>
<td>5</td>
<td><em>West End Blues</em> by Louis Armstrong</td>
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<tr>
<td></td>
<td>6</td>
<td>Third movement of <em>Trumpet Concerto in E</em>&lt;sub&gt;b&lt;/sub&gt; by Haydn</td>
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<td></td>
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<td><em>Two figures by a fountain</em> from the soundtrack of <em>Atonement</em> by Marianelli</td>
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<tr>
<td></td>
<td>8</td>
<td><em>String Quartet Op. 76 No. 1</em> by Haydn, 2&lt;sup&gt;nd&lt;/sup&gt; movement</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td><em>I can’t get no satisfaction</em> by Rolling Stones</td>
<td>4</td>
</tr>
<tr>
<td>Revision</td>
<td>1</td>
<td><em>Someone like you</em> by Adele, <em>Lights on</em> by Katy B ft. Ms Dynamite, <em>Crucifixus</em> from B Minor Mass by JS Bach</td>
<td>All</td>
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<tr>
<td></td>
<td>2</td>
<td><em>Mozart Serenade for 13 Wind K.361 3&lt;sup&gt;rd&lt;/sup&gt; Movement, Bright Star – Human Orchestra</em> (from the film <em>Bright Star</em>), <em>An Lóbhal as Airde</em> by Runrig, and <em>Hallelujah</em> by Alexandra Burke</td>
<td>All</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td><em>Elgar Symphony 1 in A</em>&lt;sub&gt;b&lt;/sub&gt; (first 2 minutes), <em>What child is this</em> (Greensleeves) performed by Sarah McLachlan and John Tavener’s <em>The Lamb</em></td>
<td>All</td>
</tr>
</tbody>
</table>
Listening resources: ‘Benedictus’ from *The Armed Man* by Karl Jenkins – watch a live recording to see the orchestra and singers, like the performance at Karl Jenkins’ birthday concert in Cardiff featuring Rhydian. This track is available on [www.youtube.com](http://www.youtube.com) follow the link here: [www.youtube.com/watch?v=jyF2-4eVE4U](http://www.youtube.com/watch?v=jyF2-4eVE4U).

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords in questions are in bold here to help you focus on them, which you can do in the exam.

### AoS1: Rhythm & Metre

1. Identify the **time signature** and suggest a **tempo**. (2)

   Time signature: ..................................................   Tempo: ................................................ ..................

   **Revision tips:** Time signature is the number and type of beats. The 4 on the bottom denotes the crotchet beats; most ballads are 4/4, marches are 2/4, waltzes are 3/4. The first beat is always the strongest so count from that.

### AoS4: Timbre & Dynamics

2. Circle the name for the large group of instruments playing in this performance. (1)

   orchestra  choir  steel band  rock band  samba band

3. What is the name of the **first instrument to play a solo**, and which **family of instruments** is it from? (2)

   Instrument: ........................................................  Family: .............................................. .....................

4. This instrument can be played in different ways. Circle the **way it is being played here**: (1)

   con arco  pizzicato

   **Revision tips:** con arco = strings played with a bow  pizzicato = strings plucked

5. Name two other instruments which belong to the same family of instruments (2)

   ............................................................................................................................. .........................................

6. Name the instrument which plays a solo from 2’06” to 2’11“. ................................................................. (1)

7. Name the instrument which plays a solo from 2’18” to 2’23“. ................................................................. (1)

8. Which **family** of instruments do the instruments you have named in Q6 and Q7 belong to? .................... (1)

9. Name one other instrument which belongs to this family. ................................................................. (1)

10. Rhydian’s voice is the **higher of the male voices** – what is this called? ....................................................... (1)

11. Which **type of voices from the choir** accompany Rhydian from 4’35”? ................................................................. (1)

### AoS3: Texture & Melody

12. The group of voices you named in Q11 sing the same music as Rhydian, but at a higher pitch. What is this **texture** called? ................................................................. (1)

### Combined AoS

13. The music changes at ‘Hosanna in excelsis’ (5’19”). Give **three** ways in which the music changes. (3)

   ............................................................................................................................. .........................................

14. The music changes again from 6’03”. Give **two** ways in which the music changes here. (2)

   ............................................................................................................................. .........................................
GCSE Music Listening: Beginning to Listen Worksheet 2: Focus on AoS3

Listening resources: ‘You need me but I don’t need you’ by Ed Sheeran, studio version produced by SB.TV. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=temYymFGSEc

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3. Keywords in questions are in bold here to help you focus on them, which you can do in the exam.

AoS1: Rhythm & Metre

Revision tips: Time signature is the number and type of beats. The 4 on the bottom denotes the crotchet beats; most ballads are 4/4, marches are 2/4, waltzes are 3/4. The first beat is always the strongest so count from that.

1. Identify the time signature and suggest a tempo and beats per minute (bpm). (3)
   Time signature: ..................................................  Tempo: ..................................................  Bpm: ..................................................

Revision tips: Presto = quick = 168–200 bpm, allegro = fast = 120–168 bpm, moderato = moderate (medium) = 108–120 bpm, andante = walking pace (leisurely but not slow) = 76–108 bpm, adagio = slow = 66–76 bpm

AoS3: Texture & Melody

2. Circle the term that best describes the texture of the introduction. (1)
   canonic  layered  monophonic

Revision tips: Canonic = parts enter in stages with the same music in a round; layered = different parts enter with different music to build up the texture; monophonic = one single melody line, unaccompanied

3. What is the texture of the section from 1’04” to 1’08”? ................................................................. (1)

4. What is the texture of the section which begins at 1’13”? ................................................................. (1)

5. In the section which begins at 1’13” there is a short, repeated phrase in the accompaniment which is heard throughout the section. What is the term for this? ................................................................. (1)

6. From 4’13” Ed produces a harmonised version of ‘you need me man I don’t need you’. Circle the term which describes the texture:

Revision tips: Monophonic = one single melody line, unaccompanied; homophonic = several voices singing the same words and in the same rhythm but in harmony to produce chords; melody and accompaniment = one tune with an accompaniment in a different rhythm

monophonic  homophonic  melody and accompaniment

AoS4: Timbre & Dynamics

7. What is the name of the first instrument you hear, and which family of instruments is it from? (2)
   Instrument: ..........................................................  Family: ..........................................................

8. Circle the two ways this instrument is played from the beginning of the song to o’30”.
   plucked  picked  con arco  glissando

9. Ed uses a vocal technique from o’31”. What is this called? ................................................................. (1)

10. What is the vocal style heard from 1’04” to 1’12”? ................................................................. (1)

11. How is the texture you named in Q2 produced using music technology? (3)

Revision tips: A question worth 3 marks will need three different points in the answer. You can bullet point these.

12. Name the technique heard at 4’03” where Ed sings in a higher register. ................................................................. (1)
GCSE Music Listening: Beginning to Listen Worksheet 3: Focus on AoS5

Listening resources: ‘I courted a sailor’ by Kate Rusby at Cambridge Folk Festival, only 0’00” to 3’45” of the track. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=F2PuP8w1EzY

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS5. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre

1. Identify the time signature and suggest a tempo and beats per minute (bpm). (3)

   Time signature: ........................................  Tempo: ........................................  Bpm: ........................................

   Revision tips: Time signature is the number and type of beats. The 4 on the bottom denotes the crotchet beats; most ballads are 4/4, marches are 2/4, waltzes are 3/4. The first beat is always the strongest so count from that.

AoS3: Texture & Melody

2. Circle the term that describes the texture of most of the song: (1)

   monophonic   homophonic  melody and accompaniment

   Revision tips: Monophonic = one single melody line, unaccompanied; homophonic = several voices singing the same words and in the same rhythm but in harmony to produce chords; melody and accompaniment = one tune with an accompaniment in a different rhythm

AoS4: Timbre & Dynamics

3. Name the first two instruments you hear (and see), and which family of instruments they are from? (3)

   Instruments: ............................................................  Family: ............................................................

4. What other two instruments perform in the verses and choruses? ........................................................... (2)

5. Which woodwind instrument plays solo melodies? There are two of them. ........................................................... (1)

AoS5: Structure & Form

6. What is the name of the first section you hear, before Kate sings? ........................................................... (1)

7. What is the name for the section, beginning ‘I courted a sailor’? ........................................................... (1)

8. Circle how many bars long you think this section is: 8 12 16 4 (1)

9. What is the name for the section beginning ‘Oh I’m bound for the waves’ ........................................................... (1)

10. Circle how many bars long you think this section is: 8 12 16 4 (1)

11. What is the name for the instrumental section from 1’33”? ........................................................... (1)

12. What is the name for the instrumental section from 3’23”? ........................................................... (1)

13. Circle which option best describes the song structure (C = chorus, V = verse, I = instrumental section): (1)

   IVCIVCVC IIIVCIVCVCIII IVCVCIVCI IVCCVCCIVCCI

   Combined AoS

14. How is the section beginning 2’42” different to the same section heard in other parts of the song? (2)

   .................................................................................................................................

Revision tips: Presto = quick = 168–200 bpm, allegro = fast = 120–168 bpm, moderato = moderate (medium) = 108–120 bpm, andante = walking pace (leisurely but not slow) = 76–108 bpm, adagio = slow = 66–76 bpm
GCSE Music Listening: Beginning to Listen Worksheet 4: Focus on AoS2

Listening resources: ‘The Flood’ by Take That, the version performed live on The X Factor in 2010. This track is on www.youtube.com at: http://www.youtube.com/watch?v=IMTqQY_UwnE&feature=related

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS2. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre

1. Identify the time signature and suggest a tempo and beats per minute (bpm).
   Time signature: ..................................  Tempo: ..................................  Bpm: ..................................

AoS2: Harmony & Tonality

2. Is the start of the section beginning ‘standing on the edge’ at 0’06” major or minor? .................................. (1)

3. Is the start of the section beginning ‘we will meet you’ at 0’44” major or minor? .................................. (1)

4. Is the start of the section beginning ‘no one dies’ at 1’03” major or minor? .................................. (1)

5. This section ends at 1’21” with ‘we’ll watch you sleep tonight’. Is it major or minor? .................................. (1)

6. Choose which cadence you hear three times at ‘no one dies’ and ‘love drowned eyes’ at 1’03” to 1’15”:
   perfect imperfect interrupted plagal

7. Describe the role of the added voice in the verse from 1’41”.

AoS3: Texture & Melody

8. In the first verse, compare the melodies of the lines ‘on the edge of forever’ and ‘at the start of whatever’. Are they the same or different? .................................. (1)

9. How does the texture change from ‘we will meet you’ at 0’44”? .................................. (1)

10. Circle the term which describes the texture of the voices in the chorus from 1’22”:
    monophonic homophonic melody and accompaniment

11. From ‘cos there’s no rest now’ at 2’18” to 2’30” the vocal texture changes. Describe this. (2)

12. Choose the term for this: antiphonal unison

AoS4: Timbre & Dynamics

13. Name the two families of instruments you can hear playing. .................................. (2)

14. Name three of the instruments you can hear/see. .................................. (3)
GCSE Music Listening: Beginning to Listen Worksheet 5: Focus on AoS4

Listening resources: ‘Autumn’ from The Four Seasons by Vivaldi, performed by I Musici.
This track is on www.youtube.com at: http://www.youtube.com/watch?v=1Qr9aX9U9pw
Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre
1. Identify the time signature and suggest a tempo and beats per minute (bpm). (3)
   Time signature: .................................. Tempo: .................................. Bpm: ..................................
   Revision tips: Time signature is the number and type of beats, and the first beat is always the strongest so count from that.

AoS2: Harmony & Tonality
2. Is the start of the piece major or minor? ................................................................. (1)

AoS3: Texture & Melody
3. Circle the term which describes the texture from 0'11" to 0'15": (1)
   monophonic  homophonic  melody and accompaniment

AoS4: Timbre & Dynamics
4. Name the family of instruments you can hear playing. .................................................. (1)
5. How are the non-keyboard instruments being played: con arco or pizzicato? ............ (1)
6. Name four of the instruments you can hear/see. ............................................................. (4)
7. Name the keyboard instrument you can hear/see (clearest view at 2'56"). .................... (1)
8. Describe the change in dynamics between the phrase 0'11" to 0'16" and when it is repeated at 0'16" to 0'21". (2)

AoS5 Structure & Form
9. Choose the correct term for the section you can hear from 2'40" to 2'51", an improvised solo. (1)
   middle 8  cadenza
   Revision tips: Middle 8 = a solo, often eight bars long, in a pop/rock song; cadenza = a solo in a concerto

10. Describe how the musicians achieve a vibrato effect, best seen when the soloist plays from 0'40" to 0'45". (2)

11. Choose the name for the performance technique when the soloist plays two notes at once from 0'54" to 1'05". (1)
   pizzicato  glissando  double stopping

Revision tips: Diminuendo = gradually getting quieter; crescendo = gradually getting louder; terraced dynamics = dynamics change suddenly from loud-quiet or quiet-loud without any gradual change

12. Choose the correct term for the section you can hear from 2'40" to 2'51", an improvised solo. (1)
   middle 8  cadenza

Revision tips: Middle 8 = a solo, often eight bars long, in a pop/rock song; cadenza = a solo in a concerto

13. Which type of piece of music is ‘Autumn’? ................................................................. (1)

Total score ___ /20 = ___%
Listening resources: *Sonata in A K331 First Movement*, only 0’00” to 3’00” of the track.
This track is on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=81dgfMrNFhk&feature=related](http://www.youtube.com/watch?v=81dgfMrNFhk&feature=related)

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement. Keywords are in bold here to help you focus, which you can do in the exam.

**AoS1: Rhythm & Metre**

*Revision tips: Time signature is the number (top) and type (bottom) of beats; an 8 on the bottom denotes quaver beats.*

1. The **time signature** of this extract is 6/8. What does this **mean**? .......................................................... (1)
2. Is this a **simple** or **compound** time signature? ............................................................................................ (1)
   *Revision tip: Simple time = beats are divided into two, like crotchets into two quavers; compound time = beats are divided into three, like a dotted crotchet into three quavers. Listen for '1-and-2-and' or '1-and-and-2-and-and'.*
3. The pianist slows slightly at ends of phrases. Suggest an **Italian term** for this. ....................................... (1)
4. In the section (1’48” to 1’54”) which **two** beats of each bar is the **left-hand part** played on? ................... (2)

**AoS2: Harmony & Tonality**

5. Name the **cadences** at 0’19–20” ......................................... and 0’30–32” ............................................. (2)

**AoS3: Texture & Melody**

6. Circle the term which describes the **opening** section from 0’11” to 0’32”:
   - monophonic
   - homophonic
   - melody and accompaniment (1)

*Revision tips: Monophonic = a single unaccompanied melody line; homophonic = a tune accompanied with harmonies in the same rhythm; melody and accompaniment = a tune with an accompaniment in a different rhythm*

7. Name the **melodic movement** between phrases from 0’11–13” and 0’14–16”: ............................................... (1)
8. What is the **texture** of the section from 0’55” to 1’00”? ................................................................. (1)
9. What does the **left-hand part play** at 0’55” to 1’00”? ................................................................. (1)
10. From 1’16–17” the left hand plays two notes together in what **interval**? .................................................. (1)
11. The **ornament** heard three times between 2’55” and 3’00” is a trill. Describe how a **trill is played**. (2)

**AoS4: Timbre & Dynamics**

12. Describe the **dynamics** at the opening using an **Italian term**. ................................................................. (1)
13. Describe the **dynamics** at 1'16” to 1’20” using an **Italian term**. ................................................................. (1)
14. One chord at 1’12” is marked **sf**. What does this **mean**? ................................................................. (1)

**AoS5: Structure & Form**

15. How many **bars** are there in each phrase, e.g. from 0’11” to 0’21”? ................................................................. (1)
16. How is the section from 0’33” to 0’54” **related** to 0’11” to 0’32”? ................................................................. (1)

17. Circle the **musical sign** which directs the pianist to do this: ☛ ☚ ☛ (1)

18. The section 1’48” to 2’54” is a varied version of 0’11” to 1’47”. What is the **term** for this? .................................................. (1)
GCSE Music Listening: Beginning to Listen Worksheet 7: Focus on AoS2

Listening resources: ‘Angel’ by Sarah McLachlan (piano and vocals) with P!nk (vocals), a live concert version. This track is on www.youtube.com at: http://www.youtube.com/watch?v=bl_9oGwzg&feature=related

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS2. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre

1. Identify the **time signature** and suggest a **tempo** and **beats per minute (bpm)**.
   Time signature: ...................................... Tempo: ............................................. Bpm: .................................................. (3)

   **Revision tips:** Time signature is the number and type of beats, and the first beat is always the strongest so count from that. In slower songs like this, make sure you recognise the strong beat before working out the metre.

2. Describe how the **tempo changes** at 3’46–50” in English: ............................ Italian: ................................................... (2)

3. Name the **rhythmic feature** at 3’50” to extend the note at ‘fort’ of ‘comfort’. .......................................................... (1)

AoS2: Harmony & Tonality

4. Is the **start** of the section beginning at 0’06” **major** or **minor**? ................................................................. (1)

5. Is the **start** of the section beginning ‘in the arms of the angels’ at 1’03” **major** or **minor**? ............................ (1)

6. Choose which **cadence** you hear at ‘break that would make it OK’ at 0’12–16”:
   - perfect
   - imperfect
   - interrupted
   (1)

   **Revision tips:** Perfect cadence = chords V-I, sounds finished and completes the section; imperfect cadence = chords I-V or IV-V, sounds unfinished; interrupted = chords V-VI, sounds as if it will be a perfect cadence but changes direction quite abruptly and is unfinished.

7. What **cadence** do you hear at ‘seep from my veins’ at 0’40–42”? ................................................................. (1)

AoS3: Texture & Melody

8. Circle the term which describes the **texture** of this song:
   - monophonic
   - homophonic
   - melody and accompaniment
   (1)

   **Revision tips:** Monophonic = one melody line, unaccompanied; homophonic = a tune accompanied with harmonies in the same rhythm; melody and accompaniment = a tune with an accompaniment in a different rhythm

9. Describe the **role of the added voice** from 0’57”. ................................................................. (2)

10. Choose which **interval** the added voice sings below the pitch of the lead singer, mainly:
    - Fifth
    - Sixth
    - Third
    - Octave
    (1)

   **Revision tips:** Fifth sounds bare, slightly clashing; sixth sounds concordant (harmonises well), parts far apart; third is also a concordant interval, parts sound close together; octave is the same pitch sung eight notes lower, not harmonising.

11. Describe how P!nk **harmonises** at ‘easier to believe’ at 2’32–35”. ................................................................. (2)

AoS5: Structure & Form

12. Name the **section** which begins ‘spend all your time waiting’ at 0’06”. ................................................................. (1)

13. Name the **section** which begins ‘in the arms of the angel’ at 0’57”. ................................................................. (1)
GCSE Music Listening: Beginning to Listen Worksheet 8: Focus on AoS1

Listening resources: ‘America’ from West Side Story, a musical with lyrics by Stephen Sondheim and music by Leonard Bernstein.

This track is on www.youtube.com at: http://www.youtube.com/watch?v=fp__0HCloh8&feature=related

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre

1. What is the time signature of the opening section, to 0’30”? .................................................................................................................. (1)

Revision tips: Time signature is the number (top) and type (bottom) of beats; an 8 on the bottom denotes quaver beats.

2. The time signatures of this extract from 1’12” are alternately 3/4 and 6/8. What does 3/4 mean? .................................................................................................................................................................................. (2)

3. Is this a simple or compound time signature? ................................................................................................................................. (1)

Revision tip: Simple time = beats are divided into two, like crotchets into two quavers; compound time = beats are divided into three, like a dotted crotchet into three quavers. Listen for ‘1-and-2-and’ or ‘1-and-and-2-and-and’.

4. What does 6/8 mean? .................................................................................................................................................................................. (2)

5. Is this a simple or compound time signature? ........................................................................................................................................... (1)

6. At ‘I like to be in A’ and ‘OK by me in A’ (from 1’14”) is the time signature 3/4 or 6/8? .................................................................................................................. (1)

7. At ‘me-ri-ca’ after both of the phrases in Q6, is the time signature 3/4 or 6/8? .................................................................................................................. (1)

8. At the words ‘always the population growing’ at 0’48–51” the tempo becomes quicker. What is the Italian term for this? ........................................................................................................................................... (1)

9. At the words ‘I like the island Manhattan, smoke on your pipe and put that in’ at 1’00–12” choose the term which best describes the tempo:

rubato  regular  ritenuto

AoS2: Harmony & Tonality

10. Name the cadence at ‘OK by me in America’ at 1’16–18”. ................................................................................................................................. (1)

Revision tips: Perfect cadence = V-I, sounds finished; imperfect cadence = I-V or I-V-V, sounds unfinished.

AoS3: Texture & Melody

11. Name the melodic feature played by the trombone at 2’42”................................................................................................................................. (1)

AoS4: Timbre & Dynamics

12. Name one of the percussion instruments played in the introduction. ............................................................................................................. (1)

13. Using an Italian term, describe the change in dynamics from 2’19–23”. ............................................................................................................. (1)

14. Describe how the string instruments are played from 2’35–42”. ..................................................................................................................... (1)

15. Name the tuned percussion instrument playing from 2’35–42”. ..................................................................................................................... (1)

AoS5: Structure & Form

16. Use a term to describe the section beginning ‘I like to be in America’ at 1’14–23”. ............................................................................................................. (1)

17. Use a term to describe the section beginning ‘I’ll drive a Buick’ at 1’25–35”. ............................................................................................................. (1)

18. Use a term to describe the ending section from 2’53–58”. ..................................................................................................................... (1)

Total score ___ /20 = ___%
Listening resources: Anoushka Shankar performing live at Verbier Festival. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=BgCpkduEQ7U&feature=related

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords in questions are in bold here to help you focus on them, which you can do in the exam.

**Three Strands**

1. Which **musical genre** is this music based on? Circle the best answer:  
   - Caribbean music  
   - Western Classical  
   - Indian music  
   - African music  
   (1)

**AoS1: Rhythm & Metre**

2. What is the **term** for rhythm/metre in this genre of music? ................................................................................................. (1)

3. Circle the best option to describe **how the beats are grouped**: 3 4 5 (1)

**AoS2: Harmony & Tonality**

4. What is a **drone**? ........................................................................................................................................... (2)

5. Which is the **term** for the Indian equivalent of a **scale**? raga (rāg) tala (tāl) (1)

**AoS4: Timbre & Dynamics**

6. Name the **instrument** played by Anoushka Shankar. ................................................................. (1)

7. The video shows two other string instruments. What are these? ......................................................... (2)

8. Describe how each of the **instruments** you named in Q4 is **played**:
   - Instrument: ............................................. Played: ........................................................ ..........................  (2)
   - Instrument: ............................................. Played: ........................................................ .........................

9. Which of these instruments plays the **drone**? ............................................................................................. (1)

10. Name the **percussion instrument**. .................................................................................................................... (1)

11. Describe how it is **played**. ............................................................................................................................ (2)

12. Name the instrument which plays **pitch bends** in the video. ................................................................. (1)

13. From the opening of the performance and at various points in the piece Joshua Bell (standing) plays **double-stopped** sections. What is double-stopping? ................................................................. (2)

**AoS3: Texture & Melody**

14. Describe the **textural relationship** between the two melody instruments from o’23” to o’31”, circling the best answer: layered imitative harmonic  (1)

   **Revision tip**: Layered = a texture created by a melody played by one instrument then another instrument beginning to play a different melody shortly afterwards whilst the first instrument continues playing, building a layered texture; imitative = one instrument playing a melody then another playing the same melody afterwards; harmonic = two instruments playing different melodic lines at the same time to create a harmony.

15. From o’38–42” the melody instrument plays short phrases each beginning with an **ornament**. Circle the term for this type of ornament:  
   - trill  
   - acciaccatura  
   (1)

   **Revision tip**: Trill = rapid alternation between the melody note and note above; acciaccatura = a very short, ‘crushed’ note played before a melody note, usually the note immediately above or below the main melody note.
GCSE Music Listening: Beginning to Listen Worksheet 10: Focus on AoS3

Listening resources: The Silver Swan by Orlando Gibbons. This track is on www.youtube.com at:
http://www.youtube.com/watch?v=EZrbn_y98KU&feature=related. You may need to research some answers.

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement. Keywords are in bold here to help you focus, which you can do in the exam.

Lyrics:  The silver swan, who living had no note, when death approached unlocked her silent throat.
Leaning her breast upon the reedy shore, thus sang her first and last and sang no more.
Farewell all joys, O death come close mine eyes. More geese than swans now live, more fools than wise.

AoS1: Rhythm & Metre
1. What is the time signature of this extract? ................................................................................................. (1)
2. Is this a simple or compound time signature? ............................................................................................ (1)

Revision tip: Simple time = beats are divided into two, like crotchets into two quavers; compound time = beats are divided into three, like a dotted crotchet into three quavers. Listen for ‘1-and-2-and’ or ‘1-and-and-2-and-and’.

3. Which beat of the bar does the piece begin on? ........................................................................................ (1)
4. The singers slow slightly from 0’58”. Suggest an Italian term for this. ......................................................... (1)

AoS2: Harmony & Tonality
5. Is the tonality major, minor or modal? ........................................................................................................ (1)
6. Name the cadences at 0’9–11” .................................. and 0’17–20” ......................................................... (2)

Revision tips: Perfect cadence = V-I, sounds finished; imperfect cadence = I-V or IV-V, sounds unfinished; plagal cadence = IV-I, sounds finished but not as emphatic as perfect cadence

7. Is the word ‘death’ at 0’50” sung to a discord or consonant chord? ......................................................... (1)

AoS3: Texture & Melody
8. What is the texture of the opening phrase, ‘the silver swan’, up to 0’05”? ................................................ (1)

Revision tips: Monophonic = a single unaccompanied melody line; homophonic = a tune accompanied with harmonies in the same rhythm; melody and accompaniment = a tune with an accompaniment in a different rhythm; contrapuntal = imitation between parts to create a complex texture

9. What is the texture of the section from 0’19–25” at ‘leaning her breast’? .................................................. (1)
10. Name the melodic feature in the upper voice at ‘thus sung her first and last’. ......................................... (1)
11. What is word painting? ........................................................................................................................... (2)
12. Give an example in this piece. ........................................................................................................................ (2)

AoS4: Timbre & Dynamics
13. Choose the best description of the five voices: SSAAB SATBB SSATB (1)

AoS5: Structure & Form
14. Which two lines/sections are very similar? .................................................................................................. (1)
15. This piece is an English madrigal. Give three features of this genre you can hear in this piece. (3)
GCSE Music Listening: Beginning to Listen Worksheet 11: Focus on AoS5

Listening resources: ‘Minuet’ from Water Music Suite 3 by Handel
This track is available on www.youtube.com at: http://www.youtube.com/watch?v=4yurw5Cf4HY
Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS5. Keywords are in bold here to help you focus, which you can do in the exam.

AoS1: Rhythm & Metre
1. Identify the time signature and suggest a tempo of the section up to 3’04”.
   Time signature: ..................................................   Tempo: ................................................ .................
   Revision tips: Presto = quick = 168–200 bpm, allegro = fast = 120–168 bpm, moderato = moderate (medium) = 108–120 bpm, andante = walking pace (leisurely but not slow) = 76–108 bpm, adagio = slow = 66–76 bpm

2. What makes this music suitable for dancing? ................................................................. (2)

AoS2: Harmony & Tonality
3. Is the tonality of the opening, to 0’06”, major or minor? ......................................................... (1)
4. Circle which key the music modulates to at 0’08–13”: relative major relative minor (1)
   Revision tips: Relative keys are the major and minor keys which share a key signature, so the music does not move flatter or sharper but simply changes from major to minor or from minor to major within the key signature.

5. Which cadence do you hear at 0’12–13”? ............................................................................. (1)

AoS3: Texture & Melody
6. Circle the term which best describes the melodic shape from 0’28–31”:
   \( \text{scallic triadic arpeggio} \) (1)
   Revision tips: Scallic = stepwise ascending or descending melody, like the notes of a scale; triadic = formed from the notes of a triad, a three-note chord with root, third and fifth, with notes in any order; arpeggio = similar to triadic but the notes are in a root-third-fifth order

7. Circle the term which best describes the melodic shape from 0’48–56”? ........................................ (1)

8. Which ornament is heard three times between 0’38” and 0’44”? .................................................. (1)

AoS4: Timbre & Dynamics
9. Name the first instrument (several of the same instrument play together) to play the melody and which family of instruments it is from? (2)
   Instrument: ........................................................   Family: ............................................. ....................

10. What instrument plays the melody in the section from 0’48”? .................................................... (1)

11. Which keyboard instrument can you hear? ............................................................................... (1)

AoS5: Structure & Form
12. The music up to 3’04” is a minuet. What features of the minuet can you hear? ................................. (2)

13. Describe how the section from 3’06” contrasts with the previous section. ...................................... (2)

14. This music features a \textbf{continuo}. What is this? ........................................................................ (2)

Total score ___ /20 = ___%
GCSE Music Listening: Beginning to Listen: Caribbean Music Worksheet 1

Listening resources: ‘Candela’ by Buena Vista Social Club. This track is available on www.youtube.com at:
http://www.youtube.com/watch?v=QvxdhNz-9p4

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3. Keywords in questions are in bold here to help you focus on them, which you can do in the exam. To complete this worksheet you will need to research Cuban music and son at http://en.wikipedia.org/wiki/Music_of_Cuba. You can hear the tres from t’30” in this video:
http://www.youtube.com/watch?v=nBOMca74maM

AoS1: Rhythm & Metre
1. What is the time signature of this song? ................................................................. (1)

AoS2: Harmony & Tonality
2. Is this piece major or minor? ................................................................................... (1)

AoS3: Texture & Melody
3. Circle the vocal feature you can hear at 0’07–14”:
   - melisma
   - portamento

Revision tips: Melisma = several notes sung to a vowel sound; portamento = a vocal slide or glissando

4. Describe the vocal music from 0’32–40” ........................................................................ (3)

5. Describe the vocal music from 0’41” to 1’18”. ............................................................. (3)

6. Describe the vocal music from 1’24” to 2’05”. ............................................................. (3)

AoS4: Timbre & Dynamics
7. Name the brass instrument heard in the introduction. .............................................. (1)

8. Name two string instruments you can see, other than the tres. ................................. (2)

9. The Cuban tres also features in this performance. Research the instrument, its construction and how it sounds, using the websites shown above. ................................................................................................................................................................. (3)

AoS5: Structure & Form
10. Describe how the section from 2’05” to 2’30” is similar to a middle 8 and different from a middle 8:
   - Similar: ............................................................................................................................ (2)
   - Different: .......................................................................................................................... (2)

11. What is Cuban son? ........................................................................................................ (3)

Identify any areas of Cuban music you need further explanation or information about.
.................................................................................................................................................. (3)
Listening resources: ‘Yellow Bird’
This track is on www.youtube.com at: http://www.youtube.com/watch?v=vR7FF-Gw-Hs&feature=related

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS1. Keywords are in bold here to help you focus, which you can do in the exam.

**AoS1: Rhythm & Metre**

1. What is the **time signature** of the piece? ................................................................. (1)
2. Is this a **simple** or **compound** time signature? .................................................. (1)

   **Revision tip:** Simple time = beats are divided into two, like crotchets into two quavers; compound time = beats are divided into three, like a dotted crotchet into three quavers. Listen for ‘1-and-2-and’ or ‘1-and-and-2-and-and’.

3. The first note is held for three **beats**. What is the name for this **note value**? ....................... (1)
4. Which of the **rhythmic patterns** below best fits the rhythm heard from 0’22–24”? Circle your choice. (1)

   - ![Rhythmic Patterns]

5. The rhythm heard at 0’22–24” is a **calypso** rhythm. Is it **free**, **dotted** or **syncopated**? ................................................................. (1)

**AoS2: Harmony & Tonality**

6. Name the **cadence** at 0’06–10”. .................................................................................................................. (1)
7. What **cadence** does the section from 0’19–28” end on? ................................................................. (1)
8. The section up to 0’19” is based on chords I (tonic) and V (dominant). Which **chord** is played from 0’21”? ................................................................. (1)
9. What **cadence** does the section from 0’28–38” end on? ................................................................. (1)

**AoS3: Texture & Melody**

10. Circle the **interval** between the **first two melody notes**: tone semitone (1)
11. Which **melodic feature** is heard from 0’19–24”? ........................................................................ (1)

**AoS4: Timbre & Dynamics**

12. Name the **percussion instrument** playing this piece. ................................................................. (1)
13. What is the instrument **traditionally made from**? ................................................................. (1)

**AoS5: Structure & Form**

14. Name the **section** first heard at 0’00” to 0’37”, and heard several times in the piece. .................. (1)
15. The section at 2’19–28” is based on the section first heard at 0’20–29”. How is the section at 2’19–28” **different**? ........................................................................................................ (3)
16. What **musical features** do the sections at 0’20–29” and 2’19–28” **share**? ................................................................. (3)

Identify any areas of Caribbean calypso music you need further explanation or information about.
Listening resources: ‘Stir it up’ by Bob Marley. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=nlk9Sj4Ns2k

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS5. Keywords in questions are in bold here to help you focus on them, which you can do in the exam. To complete this worksheet you can research reggae at http://en.wikipedia.org/wiki/Reggae

**AoS1: Rhythm & Metre**
1. What is the **time signature** of this song? ..................................................................................................... (1)
2. What is the **tempo** of this song, using an **Italian term**? ......................................................................................... (1)
3. The typical reggae guitar accompaniment, sometimes called skank, is heard in this song. Describe what **note values** the rhythm is played in and say if it is played **on or off the beat**. An example of the same rhythmic pattern taken from a different song is shown to help you:

   Note values: ....................................................... On or off the beat: ......................................................... (2)
4. What **rhythmic effect** does this create? .................................................................................................................. (1)
5. What **beat of the bar** does the phrase ‘little darling’ at 0’28” begin on? ................................................................. (1)
6. Circle the rhythm pattern which correctly shows the **rhythm** of the **three chords** of the **chorus**: .................................................................................................................................................. (1)

**AoS2: Harmony & Tonality**
7. Is this piece **major** or **minor**? ......................................................................................................................................... (1)
8. The chorus section, first heard at 0’24–48”, is based on three chords. The first is chord I (tonic) heard at ‘stir it up’. **Name the chords** at ‘little’: .......................................... and ‘darling’: ........................................ (2)
9. Circle the **cadence** created by the chords you named: imperfect perfect plagal (1)

**AoS3: Texture & Melody**
10. The same three-chord pattern is heard throughout the song. What is the **term** for this? ................................. (1)

**AoS4: Timbre & Dynamics**
11. Name **two string instruments** you can hear. .................................................................................................................. (2)

**AoS5: Structure & Form**
12. How many **bars long** is the **introduction**? .................................................................................................................. (1)
13. **Name the section** beginning ‘it’s been a long time’ at 0’49”. ............................................................................ (1)
14. **Name the section** beginning at 2’33”. ................................................................................................................. (1)
15. What is **reggae**? Describe three of its **musical features** which you have heard in this song. ............................ (3)

Identify any areas of reggae music you need further explanation or information about.

..............................................................................................................................................................................
..............................................................................................................................................................................
..............................................................................................................................................................................

Total score ___ /20 = ___%
Listening resources: ‘Homeless’ by Ladysmith Black Mambazo, a South African group specialising in the traditional Zulu singing style.

This track is available on www.youtube.com at: http://www.youtube.com/watch?v=JFQ1TSzdpRA

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3. Keywords in questions are in bold here to help you focus on them, which you can do in the exam.

**AoS1: Rhythm & Metre**
1. The song is based on a metre, though this is varied. What **time signature** best fits the song? ................. (1)
2. In the second section, from 0’43”, how many **bars long** is each phrase? .......................................................... (1)
3. From 2’20” to 2’29” the **tempo changes**. Use an **Italian term** for this. .......................................................... (1)

**AoS2: Harmony & Tonality**
4. Is the song based in a **major** or **minor** key? .................................................................................................................. (1)
5. The first chord you hear the group sing is chord I, the tonic. What is the **second** chord? ......................... (1)

**AoS3: Texture & Melody**
6. What is the **term** for a vocal group singing without instruments? .......................................................... (1)
7. Do you think that the soloist **improvises**? Give two reasons for your view. .......................................................... (2)
8. The texture in the song is based on **call and response**. Describe two features of call and response texture you hear. ........................................................................................................................................... (2)

**AoS4: Timbre & Dynamics**
9. Describe the vocal group, **how it is made up** and the **sounds** created.......................................................... (4)

**AoS5: Structure & Form**
10. The piece is structured in sections, the first up to 0’42”, the second from 0’43” to 2’28” and the third from 2’29” to the end. **Which section** is based on the title of the song? .......................................................... (1)
11. Is the second section **slightly quicker** or **slightly slower** than the first? .......................................................... (1)
12. Which musical features within the song are **repeated**? ...................................................................................... (2)
13. Which musical features within the song are **varied**? ...................................................................................... (2)

Identify any areas of African vocal music you need further explanation or information about.

...........................................................................................................................................................................
Listening resources: ‘Gen Ji Mbidee’ by Youssou N’Dour, an acclaimed singer from Senegal, West Africa. This track is on www.youtube.com at: http://www.youtube.com/watch?feature=fvwp&NR=1&v=2fsrUMBBmTc

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords in questions are in bold here to help you focus on them, which you can do in the exam. Further research resources are at http://en.wikipedia.org/wiki/Music_of_Africa and http://www.youtube.com/watch?v=B4oQJZ2TEVI (talking drum demonstration – first three minutes of this video).

**AoS1: Rhythm & Metre**
1. The song is based on a metre. What time signature best fits the song? ................................................................. (1)

**AoS2: Harmony & Tonality**
2. Is the song based in a major or minor key? ................................................................. (1)
3. The first chord you hear is chord I, the tonic. What is the second chord, at 0’03”? ......................... (1)
4. Most of the song has a repeated four-bar chord scheme. What is the term for this? ......................... (1)

**AoS3: Texture & Melody**
5. Do you think that the soloist improvises in the introduction section up to 0’20”? Give two reasons for your view. ................................................................. (2)

**AoS4: Timbre & Dynamics**
6. From 0’20” a metallic, tuned percussion instrument joins the texture. This is an mbira. From your research, describe the mbira, what it looks like, how it is played and the sound it produces. ................................................................. (5)
7. The song features a woodwind instrument. Name this instrument. ................................................................. (1)
8. Youssou N’Dour often performs with a percussionist playing a talking drum. Watch the video clip using the link above and describe how the drum is played and how it sounds. ................................................................. (5)

**AoS5: Structure & Form**
9. How is variety achieved within the song, given the repeated chord scheme? ................................................................. (3)

Identify any areas of African vocal music you need further explanation or information about. 

Total score ___ /20 = ___%
Listening resources: Sitar demonstration. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=xogdp2lk8qQ

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords in questions are in bold here to help you focus on them, which you can do in the exam. To complete this worksheet you will need to research Indian music, using http://chandrakantha.com/articles/indian_music/ and http://en.wikipedia.org/wiki/Sympathetic_strings

AoS1: Rhythm & Metre
1. Which is the term for rhythm/metre in Indian music? raga/rāg  tala/tāl  (1)
2. How is this different from most Western metres? ...................................................................................... ............................................................................................................................................................................. (2)

AoS2: Harmony & Tonality
3. Which is the term for the Indian equivalent of a scale? raga (rāg)  tala (tāl)  (1)

AoS3: Texture & Melody
4. What term describes the texture of the sitar piece? .................................................................................. (1)
5. What is a drone? .......................................................................................................................................... (1)

AoS4: Timbre & Dynamics
6. Describe the sitar’s shape, sound and the music it plays, based on your research at the website above. ............................................................................................................................................................................. (5)
7. What is a ‘sympathetic string’ and what sound does it produce? .............................................................. ............................................................................................................................................................................. (3)
8. There are many pitch bends in the video. What are these? ........................................................................ ............................................................................................................................................................................. (3)
9. What is the Indian drum which the sitar player names? ................................................................................. (1)
10. From your research, what does the acoustic Indian drum look like? (The video uses an electronic version) ......................................................................................................................................................................................................................... (2)
11. Describe how it is played. ......................................................................................................................................................... (2)
12. The video uses an electronic tanpura/tambura. From your research, what does an acoustic tanpura / tambura look like? ............................................................................................................................................................................................................................................. (2)
13. What kind of music does it play? ......................................................................................................................... (1)

Identify any areas of Indian music you need further explanation or information about.
Listening resources: ‘Jai ho’ from the soundtrack of the film *Slumdog Millionaire*. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=UxLSzOFk8EM&feature=related](http://www.youtube.com/watch?v=UxLSzOFk8EM&feature=related)

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3. Keywords in questions are in bold here to help you focus on them, which you can do in the exam. To complete this worksheet you will need to research Indian music at [http://chandrakantha.com](http://chandrakantha.com)

**AoS1: Rhythm & Metre**

1. Describe one feature of Indian tāl/tāla rhythm the song includes. ............................................................   (1)

2. What is the time signature of this song? .....................................................................................................   (1)

**AoS2: Harmony & Tonality**

3. Name the type of scale the music is based on. ...........................................................................................   (1)

**AoS3: Texture & Melody**

4. Circle the vocal feature you can hear at the end of each phrase in the section from 2′24–40″: (1)

   - melisma
   - falsetto

*Revision tips: Melisma = several notes sung to a vowel sound; falsetto = singing in the voice’s highest register*

5. What is qawwali? .........................................................................................................................................

6. What is modern bhangra? ...........................................................................................................................

7. Is ‘Jai ho’ an example of qawwali or bhangra? ...........................................................................................

8. Give two reasons for your answer...............................................................................................................

   ..........................................................................................................................................................

**AoS4: Timbre & Dynamics**

9. The string instrument in the introduction sounds like a sarod. Describe three features of the sarod.

   ..........................................................................................................................................................

   ..........................................................................................................................................................

10. What type of instrument is a dhol? ............................................................................................................

11. Describe it. ..............................................................................................................................................

   ..........................................................................................................................................................

Identify any areas of Indian music you need further explanation or information about.

   ..........................................................................................................................................................

   ..........................................................................................................................................................
Listening resources: ‘Where’er you walk’ by Handel. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=FENw8ShZnQU

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3. A piano reduction version of the score is included in the video.

AoS1: Rhythm & Metre
1. What does *andante cantabile* mean? ................................................................. (2)
2. How many bars of introduction do you hear? ...................................................... (1)
3. Describe what happens from 1’14–16” ............................................................... (1)
4. This is not shown in the score. How could it be shown? ....................................... (2)
5. Use an Italian term to describe the tempo change from 2’10–16”. ...................... (1)

AoS2: Harmony & Tonality
6. Is the key at the opening major or minor? .......................................................... (1)
7. Is the key in the second section (approximately 1’40”) major or minor? ............ (1)

AoS3: Texture & Melody
8. What ornament can you hear in the first section, at 0’37” and 1’22”? ................. (1)
9. Circle the two melodic features you hear in the vocal part from 1’02–09”: ............ (2)

- sequence
- ostinato
- melisma
- pitch bend

Revision tips: *Sequence* = a melodic phrase repeated at a different pitch; *ostinato* = a phrase repeated throughout a piece or section; *melisma* = several notes sung to one syllable; *pitch bend* = the pitch of a note is shifted slightly

10. What ornament can you hear from approximately 2’27” on ‘gales shall fan the’, not shown on the score? (1)
11. What ornament can you hear from approximately 2’38” on ‘in’ in ‘shall crowd into a shade’, not shown on the score? ........................................................................................................................................ (1)

AoS4: Timbre & Dynamics
12. Which voice type is singing in this performance? .............................................. (1)

AoS5: Structure & Form
13. At 0’41–44” (after bar 12 on the score) we hear a section which is not in the score. How many bars are there, and which music is this similar to? .................................................................................................................. (2)
14. The form of this song is a *Da capo aria*. Give two features of the *Da capo aria* form which you can hear. ........................................................................................................................................... (2)
15. What does ‘fine’ mean, shown at the end of this piece? ...................................... (1)
GCSE Music Listening: Developing Listening Worksheet 2: Focus on AoS1

Listening resources: Second movement of ‘Winter’ from The Four Seasons by Vivaldi
This track is on www.youtube.com at: http://www.youtube.com/watch?v=ZOhlg8uYja0
Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement.

**AoS1: Rhythm & Metre**
1. The **tempo marking** is largo. What does this mean? ................................................................. (1)
2. The solo violin’s first notes are ₱ ₱ ₱ ₱ What **note values** are the orchestral violins playing? ............................................................................................................................. (1)
3. What **note values** are the lower strings seen from 0’10–20” playing? .................................................. (1)
4. Which **orchestral instrument** plays a bowed note, held for the first 11 beats? ......................................... (1)
5. From 0’34–46” the soloist plays four long notes of the same value. What is the **value** of each? ........ (1)

**AoS2: Harmony & Tonality**
6. The music begins on chord I, the tonic, for two beats. **Name the chords** played for the following three two-beat segments. (3)
   - Bar 1 beats 1–2: chord I
   - Bar 1 beats 3–4: ............
   - Bar 2 beats 1–2: ............
   - Bar 2 beats 3–4: ............
7. From 0’30–35” the music **modulates**. What does this mean? ................................................................. (1)
8. Circle which **key** the music modulates to: dominant   relative minor   subdominant   (1)

**Revision tips**: Modulation to the dominant is a degree sharper so sounds brighter, to the relative minor changes the tonality to minor without moving flatter or sharper, to the subdominant is a degree flatter so sounds duller/warmer.

**AoS3: Texture & Melody**
9. Name the **interval** between the first two notes of the solo violin part. ................................................................. (1)
10. Name the **melodic device** heard from 0’19–30” in the solo violin part. ................................................................. (1)
11. From 0’56”–58” the soloist plays an ornament. Which **ornament** is this? ................................................................. (1)
12. Name the **texture** of this movement. .......................................................................................................... (1)

**AoS4: Timbre & Dynamics**
13. Circle **three string performance techniques** you can hear at the opening. (3)
   - double-stopping
   - pizzicato
   - con arco
   - tremolo
   - vibrato
14. Which **keyboard instrument** accompanies the orchestra? ................................................................. (1)

**AoS5: Structure & Form**
15. The keyboard instrument **plays chords to fill the texture**. What is the **term** for this? ................................. (1)
16. This movement features a solo violin. **Circle the musical work** which features a solo instrument and orchestra. (1)
   - concerto
   - sonata
   - opera
   - symphony
Listening resources: ‘In rosy mantle’ from *The Creation* by Haydn. This track is available on [www.youtube.com](http://www.youtube.com) at http://www.youtube.com/watch?v=QlHBt4umseo&feature=fvst

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4.

**AoS1: Rhythm & Metre**
1. Circle the correct **time signature** and **tempo** below:  
   
<table>
<thead>
<tr>
<th>3/4</th>
<th>2/4</th>
<th>4/4</th>
<th>largo</th>
<th>presto</th>
<th>allegretto</th>
<th>andante</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. At o’39–43” the **tempo slows**. What is the **Italian term** for this? ............................................................... (1)

3. From o’44” the **tempo returns to as it was** before o’39”. What is the **Italian term** for this? ........................ (1)

**AoS2: Harmony & Tonality**
4. Describe the **tonality** of the chord beginning the excerpt, from approximately o’02–07”.  ....................... (1)

5. One note is heard at a low pitch within the texture from 1’22–37” whilst chords change above this note.  
   Circle the term for this note:  drone pedal ostinato  (1)

6. Name the chord by number or degree of the scale, heard from 2’41–47”. ................................................  (1)

**Revision tips**: Drone = sustained note without harmonic function, common in folk and some world music; pedal = sustained note with a harmonic function and building tension before a cadence, often tonic or dominant; ostinato = melodic or rhythmic phrase repeated throughout a piece or section

**AoS3: Texture & Melody**
7. Name the ornament played in the melody at 0’14” and 0’21”. .................................................................. (1)

**Revision tips**: Trill = rapid alternation between the written note and the note above; turn = ☺= a curl-like ornament consisting of note above – written note – note below – written note; mordent =  a quick flicker from written note to note above and returning; appoggiatura = leaning note, a note above or below the written note added before it.

**AoS4: Timbre & Dynamics**
8. Name the **instrument** playing the melody from approximately o’10”. ................................................................. (1)

9. Which **orchestral family** does this instrument belong to? ............................................................................... (1)

10. **How many of the instruments** you named in Q8 play the section at o’10–39”? ........................................ (1)

11. During the section at o’10–39” another **orchestral section provides accompaniment**. Name the section:  
   ................................................................................. and the **Italian term** for the **performance technique**:  ................. (2)

12. Name the **pair of instruments** heard at 3’43–50”: ......................... and their **family**: ............................................. (2)

13. Name the **voice type** of the soloist, who enters at 2’26” ................................................................................. (1)

**AoS5: Structure & Form**
14. From o’44” the music is similar to that from o’10”. How is it **different**? ................................................................. (2)

15. This is a **recitative** from an oratorio. What **features** of a recitative can you hear? ................................................................. (2)

Total score ___ /20 = ___%
GCSE Music Listening: Developing Listening Worksheet 4: Focus on AoS5

Listening resources: John Rutter’s anthem ‘This is the day’, commissioned for the Royal Wedding. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=gl93WXJEVMQ

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS5.

AoS1: Rhythm & Metre
1. Identify the **time signature**. ................................................................. (1)
2. Which **beat of the bar** does the phrase ‘the day which the Lord...’ at 0’17” begin on? ............................................ (1)
3. Which **beat of the bar** does the phrase ‘we will rejoice...’ at 0’23” begin on? ....................................................... (1)
4. Describe **fully** the **note values** at the words ‘we will re-’ at 0’23–24”. ....................................................... (2)

AoS2: Harmony & Tonality
5. Describe the **tonality** of the opening section, up to 0’12”. ................................................................................................. (1)
6. What type of **cadence** ends the phrase ‘we will rejoice and be glad in it’ at 0’31”? ....................................................... (1)
7. At 1’57” how does the music change – refer to **harmony and tonality**. ................................................................. (1)

AoS3: Texture & Melody
8. The second time we hear ‘this is the day’ from 0’32” the first vocal part has been joined by another vocal part. What is the **texture** of the two vocal parts singing ‘This is the day, the day which the’? (1)

9. What is the **texture** of the voices in the rest of this phrase, from ‘Lord hath made’? ................................................................. (1)
10. Which syllable (both in the first and second times we hear these words) has the **highest pitch**. Underline the **syllable**: This is the day, the day which the Lord hath made, we will re-joice and be glad in it. (1)
11. From 2’25–40” at ‘the Lord shall preserve thee... keep thy soul’ the accompanying instrument does not play. What is the **Italian term** for this type of texture? ................................................................. (1)
12. Name the **melodic device** heard from 3’10–18”. ................................................................. (1)

AoS4: Timbre & Dynamics
13. Which **instrument** plays the opening section up to 0’12”? ................................................................................................. (1)
14. Name the **first vocal part** to enter. ................................................................. (1)
15. Which **vocal part** enters with ‘the Lord himself is thy keeper’ at 1’57”? ................................................................. (1)

AoS5: Structure & Form
16. Name the **opening section** from o’00–12”. ................................................................. (1)
17. **How many bars** form this opening section? ................................................................. (1)
18. **How many bars long** is the phrase ‘this is the day’ at O’13–17”? ................................................................. (1)
19. From 1’39–56” the phrase ‘to keep thee in all thy ways’ is sung three times. Describe how each of these phrases sounds, comparing the **phrase to the first version** completed below:

   From 1’39–43”: sung by trebles, mp, begins on the second beat of bar, two-bar phrase
   From 1’44–47”:
   From 1’48–56”:

   (2)
20. Identify **two differences** between the two ‘he shall defend thee’ phrases at 3’10–18” and 3’29–38”.
   .............................................................................................................................................. (2)
Listening resources: ‘West End Blues’ by Louis Armstrong.
This track is available on www.youtube.com at: http://www.youtube.com/watch?v=W232OsTAMo8
Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS2.

AoS1: Rhythm & Metre
1. Identify the time signature. .................................................................................................................. (1)

2. The notes of the percussion instrument from 0’51” are played in a long-short pattern rather than evenly. What is the term for this rhythm? .............................................................................................................. (1)

AoS2: Harmony & Tonality
3. Describe the chord heard at 0’13–15”. ......................................................................................................... (1)

4. Describe which chords the piano plays using the example given below:
   From 0’17–27”: Tonic chords (chord I)
   From 0’27 –33”: ............................................................................................................................................ (1)
   From 0’34 –39”: ............................................................................................................................................ (1)
   From 0’40 –45”: ............................................................................................................................................ (1)

5. What is the chord scheme heard from 0’17–49” called? ............................................................................. (2)

AoS3: Texture & Melody
6. Name the melodic device heard from 0’51–52”. ......................................................................................... (1)

7. Name the type of wordless singing heard from 1’26–58”. .......................................................................... (1)

8. What is the term for singers sliding between notes as can be heard here? .............................................. (1)

9. Circle the name for the melodic shape the piano plays from 2’28–29” from the choices below: (1)
   scale
   broken chord
   arpeggio

Revision tips: Scale = a stepwise ascent or descent using each of the notes within the major or minor scale; broken chord = the notes of a chord played individually in an ascending or descending order, not necessarily beginning on the root of the chord; arpeggio = the notes of a chord played individually beginning on the root and ascending or descending to the octave higher or lower

AoS4: Timbre & Dynamics
10. Which instrument plays the opening section up to 0’12”? ......................................................................... (1)

11. Which instrument plays a solo from 0’51” to 1’23”? ................................................................................... (1)

12. Which instrument plays a solo from 1’26–58”? ........................................................................................... (1)

13. What is the effect played by the piano at 2’17–18” and 2’21–22”? ................................................................. (1)

AoS5: Structure & Form
14. Name the unaccompanied, virtuoso solo section from 0’00” to 0’12”. ......................................................... (1)

15. Describe the structure of this piece. ........................................................................................................... (1)

16. How is each of the sections made to sound slightly different? .................................................................... (1)

17. Name the section from 3’06” to the end. .................................................................................................... (1)
GCSE Music Listening: Developing Listening Worksheet 6: Focus on AoS3

Listening resources: Third movement of Trumpet Concerto in E♭ by Haydn. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=V8hne2olwag

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS3.

AoS1: Rhythm & Metre
1. The time signature of this movement is 2/4. What does this mean? ......................................................... (2)
2. How many bars long is the first section (up to 0’22”): 8, 12 or 16 bars? ................................................................. (1)
3. Does the section at 4’07” begin slightly quicker or slower than the previous music? ............................................. (1)
4. What is the Italian term for the tempo change from 4’14–18”? ................................................................. (1)

AoS2: Harmony & Tonality
5. Is the key at the opening major or minor? .................................................................................................. (1)
6. From 1’15–17” the solo trumpet plays a sustained note. Circle the term that best describes this note: pedal drone ostinato

Revision tips: Pedal = a sustained note with a harmonic purpose, held whilst chords change; drone = a sustained note without a harmonic purpose, often heard in folk and some world music; ostinato = a repeated phrase or rhythm

7. Describe the sustained chord at 1’53–55”. .................................................................................................. (2)
8. Is the key in the section at 2’17–24” major or minor? .......................................................................................... (1)

AoS3: Texture & Melody
9. Is the opening phrase of the trumpet solo scalic, triadic or an arpeggio? ................................................................. (1)

Revision tips: Scallic = notes ascending or descending by step, like a scale; triadic = notes of a chord played individually in any order; arpeggio = notes of a chord played individually in order, either ascending or descending

10. What ornament can you hear eight times from 1’22–28”? .......................................................................................... (1)

Revision tips: Trill = rapid alternation between the written note and the note above; turn =  a curl-like ornament consisting of note above – written note – note below – written note; mordent = a quick flicker from written note to note above and returning; appoggiatura = leaning note, a note above or below the written note added before it

11. What type of scale does the solo trumpet play at 1’28–31”: major, minor or chromatic? ................................................................. (1)
12. What ornament does the solo trumpet play at 1’47–48”? .......................................................................................... (1)
13. Is the trumpet solo from 3’03–08” scalic, triadic or arpeggio (see revision tips above)? ................................................................. (1)
14. At 3’40–45” the solo trumpet plays five ornaments of the same type. What are these? ................................................................. (1)

AoS4: Timbre & Dynamics
15. Which orchestral section plays the opening section? .......................................................................................... (1)
16. From 0’22” a section similar to the opening section begins. How is the instrumentation different here? ................................................................. (2)

AoS5: Structure & Form
17. Compare the music at 1’22–25” with that at 1’26–29”. Circle the statement which best describes this: (1)
   - They are exactly the same notes and rhythm
   - The second phrase is a higher-pitched version of the first
Listening resources: ‘Two figures by a fountain’ from the soundtrack of *Atonement* by Marianelli.

This track is on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=GtFrYBPz3k&feature=related](http://www.youtube.com/watch?v=GtFrYBPz3k&feature=related)

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement.

**AoS1: Rhythm & Metre**

1. The beats in the piano part are grouped in threes. Is this a **compound** or **simple** metre? ........................ (1)
2. Circle the **time signature** which best fits the opening piano solo section: 3/4  12/8  4/4  (1)
3. The cellos play from 0’19” in a **different metre**. What is the **term** for this? .......................................................... (1)
4. Circle the **time signature** which best fits the music played by the **cellos**: 3/4  12/8  4/4  (1)
5. When the violins join at 0’27” do they play **longer** or **shorter note values** than the cellos? ..................... (1)
6. From 0’37” to 1’09” most of the string section plays in the same metre and rhythm. Circle the **time signature** which best fits the music they play: 3/4  12/8  4/4  (1)

**AoS2: Harmony & Tonality**

7. Which of these **tonalities** best fits this track: major or minor? .................................................................. (1)
8. Towards the end of the track, from 1’04–09”, several instruments play repeated notes of the same pitch. What is the term for this? ............................................................................................................................ (1)
9. Circle which of these statements is correct:
   - The last two chords share the same bass note
   - The last two chords have different bass notes
   .......................... (1)
10. Circle which **chord** the music finishes on: tonic = chord I  dominant = chord V  subdominant = chord IV  (1)
11. Is this final chord **major** or **minor**? .............................................................................................................. (1)

**AoS3: Texture & Melody**

12. Is the music played by the piano from 0’28–31” **scalic**, **triadic** or an **arpeggio**? .................................................. (1)

**AoS4: Timbre & Dynamics**

13. Which **instrument** plays a solo at 0’39–46”? ................................................................. (1)
14. Which **family of instruments** does this instrument belong to? ................................................................. (1)
15. Circle which of these **features** this instrument has: single reed  double reed  no reed  (1)
16. What is the **Italian term** for the change in **dynamics** towards the end of this track? ................................. (1)
17. What is the **musical symbol** for this change in **dynamics**? ................................................................. (1)

**AoS5: Structure & Form**

18. Does the music sound **finished** or **unfinished** when the track ends? ................................................................. (1)
19. What **effect** does the change in **dynamics** you noted in Q16 produce? ................................................................. (2)
Listening resources: *String Quartet Op. 76 No. 1* by Haydn.

This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=4LPQrkRKWN8](http://www.youtube.com/watch?v=4LPQrkRKWN8)

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS2.

**AoS1: Rhythm & Metre**

1. The *time signature* is 2/4. What does this mean? ....................................................................................... (2)
2. The *tempo and expression* marking is *adagio sostenuto*. What does this mean? ........................................ (2)
3. The first two notes of the melody are crotchets. What are the *note values* of the *third and fourth notes* of the melody? (2)
   Third note: ..........................................................  Fourth note: ......................................

**AoS2: Harmony & Tonality**

4. The first chord you hear is the tonic, chord I, in C major. Describe the *second and third chords* you hear.
   Second chord: ....................................................  Third chord: ........................................... ...............   (2)
5. Name the *first cadence* you hear, at 0’18–22”.  ........................................................................................... (1)
6. Name the *second cadence* you hear, at 0’32–37”.  ...................................................................................... (1)
7. This second cadence is decorated, both on its first and second chords. Circle the term which best describes the *notes decorating the second chord*, played by the three highest-sounding instruments:
   - trill
   - appoggiatura
   - acciaccatura
   (1)

**Revision tips:**

- Trill = rapid alternation between the written note and the note above;
- appoggiatura = leaning note, a note above or below the written note added before it;
- acciaccatura = ‘crushed note’, a very short note played before the written note, usually a note above or below the main note.

**AoS3: Texture & Melody**

8. The opening four-bar phrase, heard up to 0’21”, is heard again from 0’39–54”. How is the music *different* in this second version? Refer to *pitch*. ............................................................................................................ (2)
9. Circle the name for the *melodic shape* the *highest-sounding instrument plays* from 1’12–15”:
   - scale
   - broken chord
   - arpeggio
   (1)

**Revision tips:**

- Scale = a stepwise ascent or descent using each of the notes within the major or minor scale;
- broken chord = the notes of a chord played individually in an ascending or descending order, not necessarily beginning on the root of the chord;
- arpeggio = the notes of a chord played individually beginning on the root and ascending or descending to the octave higher or lower

**AoS4: Timbre & Dynamics**

10. Name the *instruments* you can see, based on their *position in the video*:
    - Far left: ...............................................................  Centre left: .............................................................
    - Far right: ............................................................  Centre right: ..........................................................   (4)
11. What is this *group of instruments* known as? ....................................................................................... (2)

Total score ___ /20 = ___%
GCSE Music Listening: Developing Listening Worksheet 9: Focus on AoS4

Listening resources: ‘I can’t get no satisfaction’ by Rolling Stones. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=qXcNQTa3zgs

Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4.

AoS1: Rhythm & Metre
1. The time signature is 4/4. How many bars are there in the introduction? ................................................ (1)
2. What feature do you hear in the percussion part at 1’08”? ........................................................................ (1)
3. Describe this feature. ................................................................................................................................... (2)

AoS2: Harmony & Tonality
4. The first chord you hear at ‘I can’t get no’ is chord I, the tonic. What is the second chord you hear, at ‘satisfaction’? ............................................................................................................................................... (1)
5. Name the chord you hear at the second ‘I try’, at 0’37–38”. ...................................................................... (2)

AoS3: Texture & Melody
6. Name the term for the repeated two-bar phrase heard in the introduction. ............................................ (1)
7. Which other section is this musical feature heard in, verse or chorus? ..................................................... (1)
8. Circle two melodic features you can hear in the melody instrument part from 3’12” to 3’37”:
   - trill
   - pitch bend
   - repeated phrases
   - acciaccatura

Revision tips: Trill = rapid alternation between the written note and the note above; pitch bend = the pitch is shifted slightly higher or lower; repeated phrases = a small motif heard several times in succession; acciaccatura = ‘crushed note’, a very short note heard before the main note, usually either the note immediately above or below the note.

AoS4: Timbre & Dynamics
9. Name the first instrument you hear. ........................................................................................................... (1)
10. Name the instrument which enters at 0’14”. .............................................................................................. (1)
11. Name the instrument which enters at 0’22”, just before the voice. .......................................................... (1)
12. Name the melodic effect played on a string instrument at 1’09–12”. ........................................................ (1)

AoS5: Structure & Form
13. Name the section you hear from 0’23”. ...................................................................................................... (1)
14. Name the section which begins ‘when I’m driving in my car’ at 0’48”. ...................................................... (1)
15. What musical features does each of the following lines, from 0’48”, have in common?
   When I’m driving in my car / and a man comes on the radio / and he’s telling me more and more...
   ........................................................................................................................................................................ (2)
   ........................................................................................................................................................................
16. Name the section which begins at 3’12”. ..................................................................................................... (1)

Total score ___ /20 = ___%
GCSE Music Listening: Revision Worksheet 1

Listening resources: ‘Someone like you’ by Adele, ‘Lights on’ by Katy B ft. Ms Dynamite, Crucifixus from B Minor Mass by JS Bach. All these are available on www.youtube.com at:
http://www.youtube.com/watch?v=qemWRToNYJY;
http://www.youtube.com/watch?v=2NNQxN44BTk&ob=av2e;
http://www.youtube.com/watch?v=KHT_cs2XlqE

Questions are set out in Area of Study to help you to identify areas for further revision, but answering by track is more like the exam – set up tracks on separate tabs. Keywords in questions are in bold here to help you focus.

AoS1: Rhythm & Metre

Revision tips: Time signature is the number and type of beats. The 4 on the bottom denotes the crotchet beats; most ballads are 4/4, marches are 2/4, waltzes are 3/4. The first beat is always the strongest so count from that. Note values are crotchets, quavers, semiquavers, and values are worked out from time signature so ensure you get that right first. Tapping your foot to the beat is the simplest way to find the beat, then counting beats against this to check your answers.

1. Identify the time signature of each track, the note values as described below and suggest a tempo. There are some multiple-choice time signatures to help you, and there should be one answer in each box. (9)

<table>
<thead>
<tr>
<th>Time signature</th>
<th>‘Someone like you’</th>
<th>‘Lights on’</th>
<th>Crucifixus</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 or 4</td>
<td>3</td>
<td>4 or 2</td>
<td></td>
</tr>
</tbody>
</table>

Piano part Singing: 'I keep on moving with the' ('lights on' are different values) Cellos and basses throughout the piece

Note values at point described above

Tempo

Revision tips: Tempo markings are tricky to learn in Italian, but try to learn these few to help give you a range of answers: presto = quick, allegro = fast, moderato = moderate (medium), andante = walking pace (leisurely but not slow), lento = slow.

AoS3: Texture & Melody

2. Circle the term which best describes the piano accompaniment of ‘Someone like you’: (1)
   - scalic (stepwise, like a scale)
   - broken chord (a chord split into individual notes)
   - arpeggio (root-3rd-5th)

3. Circle the term which describes the texture of the intro of ‘Lights on’: (1)
   - homophonic (all notes play same rhythm)
   - contrapuntal (parts imitate each other, entering in turn)
   - melody and accompaniment (tune and accompaniment have different rhythms)

4. Describe the texture of ‘Lights on’ when the singer begins. ............................................................... (1)

5. Describe the melodic shape of the bassline of Crucifixus. ................................................................. (2)

6. How would you describe the texture created by the voices in Crucifixus? ........................................... (1)

Total score ___ /35 = ___%
AoS2: Harmony & Tonality
7. Describe the **tonality** that best describes each track from these options: major/minor/modal/chromatic. (4)

<table>
<thead>
<tr>
<th>Tonality</th>
<th>‘Someone like you’</th>
<th>‘Lights on’ Ms Dynamite sections</th>
<th>‘Lights on’ chorus</th>
<th>Crucifixus</th>
</tr>
</thead>
</table>

8. The bridge section of ‘Someone like you’ shifts to a **new area of the key**, at the words ‘I hate to turn up out of the blue uninvited but I couldn't stay away I couldn't fight it’. Is this: (1)

- dominant
- subdominant
- relative major/minor

**Revision tips:** Try to learn terms for the notes of the scale: dominant is the 5th (also chord V), subdominant is 4th (also chord IV) and relative minor/major is the key with the same # or b but the opposite tonality. Dominant sounds brighter as it’s sharper; subdominant sounds duller as it’s flatter, in comparison with the tonic (name for root, also chord I).

9. Choose the word which describes the **cadences** in ‘Lights on’ in the first verse at the words in bold:

*Said I will keep on going until they *say so*, And even when they do it’s so hard for *me* to go.*

- Imperfect (like a comma, music sounds unfinished)
- Perfect (a full stop, sounds complete) (1)

**Revision tips:** Major sounds happy/bright; minor sounds sad/dark/scary; modal sounds like ancient music common in early choral music; chromatic includes lots of non-scale notes and is more colourful/complex.

AoS4: Timbre & Dynamics
10. At the end of the bridge section of ‘Someone like you’, at the words ‘And that you'd be reminded that for me it isn’t over’ the **dynamics** change. Choose one English and one Italian term you think are correct.

- gets louder
- gets quieter
- crescendo
- diminuendo (2)

11. Which **section** of ‘Lights on’ is **louder** than the other sections? ................................................................. (1)

12. List the **order** in which the sopranos, altos, tenors and basses enter in **Crucifixus**. (4)

- 1st ....................................
- 2nd ..................................
- 3rd ...................................
- 4th .................................

13. Which **woodwind instruments** accompany in the **Crucifixus**? ................................................................. (1)

**Revision tips:** Try to learn terms for the notes of the scale: dominant is the 5th (also chord V), subdominant is 4th (also chord IV) and relative minor/major is the key with the same # or b but the opposite tonality. Dominant sounds brighter as it’s sharper; subdominant sounds duller as it’s flatter, in comparison with the tonic (name for root, also chord I).

AoS5: Structure & Form
14. What is the **term** for the **section of piano music at the end** of ‘Someone like you’? ................................. (1)

15. Identify **three different** sections in ‘Lights on’. .............................................................................................. (3)

16. What is the **term** for an **instrumental section in a pop song**? ......................................................................... (1)

17. The **bassline** of **Crucifixus** is a **repeating phrase**. What is the **term** for this? ................................................. (1)
GCSE Music Listening: Revision Worksheet 2

Listening resources: Mozart’s Serenade for 13 Winds K361 Third Movement, ‘Human Orchestra’ (from the film Bright Star), ‘An Ubhal as Airde’ by Runrig, and ‘Hallelujah’ by Alexandra Burke.


Questions are set out according to their Area of Study to help you to identify areas for further revision, but answering by track is more like the exam – set up tracks on separate tabs. Keywords in questions are in bold here to help you focus.

AoS1: Rhythm & Metre

**Revision tips:** Time signature is the number and type of beats. The 4 on the bottom denotes the crotchet beats; most ballads are 4/4, marches are 2/4, waltzes are 3/4. The first beat is always the strongest so count from that. Note values are crotchets, quavers, semiquavers, and values are worked out from the time signature so ensure you get that right first. Tapping your foot to the beat is the simplest way to find the beat, then counting beats against this to check your answers.

1. Describe the **time signature**, **note values** and **tempo** of each of the pieces below:  

<table>
<thead>
<tr>
<th></th>
<th>Third Movement of Mozart’s Serenade</th>
<th>‘An Ubhal as Airde’</th>
<th>‘Hallelujah’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time signature</strong></td>
<td>4/4 or 3/4</td>
<td>2/4 or 6/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Repeated pattern of three-note values in accompaniment, from 0’13”</td>
<td>Accompanying guitars</td>
<td>Accompaniment from intro</td>
</tr>
<tr>
<td><strong>Note values at point described above</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

/A9

AoS2: Harmony & Tonality

2. Describe the tonality of each of the pieces in their **introduction**:  

<table>
<thead>
<tr>
<th></th>
<th>Third Movement of Mozart’s Serenade</th>
<th>‘An Ubhal as Airde’</th>
<th>‘Hallelujah’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

/A3

3. Which **two** of the pieces begin with chord I followed by chord VI, heard at the start of the introduction?  

Circle the correct pieces: ‘Hallelujah’ Mozarts’s Serenade ‘An Ubhal as Airde’  

/A2

4. Describe the **cadences** at each of the following points as described below:  

<table>
<thead>
<tr>
<th></th>
<th>Third Movement of Mozart’s Serenade</th>
<th>‘An Ubhal as Airde’</th>
<th>‘Hallelujah’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cadence type</strong></td>
<td>End of introduction into opening of entry of melody</td>
<td>Bars 7-8, first cadence in the song</td>
<td>‘Do you’, at end of first phrase in first verse</td>
</tr>
</tbody>
</table>
AoS3: Texture & Melody
5. Describe the texture of Mozart’s Serenade for 13 Winds K361 Third Movement in the places described: (3)
start of introduction ................................ later introduction ..................... when melody enters ..................

6. At the start of the introduction of Mozart’s Serenade for 13 Winds K361 Third Movement, the French horns play four notes. Choose the term below which best describes this series of four notes: (1)
arpeggio scale pentatonic sequence

7. In one of the later sections of ‘An Ubhal as Airde’ the solo male singer is joined by a group of male and female singers, all singing the melody line. Describe the texture of the voices here. ................................................................. (1)

AoS4: Timbre & Dynamics
8. Identify the different timbres heard in the two versions of Mozart’s Serenade. These have multiple-choice answers to help you. Circle the one correct answer in each box. (6)

<table>
<thead>
<tr>
<th>Timbre of first melody part to enter</th>
<th>3rd Movement of Mozart’s Serenade</th>
<th>‘Human Orchestra’ from Bright Star</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe</td>
<td>Flute</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Oboe</td>
<td>Flute</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Oboe</td>
<td>Flute</td>
<td>Clarinet</td>
</tr>
</tbody>
</table>

Revision tips: The voice types here are listed in high to low order and the treble is a boy soprano.

9. Name the instrument accompanying Alexandra Burke in ‘Hallelujah’. ................................................................. (1)

AoS5: Structure & Form
10. Describe the section of ‘Hallelujah’ which begins with these lyrics:

Your faith was strong but you needed proof, You saw her bathing on the roof... ................................. (1)

11. Identify the first vocal section in ‘An Ubhal as Airde’. .............................................................................. (1)

12. Describe the phrases in Mozart’s Serenade from the entry of the melody using the choices below: (1)

Four-bar phrases Eight-bar phrases Two-bar phrases

Revision tips: Some phrases overlap slightly, so count the bars of the phrases played by each individual wind instrument.
GCSE Music Listening: Revision Worksheet 3

Listening resources: Elgar *Symphony 1 in A♭* (first two minutes), ‘What child is this’ (Greensleeves) performed by Sarah McLachlan and John Tavener’s ‘The Lamb’, opening each track in a separate tab. All these are available on www.youtube.com at: http://www.youtube.com/watch?v=lrzCVh-3OT0&feature=related, http://www.youtube.com/watch?v=glI2lg936g4 and http://www.youtube.com/watch?v=XyBp9hrzDQE

Questions are set out according to their Area of Study to help you to identify areas for further revision, but answering by track is more like the exam – set up tracks on separate tabs. Keywords in questions are in bold here to help you focus.

**AoS1: Rhythm & Metre**

*Revision tips:* The first beat is always the strongest so count from that. 6/8 is a compound metre meaning we count two compound beats (dotted crotchets) in a bar in a 1-2-3-4-5-6 pattern.

1. Describe the **time signature, note values** and **tempo** of each of the pieces below: (9)

<table>
<thead>
<tr>
<th>Time signature – select one for each piece</th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free or 4 or 3</td>
<td>4</td>
<td>2 or 6</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of bars’ introduction before main melody begins</th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tempo performed at – use Italian terms</th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free 4</td>
</tr>
</tbody>
</table>

**AoS2: Harmony & Tonality**

2. Describe the **cadences** at each of the following points as described below: (2)

<table>
<thead>
<tr>
<th>Cadence type</th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of first melodic phrase (bar 9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of introduction</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Revision tips:* A perfect cadence, made of chords V-I, sounds finished like a full stop, and an imperfect cadence, usually chords I-V or IV-V sound incomplete like a comma.

3. Describe the **tonality** of each of the pieces: (3)

<table>
<thead>
<tr>
<th>Tonality</th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality can be major, minor, modal, chromatic</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Circle the term which best describes **how the vocal parts sound together** in ‘The Lamb’: (1)

- consonant
- dissonant

Total score ___ /35 = ___%
AoS3: Texture & Melody

5. Describe the texture of the opening section of Elgar’s *Symphony 1*. .......................................................... (1)

6. Circle the term which best describes the first four notes of the opening melody of Elgar’s *Symphony 1*: (1)
   - scalic
   - triadic
   - broken chord
   - arpeggio

7. Name the melodic feature heard in the opening two bars of the introduction in ‘What child is this’. (1)
   .................................................................................................................................................................

8. Describe the differences between the textures of the section beginning ‘what child is this...’ and the section beginning ‘yes, this is Christ the King...’ in ‘What child is this’. (2)
   .................................................................................................................................................................

9. Name the texture of the opening phrase of ‘The Lamb’. ............................................................................ (1)

10. Describe the change in the texture of ‘The Lamb’ in the second phrase, compared to the first phrase. (2)
    ...............................................................................................................................................................

AoS4: Timbre & Dynamics

11. Identify the two orchestral groups heard playing the opening melody in Elgar’s *Symphony 1*. Circle the two correct answers. (2)
    - strings
    - woodwind
    - brass
    - percussion

   Revision tips: Oboe, flute, clarinet and bassoon are woodwind instruments; trumpet, French horn and trombone are brass; violin, viola, cello and double bass are strings; timpani, drums, bells and cymbals are percussion.

12. Describe how the string instruments are being played in the opening of Elgar’s *Symphony 1*, in Italian and in English. ................................................................. (2)

13. Name the main instrument playing the introduction of ‘What child is this’. ..................................................... (1)

14. Name the voice type singing the opening phrase of ‘The Lamb’. ............................................................... (1)

15. Name the full ensemble performing ‘The Lamb’. .......................................................................................... (1)

AoS5: Structure & Form

16. Describe two differences between the first and second phrases at the opening of Elgar’s *Symphony 1*. Each phrase is approximately eight bars long and begins with the same five notes. (2)
    .................................................................................................................................................................

17. Choose the structure which best describes the opening of ‘The Lamb’ (approximately one minute): (1)
    - A A B A A A
    - A A1 B B1 C C1
    - A A1 B B1 A2 A2 A3

18. Name the structural sections in ‘What child is this’ which begin with these lyrics: (2)
    - ‘what child is this...’ ............................................................................................................................
    - ‘yes, this is Christ the King...’ ............................................................................................................
Answers

GCSE Music Listening: Beginning to Listen Worksheet 1: Focus on AoS4

Listening resources: ‘Benedictus’ from The Armed Man by Karl Jenkins – watch a live recording to see the orchestra and singers, like the performance at Karl Jenkins’ birthday concert in Cardiff featuring Rhydian. This track is available on www.youtube.com/watch?v=jyF2-4eVE4U. Questions are set out below according to their Area of Study to help you to identify your own strengths and areas for improvement, but the focus here is on AoS4. Keywords in questions are in bold here to help you focus on them, which you can do in the exam.

1. 4/4 and largo
2. Orchestra
3. Instrument: cello Family: strings
4. Con arco
5. Allow two of: violin, viola, double bass, harp. Also allow any non-orchestral string instrument as not orchestra-specific.
6. Oboe
7. Flute
8. Woodwind
9. Allow one of: clarinet, bassoon, saxophone, piccolo, recorder, bass clarinet, cor anglais
10. Tenor
11. Soprano
12. Octaves
13. Any three of: louder, percussion join, brass join, choir join, fuller texture, higher-pitched overall
14. Any two of: quieter, like the opening section, solo singing, cello solos, no percussion, no brass, less full texture

GCSE Music Listening: Beginning to Listen Worksheet 2: Focus on AoS3

Listening resources: ‘You need me but I don’t need you’ by Ed Sheeran, studio version produced by SB.TV. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=temYymFGSEc

1. Time signature: 4/4 Tempo: andante Bpm: 95
2. Layered
3. Monophonic (not a cappella as a cappella is a choral term)
4. Melody and accompaniment
5. Ostinato
6. Homophonic
7. Instrument: guitar Family: strings
8. Picked Glissando
9. Beatboxing
10. Rap
11. Any three of: Ed sings/plays a phrase, records it using a loop pedal, the phrase is then recorded, he presses the pedal to replay it, he can add layers to the texture
12. Falsetto
GCSE Music Listening: Beginning to Listen Worksheet 3: Focus on AoS5

Listening resources: ‘I courted a sailor’ by Kate Rusby at Cambridge Folk Festival, only 0’00” to 3’45” of the track.
This track is available on www.youtube.com at: http://www.youtube.com/watch?v=F2PuP8w1EzY

1. Time signature: 4/4  Tempo: allegro  Bpm: 126
2. Melody and accompaniment
3. Instruments: guitar and mandolin  Family: strings
4. Accordion and double bass
5. Penny whistle / flageolet / tin whistle – not recorder/flute, etc., inconsistent with folk genre
6. Introduction/intro
7. Chorus
8. 12
9. Middle 8
10. Outro/coda
11. IVCVICVCVCCI
12. Any two of: quieter, less full texture / fewer instruments playing / no penny whistles / no accordion, offbeat crotchet chords

GCSE Music Listening: Beginning to Listen Worksheet 4: Focus on AoS2

Listening resources: ‘The Flood’ by Take That, the version performed live on The X Factor in 2010.
This track is on www.youtube.com at: http://www.youtube.com/watch?v=IMTqOY_UwnE&feature=related

1. Time signature: 4/4  Tempo: andante  Bpm: 101
2. Major
3. Minor
4. Minor
5. Major
6. Imperfect – Dm-A at each of these
7. Adds a harmony, usually a third above Robbie, sings same lyrics, in same rhythm
8. Same
9. An added voice sings a harmony, usually a third above Robbie, sings same lyrics, in same rhythm
10. Homophonic
11. Gary sings melody, rest of group imitate, rest of group sing in harmony, rest of group are homophonic
12. Antiphonal (‘antiphonal’ appeared on the 2011 AQA GCSE exam in reference to a pop song with the same texture)
13. Strings and percussion
14. Any three of: violins, cellos, piano, guitars, drum kit or individual parts (learning point – piano is a percussion instrument)
GCSE Music Listening: Beginning to Listen Worksheet 5: Focus on AoS4

Listening resources: ‘Autumn’ from The Four Seasons by Vivaldi, performed by I Musici.

This track is on www.youtube.com at: http://www.youtube.com/watch?v=1Qr9aX9U9pw

1. Time signature: 3/4  Tempo: allegro  Bpm: 147
2. Major
3. Homophonic
4. Strings
5. Con arco
6. Violin, viola, cello, double bass, harpsichord
7. Harpsichord
8. The dynamics drop suddenly from loud to soft
9. Terraced dynamics
10. The musician ‘wobbles’ his finger up and down on the fingerboard to alternately lengthen/shorten the string
11. Double stopping
12. Cadenza
13. Concerto

GCSE Music Listening: Beginning to Listen Worksheet 6: Focus on AoS3

Listening resources: Sonata in A K331 First Movement, only 0’00” to 3’00” of the track.

This track is on www.youtube.com at: http://www.youtube.com/watch?v=81dgfMrNFhk&feature=related

1. 6 quavers per bar
2. compound
3. Ritenuto/rit/rallentando/rall
4. Second and fifth
5. Imperfect, perfect
6. Homophonic
7. Sequence
8. Melody and accompaniment
9. Broken chords
10. Octaves
11. Rapid alternation between note and note above
12. p
13. Score is marked f, allow mf
14. Sforzando (not credited as question asked for meaning not full term) is a sudden attack at the start of a note. The Italian term translates as ‘forced’.
15. 4
16. Repeat of previous section
17. Variation
18. Variation

Total score ___ /20 = ___%

Total score ___ /20 = ___%
GCSE Music Listening: Beginning to Listen Worksheet 7: Focus on AoS2
Listening resources: ‘Angel’ by Sarah McLachlan (piano and vocals) with P!nk (vocals), a live concert version. This track is on www.youtube.com link here: http://www.youtube.com/watch?v=pf_Jr5wsP1U&feature=related
1. Time signature: 3/4  Tempo: *andante* (allow *moderato* as on boundary of *andante*/moderato)
Bpm: 106 (must link to chosen tempo)


2. English: slows down  Italian: *ritenuto/rit/rallentando/rall*
3. Pause
4. Minor
5. Major
6. Imperfect
7. Imperfect
8. Melody and accompaniment
9. Any two of: sings same words, in harmony, same rhythm, lower than Sarah
10. Third
11. A third higher than Sarah
12. Verse
13. Chorus

Total score ___ /18 = ___%

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GCSE Music Listening: Beginning to Listen Worksheet 8: Focus on AoS1
Listening resources: ‘America’ from *West Side Story*, a musical with lyrics by Stephen Sondheim and music by Leonard Bernstein. This track is on www.youtube.com at:
http://www.youtube.com/watch?v=fp__0HCloh8&feature=related

1. 3/4
2. Three crotchet beats per bar
3. Simple
4. Six quaver beats per bar / two dotted crotchet beats per bar
5. Compound
6. 6/8
7. 3/4
8. *Accelerando*
9. *Rubato*
10. Imperfect cadence = I-V
11. *Glissando*
12. Woodblock or claves, guiro
13. *Diminuendo/descrescendo*
14. Plucked/pizzicato (not picked)
15. Glockenspiel/xylophone
16. Chorus
17. Verse
18. Coda

Total score ___ /20 = ___%
GCSE Music Listening: Beginning to Listen Worksheet 9: Focus on AoS4

Listening resources: Anoushka Shankar performing live at Verbier Festival. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=BgCpkduEQ7U&feature=related

1. Indian music
2. Tāl/tala
3. Three
4. Sustained note (1), played in the background (1)
5. Raga (rāg)
6. Sitar
7. Tambura/tanpura and violin
8. Instrument: tambura/tanpura Played: strings picked
   Instrument: violin Played: strings bowed
9. Tambura/tanpura
10. Tabla
11. Membranes / skins / surface / near black spot hit (1), with fingers/fingertips/hands (1)
12. Sitar
13. Two (or more) notes played at once (1) with a bow (1), two notes played together within one bow (2)
14. Imitative
15. Acciaccatura

GCSE Music Listening: Beginning to Listen Worksheet 10: Focus on AoS3

Listening resources: The Silver Swan by Orlando Gibbons. This track is on www.youtube.com at: http://www.youtube.com/watch?v=EZrbn_y98KU&feature=related. You may need to research some answers.

Lyrics: The silver swan, who living had no note, when death approached unlocked her silent throat.
Leaning her breast upon the reedy shore, thus sang her first and last and sang no more.
Farewell all joys, O death come close mine eyes. More geese than swans now live, more fools than wise.

1. 4/4
2. Simple
3. Second
4. Ritenuto/rallentando/ritardando/rit/rall
5. Modal
6. Plagal and perfect
7. Discord
8. Homophonic
9. Contrapuntal
10. Sequence – descending sequence of falling 5ths
11. Musical illustration of the text
12. ‘Death’ sung to a minor chord in the first line, ‘death’ sung to a discord in the third line, ‘leaning’ sung to descending melodic phrases in all parts
13. SATBB
14. Second and third
15. Secular, partsong, unaccompanied, not strophic (unlike most through-composed madrigals this one does have a repeated section, but it is not strophic), Renaissance music because it is modal

Total score ___ /20 = ___%
**GCSE Music Listening: Beginning to Listen Worksheet 11: Focus on AoS5**

Listening resources: ‘Minuet’ from *Water Music Suite 3* by Handel

This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=4yurw5Cf4HY](http://www.youtube.com/watch?v=4yurw5Cf4HY)

1. 3/4 *andante or moderato* (approximately 104 bpm)
2. Maintains constant pulse, strong first beat of bar, repeated sections, regular phrases, tempo not too fast or slow in either section
3. Minor
4. Relative major
5. Perfect
6. Scalic
7. Triadic
8. Trill
9. Instrument: violin  
   Family: string
10. Piccolo (allow flute)
11. Harpsichord

12. Triple metre, moderately quick tempo = stately, strong first beat of bar, ornaments
13. Any two of: change of metre (to 4/4), quicker tempo, mainly major (but starts minor), louder, shorter notes in accompaniment, dotted notes, triplets
14. Harpsichord follows bass part to fill out chords

**GCSE Music Listening: Beginning to Listen: Caribbean Music Worksheet 1**

Listening resources: ‘Candela’ by Buena Vista Social Club. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=QvxdhNz-9p4](http://www.youtube.com/watch?v=QvxdhNz-9p4)

1. 4/4
2. Minor
3. *Portamento*
4. Chorus, a repeated refrain sung by two singers, singing same lyrics, sing same rhythm, sing a third apart
5. Solo singer, sings two-bar phrases, sings phrases which are musically very similar with different lyrics, sings phrases based on four chords, verse section.
6. Chorus is sung, group of singers sings this section, solo singer seems to improvise over the top, solo singer sings different music from the chorus, then solo singer imitates the chorus after the group have sung it, call and response texture towards the end of this section.
7. Trumpet
8. Guitar (acoustic/Spanish and electric), double bass
9. It has three sets of double strings, looks similar in shape to a guitar but is smaller, makes a slightly twangy sound due to the double strings, strings are tuned to produce a major chords – can be C major or D major – strings can be tuned to either G-C-E or A-D-F#
10. Similar: features a solo instrument, sounds improvised, a virtuoso solo, solo singer stops singing  
    Different: it is longer than 8 bars (16, though the soloist stops before then), there is singing in the background – repeated refrain of the chorus.
11. Cuban *son* is a music style developed from 1930s, a predecessor of many forms including salsa, based on the clave rhythm pattern – a syncopated rhythm, combines Spanish guitar and melodic styles with African rhythms as Cuban music has West African influence, instrumental groups include tres, maracas and claves and later included trumpets, piano, guitars and congas (as in the Buena Vista Social Club performance).
**GCSE Music Listening: Beginning to Listen: Caribbean Music Worksheet 2**

Listening resources: ‘Yellow Bird’

This track is on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=vR7FF-Gw-Hs&feature=related](http://www.youtube.com/watch?v=vR7FF-Gw-Hs&feature=related)

1. 4/4
2. Simple
3. Dotted minim
4. 🏳️‍🌈 🏳️‍🌈 🏳️‍🌈 🏳️‍🌈 🏳️‍🌈
5. Syncopated
6. Perfect
7. Imperfect
8. IV, subdominant
9. Perfect
10. Semitone
11. Sequence
12. Steel pan / steel drum
13. Oil drum
14. Chorus
15. Rhythm is different, melody/tune/notes are different, pitch goes higher, uses shorter note values, more syncopated, sounds improvised
16. Chord scheme, open with a sequence (looser in later version), four-bar phrase, ends on an imperfect cadence / chord V

**GCSE Music Listening: Beginning to Listen: Caribbean Music Worksheet 3**

Listening resources: ‘Stir it up’ by Bob Marley. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=nlk9Sj4Ns2k](http://www.youtube.com/watch?v=nlk9Sj4Ns2k)

1. 4/4
2. Adagio (bpm = 73), allow Andante as 73bpm is at the quicker end of the Adagio range and the slower end of the Andante range.
3. Note values: semiquavers. On or off the beat: off the beat.
4. Syncopation
5. Second
6. 🌈 🌈
7. Major
8. Name the chords at ‘little’: IV or subdominant, and ‘darling’: V or dominant
9. Imperfect
10. Ostinato or riff
11. (Electric) guitar, bass guitar
12. 8
13. Verse / first verse
14. Middle 8
15. Reggae is Jamaican song (the Jamaican influence can be heard in Bob Marley’s accent and vocal delivery), features offbeat rhythms in the accompaniment, features syncopation in vocal and instrumental melodies, in 4/4, features a skank rhythm, based on a very limited number of chords – often two or three, uses verse-chorus structure, features repeated chord patterns – riff/ostinato, features a timbales-like sound on the snare drum often created with the playing technique as seen here.

Total score ___ /20 = ___%  

Total score ___ /20 = ___%
GCSE Music Listening: Beginning to Listen: African Music Worksheet 1

Listening resources: ‘Homeless’ by Ladysmith Black Mambazo, a South African group specialising in the traditional Zulu singing style

This track is available on www.youtube.com at: http://www.youtube.com/watch?v=JFQ1TSzdPRA

1. 4/4
2. 4
3. Ritenuto/ritardando/rallentando/rit/rall
4. Major
5. IV, subdominant
6. A cappella
7. Credit reasons to support yes/no rather than the students’ yes/no view, reasons must match their view.
   Yes – unusual solo vocal lines, soloist doesn’t sing in a specific pattern with group all the time, starts of sections seem more ‘together’ and structured than later in each section – musical development, singer walks around and seems to engage with audience at one point.
   No – soloist fits well with group for most of the song, sings same/similar words and sounds, fits his music to the harmonies, song has a clear structure in different sections which all follow.
8. Soloist and group, soloist sings and group responds, melodic and harmonic ideas are passed between soloist and group, a clear phrase structure enables call and response to work, harmonies are relatively simple, sections are repeated to enable different call and response.
9. Male soloist and group of male singers, group consists of tenors and basses, group sing chords in close harmony, soloist sometimes sings with group and sometimes sings different music, soloist and group sometimes sing lyrics and sometimes sing more percussive sounds.
10. The second
11. Slightly slower than the first
12. Harmonies / chord patterns, lyrics, phrases
13. Lyrics change to repeated harmonies/chord patterns, soloist changes his music whilst group repeat phrases/chords, phrases are extended.

GCSE Music Listening: Beginning to Listen: African Music Worksheet 2

Listening resources: ‘Gen Ji Mbidee’ by Youssou N’Dour, an acclaimed singer from Senegal, West Africa.

This track is on www.youtube.com at: http://www.youtube.com/watch?v=2fsrUMBBmTc

1. 4/4
2. Minor
3. V, dominant
4. Ostinato
5. Credit reason for yes/no ensuring the reason matches the student’s view.
   Yes – the rhythm of the vocal line seems very free, rhythm of vocal line doesn’t follow chords, melodic shape of vocal line seems free, doesn’t follow chords, lyrics delivered in a speech-like way, uses melisma.
   No – chords have a strong sense of 4/4, backing singer joins towards the end of the introduction indicating planned/composed vocal line.
6. Mbira, what it looks like: thumb piano, metal keys attached to a wooden board, metal keys of different lengths, sometimes it is fixed in a resonator like a deez (halved calabash gourd – a vegetable sometimes called a ‘bottle gourd’, a little like a butternut squash) which has objects like shells or bottle tops attached to provide a buzzing percussive sound as the mbira is played.
   How it is played: played with thumbs and an index finger, keys are ‘pinged’ with the finger and thumbs.
   The sound it produces: a hollow, resonating percussion sound, a bit like a marimba, plays in modes rather than scales, sometimes a resonating chamber like a deez and shells or bottle tops are attached to create a buzzing or vibrating sound.
7. Flute
8. How the drum is played: with a stick in one hand and with the other hand in combination, the free hand is also used to dampen the sound, the arm which holds the drum can be used to exert pressure on the drum as seen in the video clip, the curved stick can be used in different ways to achieve different sounds.
   How it sounds: it can produce different tones and syllable sounds (hence its name talking drum), range of pitches, short and longer sounds, rolls, combination of stick-hit and hand-hit sounds produces a range of percussive effects.
9. Backing singers join in some place, backing singers vary in number, backing singers vary what they sing, the vocal line changes, lyrics change, rhythm of the vocal line changes, and some sections are louder, sung differently.

Total score ___ /20 = ___%
GCSE Music Listening: Beginning to Listen: Indian Music Worksheet 1

Listening resources: Sitar demonstration. This track is available on www.youtube.com at:
http://www.youtube.com/watch?v=xogdp2lk8qQ

1. Tala/tāl
2. It has physical aspects like a wave and clapping, it has a mnemonic quality as words/sounds are replicated on the drum
3. Raga (rāg)
4. Monophonic – the drone is not an ‘accompaniment’ in the sense of ‘melody and accompaniment’ as it has no changing harmony like a chord scheme would, and percussion are also not an ‘accompaniment’.
5. A sustained note in the background
6. The sitar’s shape: long-necked string instrument, gourd-shaped resonating chamber, varying number of strings (often 17) with 3–4 playing strings and 3–4 drone strings and the rest sympathetic strings, plucked with a metal plectrum called a mizrab. It has sympathetic strings under each playing string which vibrate when the corresponding string is played. Frets are crescent-shaped.
   Sound: The sitar is tuned to the notes of the rāg to be played, it produces drone notes, vibrating/echoing sounds from the sympathetic strings and strong, twangy notes from playing strings, it has a long echo because of its sympathetic strings and distinctively-shaped resonating chamber.
   The music it plays: It plays melody, drone and echo-notes on the three different types of strings. Melody notes can either be short in quick passages or sustained depending on how the strings are plucked, and pitch bends are very often used to add variety and melodic colour.
7. A sympathetic string is a non-played string located under each playing string, it produces an echo-like, vibrating sound when its corresponding string is played.
8. Pitch bends are produced when the finger on the fingerboard is moved whilst the string is being plucked to achieve a sliding effect within the note, moving it up as the finger movement effectively alters the tension of the string temporarily, making it tighter, so changes the note to make it higher. The finger is then quickly released to return the note to its original pitch, so the pitch has been quickly ‘bent’ by moving the string.
9. Tabla
10. Tabla is a pair of drums with a small right-hand drum called dayan and a larger metal drum called bayan. The dayan is almost always made of wood, with the diameter at the membrane measuring between just under five inches to over six inches. The bayan is made of metal or clay, and brass with a nickel or chrome plate is the most common material. Each drum has a large black, circular spot on its membrane. These black spots are painted on with a mixture of gum, soot, and iron filings. Their function is to create the bell-like timbre that is characteristic of the instrument.
   Each drum is played with a hand, and the membrane is hit with fingertips on different parts of the membrane, usually on or around the black spot.
12. A string instrument. It has four strings and is similar in shape to the sitar but without frets.
13. Drone notes, each string is tuned to the tonic of the rāg
GCSE Music Listening: Beginning to Listen: Indian Music Worksheet 2

Listening resources: ‘Jai ho’ from the soundtrack of the film *Slumdog Millionaire*. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=UxLSZoFK8EM&feature=related](http://www.youtube.com/watch?v=UxLSZoFK8EM&feature=related)

1. Clapping
2. 4/4
3. Rāg/raga
4. Melisma
5. Qawwali is Islamic devotional singing performed by a qawwal, the main singer who sings the dictums of the prophets and praises of God, often responded to by a group of singers and/or the audience/congregation. It is not a classical form of singing but often follows the classical structure of Indian music (alap, jor, jhala, gat, jhala) and includes melodic features like ornamentation which are common in classical singing.
6. Modern *bhangra* (not to be confused with traditional bhangra, a Punjabi folk dance) is dance music which has been fused with Western styles like rap, hip hop and dance music. It usually has an eight-beat rhythmic pattern, giving it a Western four-beat sound, though the beats are often swung. Melodically it uses a limited range of notes, often within one octave, and the songs are often lyrical. Bhangra music features in Bollywood films.
7. Bhangra
8. It is a fusion of traditional Punjabi folk dance music and Western music, it uses a swung rhythm in an eight-beat pattern, it has a limited melodic range, it has a dance-music style, it has a rap-like chanted section at around 2'00”.
9. The sarod is a fretless string instrument; it has playing, drone and sympathetic strings; it is very similar to the rebab; its strings are picked with a plectrum; it has a drum skin-like membrane over its resonating chamber so makes a full sound.
10. A percussion instrument, a drum
11. A barrel- or cylindrical-shaped drum with a playing membrane at each end; it is held horizontally in front of the player’s body with a cord around the neck, one playing membrane is higher-pitched than the other.

GCSE Music Listening: Developing Listening Worksheet 1: Focus on AoS3

Listening resources: ‘Where’er you walk’ by Handel. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=FENw8ShZnQU](http://www.youtube.com/watch?v=FENw8ShZnQU)

1. *Andante* = at walking pace / leisurely (1), *cantabile* = in a singing style (1)
2. Two
3. Silence / the rest is extended
4. A pause mark added over the rest
5. *Ritentuto/ritardando/rallentando/rit/rall*
6. Major
7. Minor
8. Trill
9. Sequence, melisma
10. Appoggiaturas
11. Mordent / upper mordent
12. Countertenor
13. Two bars, introduction
14. *ABA1 structure / first section repeated with variation as third section / ornaments added in repeated A section / contrasting A and B sections with varied A section after B section / ternary form but with varied or ornamented second A section*
15. Finish

Total score ____ /20 = ____%

Total score ____ /20 = ____%
GCSE Music Listening: Developing Listening Worksheet 2: Focus on AoS1

Listening resources: Second movement of ‘Winter’ from The Four Seasons by Vivaldi

This track is on www.youtube.com at: http://www.youtube.com/watch?v=ZOhlg8uYja0

1. **Largo** = broadly, slowly, approximately 40-60bpm
2. Semiquavers
3. Quavers
4. Viola
5. 1¼ beats – a crotchet tied to a semiquaver
7. Changes key
8. Dominant
9. Fifth / perfect fifth
10. Sequence
11. Trill
12. Melody and accompaniment
13. *Pizzicato, con arco, vibrato*
14. Harpsichord
15. Continuo
16. Concerto

**Total score ___ /20 = ___%**

GCSE Music Listening: Developing Listening Worksheet 3: Focus on AoS4

Listening resources: ‘In rosy mantle’ from The Creation by Haydn. This track is available on www.youtube.com at http://www.youtube.com/watch?v=QlHBt4umseo&feature=fvst

1. 3/4, **largo**
2. **Ritenuto/ritardando/rallentando/rit/rall**
3. A tempo
4. Major
5. Pedal
6. V/dominant (it forms the first chord of a perfect cadence, which is V-I)
7. Turns
8. Flute
9. Woodwind
10. Three
11. Strings, **pizzicato**
12. French horns, brass
13. Tenor
14. Any two of: fuller texture, louder, violins double melody, horns added, bowed accompaniment, longer notes in accompaniment
15. Any two of: speech-like rhythm, orchestral accompaniment (this is *recitativo accompagnato*) but still based around sustained chords rather than fully-scored melody and accompaniment texture as in an aria or chorus, rhythm is relatively free and driven by solo singer, improvised quality to vocal melody, based around cadences

**Total score ___ /20 = ___%**
GCSE Music Listening: Developing Listening Worksheet 4: Focus on AoS5

Listening resources: John Rutter’s anthem ‘This is the day’, commissioned for the Royal Wedding.
This track is available on www.youtube.com at: http://www.youtube.com/watch?v=gl93WXJEVMQ

1. 4/4
2. Second
3. Third
4. Triplet (1), triplet crotchets (2)
5. Major
6. Imperfect
7. Changes key – changes for E to C major, so allow answers which describe it becoming flatter
8. Octaves
9. Homophonic
10. Joice
11. A cappella
12. Sequence
13. Organ
14. Trebles
15. Basses
16. Introduction
17. Four
18. Two
19. From 1’39–43”: sung by trebles, mp, begins on second beat of bar, two-bar phrase
   From 1’44–47”: sung by tenors, sequence a note and octave lower than previous version, begins on the
   second beat of bar, slightly louder, two-bar phrase
   From 1’48–56”: sung by trebles and tenors in harmony, homophonic vocal texture, based on same notes as
   tenors’ version, begins the fourth beat of bar, slightly louder than tenors’ version due to fuller texture, three-
   bar phrase with note values longer – some augmentation of notes (not exact though)
20. Version at 3’10–18” sung by trebles then tenors with octave and a note pitch difference due to sequence a
    note lower and octave distance between vocal parts, and version at 3’29–38” sung by full choir in
    homophonic texture, sequence between first and second phrase moves a note lower rather than note and
    octave as previously. Second version has fuller texture and is louder because of textural change from
    trebles/tenors to full choir.

Total score ___ /25 = ___%

GCSE Music Listening: Developing Listening Worksheet 5: Focus on AoS2

Listening resources: ‘West End Blues’ by Louis Armstrong
This track is available on www.youtube.com at: http://www.youtube.com/watch?v=W232OsTAMo8

1. 4/4
2. Swung rhythm
3. Dominant or V or dominant 7th or 7th chord
4. From 0’27–33”: IV or subdominant
   From 0’34–39”: I or tonic
   From 0’40–45”: V or dominant
5. 12-bar blues (2) blues (1)
6. Glissando
7. Scat
8. Portamento
9. Arpeggio
10. Trumpet
11. Trombone
12. Clarinet
13. Tremolo
14. Cadenza
15. Strophic / verses / 12-bar blues sections
16. Different melodies / different solo instrument / improvisation
17. Coda/outro

Total score ___ /20 = ___%
GCSE Music Listening: Developing Listening Worksheet 6: Focus on AoS3

Listening resources: Third Movement of Trumpet Concerto in E♭ by Haydn. This track is available on www.youtube.com at: http://www.youtube.com/watch?v=V8hne2olwag

1. Two beats in a bar (1) two crotchet beats in a bar (2)
2. 12
3. Slightly slower
4. Accelerando
5. Major
6. Pedal
7. Dominant/V (1), dominant 7th / V7 (2)
8. Minor
9. Triadic
10. Mordent / upper mordent
11. Chromatic
12. Trill
13. Triadic
14. Trills
15. Strings
16. Brass and timpani are added
17. They are exactly the same notes and rhythm

GCSE Music Listening: Developing Listening Worksheet 7: Focus on AoS1

Listening resources: ‘Two figures by a fountain’ from the soundtrack of Atonement by Marianelli

This track is on www.youtube.com link at: http://www.youtube.com/watch?v=GtFrrYPz3k&feature=related

1. Compound
2. 12/8
3. Polyrhythm, allow cross-rhythm, AQA specification also states ‘bi-rhythm’
4. 4/4
5. Longer note values
6. 12/8
7. Minor
8. Pedal
9. The last two chords share the same bass note
10. Dominant = chord V
11. Major
12. Scalic
13. Cor anglais
14. Woodwind
15. Double reed
16. Crescendo
17. 
18. Unfinished
19. Builds tension, adds drama, signals something is about to happen, signals danger, adds suspense
**GCSE Music Listening: Developing Listening Worksheet 8: Focus on AoS2**

Listening resources: *String Quartet Op. 76 No. 1* by Haydn

This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=4LPQrkRKWN8](http://www.youtube.com/watch?v=4LPQrkRKWN8)

1. Two beats in a bar (1), two crotchet beats in a bar (2)
2. *Adagio* = slowly, stately, ‘at ease’, *sostenuto* = sustained, notes are played fully
3. Third note: dotted quaver; fourth note: semiquaver
4. Second chord: dominant, chord V; third chord: submediant, chord VI
5. Imperfect
6. Perfect
7. Appoggiatura
8. Pitch is higher / octave higher (1), some notes are different (in second violin and cello) / harmonies are different / more chromatic (1)
9. Scale
10. Far left: violin / first violin  Centre left: violin / second violin  Far right: viola  Centre right: cello
11. String quartet (2), quartet (1)

**GCSE Music Listening: Developing Listening Worksheet 9: Focus on AoS4**

Listening resources: ‘I can’t get no satisfaction’ by Rolling Stones. This track is available on [www.youtube.com](http://www.youtube.com) at: [http://www.youtube.com/watch?v=qXcNQTa3zgs](http://www.youtube.com/watch?v=qXcNQTa3zgs)

1. 8
2. Fill
3. A short section heard at the end of a line, often improvised, musically more complex than the rest of the section, adds variety/interest, features one instrument
4. IV or subdominant
5. V or dominant (1), V7 or dominant 7th (2)
6. Riff
7. Verse
8. Pitch bend, repeated phrases
9. Guitar / electric guitar (not Spanish guitar or acoustic guitar)
10. Drum kit / drums
11. Bass guitar (not electric guitar or guitar)
12. *Glissando*
13. Chorus
14. Verse / verse 1
15. Same chords, same melody, all on one melody note, each line is same length – two bars
16. Middle 8
Revision Worksheet 1

1. | ‘Someone like you’ | ‘Lights on’ | Crucifixus |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time signature</strong></td>
<td>4/4</td>
<td>4/4</td>
</tr>
<tr>
<td>Piano part</td>
<td>Singing: ‘I keep on moving with the’</td>
<td>Cellos and basses throughout the piece</td>
</tr>
<tr>
<td>Note values at point described above</td>
<td>Semiquavers</td>
<td>Quavers</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Lento or largo</td>
<td>Moderato or allegretto</td>
</tr>
</tbody>
</table>

2. Broken chord
3. Homophonic
4. Melody and accompaniment
5. Descending (1), scale (1), chromatic (1), octave leap at start (1) (maximum 2 marks)
6. Contrapuntal/imitative/fugal **not** echo
7. | ‘Someone like you’ | ‘Lights on’ Ms Dynamite sections | ‘Lights on’ chorus | Crucifixus |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality</strong></td>
<td>Major</td>
<td>Chromatic</td>
<td>Major</td>
</tr>
</tbody>
</table>

8. Dominant
9. Perfect
10. Gets quieter, **diminuendo**
11. Chorus
12. Sopranos, altos, tenors then basses
13. Flutes
14. Outro (**not** fade out as it isn’t repetitive)
15. Any three of: verse, chorus, bridge, intro, rap (**no** outro or fade out or middle 8)
16. Middle 8
17. Ground bass/ostinato, not passacaglia
Revision Worksheet 2

1. | Third Movement of Mozart’s Serenade | ‘An Ubhal as Airde’ | ‘Hallelujah’ |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Time signature</td>
<td>4/4</td>
<td>6/8</td>
</tr>
<tr>
<td>Note values</td>
<td>Semiquaver-quaver-quaver pattern, allow quaver-crotchet-quaver pattern</td>
<td>Dotted minim</td>
</tr>
<tr>
<td>Tempo</td>
<td>Adagio</td>
<td>Andante</td>
</tr>
</tbody>
</table>

2. | Third Movement of Mozart’s Serenade | ‘An Ubhal as Airde’ | ‘Hallelujah’ |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td>Major</td>
<td>Major</td>
</tr>
</tbody>
</table>

3. ‘Hallelujah’ and ‘An Ubhal as Airde’

4. | Third Movement of Mozart’s Serenade | ‘An Ubhal as Airde’ | ‘Hallelujah’ |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cadence</td>
<td>Perfect</td>
<td>Plagal (II-I, not usual IV-I, but II is secondary subdominant)</td>
</tr>
</tbody>
</table>

5. Start of intro: unison Later introduction: homophonic When melody enters: melody and accompaniment
6. Arpeggio
7. Octaves
8. | Third Movement of Mozart’s Serenade | ‘Human Orchestra’ |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timbre of first melody part to enter</td>
<td>Oboe</td>
</tr>
<tr>
<td>Timbre of second melody part to enter</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Timbre of third melody part to enter</td>
<td>Clarinet</td>
</tr>
</tbody>
</table>

9. Guitar / electric guitar (only 1 mark, so either – if 2 marks, electric guitar would be the answer)
10. Second verse
11. Verse / verse 1
12. Four-bar phrases. First and second phrases have an overlap of one bar, hence the revision tip.
Revision Worksheet 3

1. Describe the **time signature**, **note values** and **tempo** of each of the pieces below:

<table>
<thead>
<tr>
<th></th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time signature – select one for each piece</td>
<td>4</td>
<td>6</td>
<td>Free</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Number of bars’ introduction before main melody begins</td>
<td>2</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Tempo – try to use Italian terms</td>
<td>Largo/ lento (performance is 58 bpm, not Andante as the score directs).</td>
<td>Lento/largo (46 bpm)</td>
<td>Lento/largo/grave (score directs crotchet = 40bpm)</td>
</tr>
</tbody>
</table>

2. Describe the **cadences** at each of the following points as described below:

<table>
<thead>
<tr>
<th></th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cadence type</td>
<td>End of first melodic phrase (bar 9)</td>
<td>End of introduction</td>
</tr>
</tbody>
</table>

3. Describe the **tonality** of each of the pieces:

<table>
<thead>
<tr>
<th></th>
<th>Elgar’s Symphony 1</th>
<th>‘What child is this’</th>
<th>‘The Lamb’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td>Major</td>
<td>Modal</td>
<td>Chromatic</td>
</tr>
</tbody>
</table>

4. Dissonant
5. Melody and accompaniment
6. Scalic
7. Sequence
8. The section beginning ‘what child is this…’ is melody and accompaniment with a solo singer and guitar accompaniment, and the section beginning ‘yes, this is Christ the King…’ has an added singer harmonising with the solo singer, still melody and accompaniment but the two voices sing same words and rhythm in harmony.
9. Monophonic
10. Second vocal part joins, lower pitch than first (second trebles), sings same words, in harmony, same rhythm, creates homophonic texture (allow two)
11. Strings and woodwind
12. Bowed (1), *con arco* (1)
13. Guitar / acoustic guitar / steel strung guitar (not electric guitar, bass guitar)
14. Treble (not soprano, as clearly boys singing)
15. Choir
16. Second phrase is fuller texture / more instruments, starts quieter but gets louder, goes higher-pitched
17. A A₁ B B₁ A₂ A₂ A₃
18. What child is this…’ is verse, ‘yes, this is Christ the King…’ is chorus