

Yr 10 GCSE MUSIC

Spring 2022

MU03

LISTENING AND APPRAISING

KNOWLEDGE ORGANISERS

Area of Study 1

Instrumental Music 1700-1820

J S Bach

Brandenburg Concerto no.5 in D major 3rd movement

Ludwig van Beethoven

Piano Sonata no.8 in C minor 1st movement

Area of Study 2

Vocal Music

Henry Purcell

'Music for a While'

Queen

'Killer Queen'

Area of Study 3

Music for Stage and Screen

Stephen Schwartz

'Defying Gravity' from Wicked

John Williams

'Main Title/Rebel Blockade Runner' from Star Wars: Episode IV A New Hope

AoS: Instrumental Music 1700-1820 Brandenburg Concerto No.5 in D 3rd movement - JS Bach

MELODY

Mainly **conjunct** (stepwise e.g. bar 2) though there are **leaps** also (e.g. bar 1).
Often conjunct music is extended to **scalic runs**.
Rising sequence, the same short phrase repeated several times, going up one note each time (bar 137).
Occasional **ornaments**, with **trills** (e.g. bar 19).
Appoggiaturas in the main middle section on return to A major (e.g. bar 148).

TEMPO/METRE/RHYTHM

2/4 metre but could also be notated in 6/8 compound time, as essentially a Baroque gigue (a dance in compound duple time).
Uses **triplets** and **dotted rhythm** throughout.
The **dotted quaver-semiquaver grouping** (as in the first bar) would have been performed in triplet rhythm - dotted quaver = two thirds of a beat, semiquaver = one third of a beat.
Many **semiquaver runs** in the harpsichord.

TONALITY

D major used for most of the **two A sections**.
B section modulates to the **dominant, A major** and **relative minor, B minor**.
Diatonic.

INSTRUMENTATION

Concertino (solo group) consists of **flute, violin and harpsichord**.
Ripieno (string orchestra) consists of **one violin** (normally two), **viola, cello and double bass**.
Virtuoso solo part for **harpsichord** with **scalic runs, trills, extended cadenza** in both hands and only occasional **continuo** chords using **figured bass** (a shorthand system of numbers under the bass notes guiding the player as to what type of chord to play).
The **Baroque flute** was made of wood with finger holes and one metal key.

'Brandenburg Concerto No.5' - 3rd movt

TEXTURE

Polyphonic/contrapuntal.
Begins in **fugal style**, (a piece using much imitation).
Subject (main theme first statement) in solo violin followed by **answer** in the flute = **two part imitation**.
Harpsichord **left hand** enters with the **subject**, **answered** after two bars by the **right hand**.
Harpsichord plays in **two-part counterpoint**, when both hands playing, **four-part counterpoint**.
Occasionally flute and violin, and harpsichord play in **thirds**.
During the ripieno, flute and violin sometimes **double** each other in **unison**.
Bass line for middle section theme has **tonic pedal B**.

HARMONY

Standard chords of the time, **I, IV and V**, including **dominant sevenths** in various **inversions**.
Functional harmony.
Uses mainly **root position** and **first inversion** chords.
Perfect cadences at end of sections.
Occasional **suspensions** (e.g. bar 130).

DYNAMICS

Few dynamic markings for any instrument.
There for **balance reasons** to ensure a musical line can be heard.
Solo violin marked **piano** in the **middle section** to not drown the flute.
Mechanical action of harpsichord prevented variations so **no dynamic markings**.

FORM/STRUCTURE

Large **ternary form (ABA)**.
A = bars 1-78, B = 79-232, A = 233-end.
See Tonality for keys used.

Other points

This concerto is regarded as the first concerto for keyboard solo in musical history.
The instrumentation is unusual in that most Baroque concertos had either one or two solo violins, a string orchestra and continuo, an accompanying part including a bass line and harmonies, usually played on a keyboard instrument.

- Johann Sebastian Bach** (1685-1750) considered one of the greatest composers of the Baroque era. The six Brandenburg Concertos were written between 1711 and 1720 and were dedicated to Christian Ludwig, the Margrave (military commander) of Brandenburg. At the time of the Brandenburg Concertos, Bach was employed as 'Kapellmeister', court music director. Bach duties were mainly confined to **secular** (non-religious) music. Performances were held in the Prince's castle in front of important people. The music was mainly **chamber music**, music for small groups of musicians.

AoS: Instrumental Music 1700-1820 Piano Sonata No.8 in C minor (*Pathétique*) - 1st movt

MELODY

Slow introduction based on a short six note **motif**.
Scalar passages such as **descending chromatic scale** at the end of the introduction.
First subject theme from bar 11 of the *allegro* is built on an **ascending scale** of the tonic C minor but with a major 3rd (E). Also note **augmented 2nd** A flat to B natural.
Melodic lines include **arpeggios** and **broken chords** (e.g. bars 29-30).
Ornaments are an important feature of the second subject, e.g. **acciaccaturas** bar 53, **mordents** shortly after, **trills** before the recapitulation.

DYNAMICS

Due to the advances of the instrument the **fortepiano** (also known as the **pianoforte** - piano means soft, forte means loud) it was possible to play using different levels of dynamics from **ff** to **pp** by changing pressure of the fingers.
Much **dynamic contrast** including many **crescendos** and **diminuendos** with frequent use of **fortepiano** (loud the soft) and **sforzando** (sudden loud accent).
Coda has four bars of the intro with **silence** on the 1st beat, a very unusual idea.

TONALITY

The key of the piece is **C minor**.
Modulates to a number of **related keys**, including E flat major (**relative major key**) and F minor (**subdominant key**).
Modulates to unrelated keys such as E minor at the beginning of the development section.

HARMONY

Features many **chromatic chords** especially **diminished 7ths** (e.g. half way through bar 1).
Distinctive **perfect cadences** at the end.
Interrupted cadence in the intro at bar 9.

TEXTURE

Slow intro has **homophonic** (chordal) passages. RH plays **octaves** e.g. bar 5.
Long descending **monophonic** passage in RH leading to the recapitulation.
2nd subject features **melody and accompaniment**, also called **homophony** or **melody-dominated homophony**.
Examples of **two-part music** with **broken chords** e.g. bar 93.
Brief passage in **thirds** with trills (e.g. bars 181-187)

OTHER POINTS

Beethoven performed his own improvisations and compositions as well as music from other composers. Much of his greatest music was contained in his piano sonatas. A **sonata** is a piece for solo instrument and contains 3 or sometimes 4 **movements**, each with a different **tempo** (speed). *Pathétique* means 'moving' or 'emotional'.

Piano Sonata No.8 in C minor (*Pathétique*) - 1st movement by Beethoven (1796-99)

INSTRUMENTATION

When this piece was written, the **piano** had almost completely replaced the harpsichord as the keyboard instrument of choice for home and concert hall.
The **sustaining pedal** was coming into use at the time and sometimes worked by the knees instead of a foot. There are no pedal markings on the score although Beethoven would probably have used a sustaining system in his own performances.

FORM/STRUCTURE

Slow introduction.
Sonata form, complex structure used in the Classical period. Features an **exposition** section containing the two main **subjects** (themes), first in the **tonic key**, second in the **dominant or other related key**; this section is then repeated.
Development section follows, featuring earlier tunes and **modulating** to different keys.
Recapitulation restates the exposition but with both subjects mainly in the tonic key.
Piece ends with a **coda**.

TEMPO/RHYTHM/METRE

Intro marked **grave** (very slow).
Time signature is **4/4 common time**.
Dotted rhythm features in the intro e.g. bar 1.
Some rapid notes including **septuplets**.
Main *allegro di molto e con brio* (very fast with vigour) is in **alla breve** time (or **cut time**) - a fast two in a bar.
The first subject features **continuous quavers** in the LH and **staccato crotchets** in the RH.

Ludwig van Beethoven (1770-1827) was born in the German city of Bonn. As a young man, he moved to Vienna, Austria and became a **virtuoso** pianist, able to display skill and agility in 'showy' music. During his life, Beethoven went deaf quite rapidly and he even contemplated suicide, however, in later years he was able to continue composing despite being totally deaf.

AoS: Vocal Music 'Music for a While' by Henry Purcell

FORM/STRUCTURE

The piece follows a **ground bass structure** - a short recurring melodic pattern in the bass part whilst melodic parts change above.

Features of the ground bass in this piece include: **three bars long**, all **quaver** rhythms, **arpeggio based** melodic shape, uses **semitone intervals**, **rising line** starting on A then B, C, D, E and then characteristic **fall of an octave** at end of the phrase.

Ground bass heard $4\frac{1}{2}$ times before it changes in bar 14.

Ground bass returns in bar 26 beat 3 for a **3 bar** reminder.

It returns in bar 29 for three times until the end.

OTHER POINTS

No dynamic markings on the score, predominantly *p* throughout.

The piece is the **2nd of four** movements written for Dryden's play based on the story of Oedipus, featuring the character **Alecto**, a goddess with snakes for hair, whose job was to punish those who had killed a parent. In this **aria**, the music calms Alecto until she drops her whip and the snakes fall from her head.

TEXTURE

The texture is melody and accompaniment **melody-dominated homophony**.

Accompaniment provided by ground bass in LH of the harpsichord and the bass viol.

RH harpsichord is an elaborate realisation (using frequent dotted rhythms and ornaments) and provides **counterpoint** with the vocal line.

TONALITY

The music is in **A minor**.

Sometimes ambiguous due to **chromatic** and non-diatonic nature of the ground bass.

Central section **modulates** to related keys - e.g. E minor (bar 14), G major (bar 16), C major (bar 21), A major (bar 23).

Modulations are confirmed by **perfect cadences**.

Tonic key of A minor at bar 28 until end.

HARMONY

Chords are **diatonic** and **functional**.

Perfect cadences are achieved from **chord V** at end of the ground bass to **chord I** at start of the next ground bass.

Occasional **suspensions** (e.g. bar 3 beat $4\frac{1}{2}$ in the harpsichord).

Some **dissonances** (e.g. 'pains' bar 12) including **false relation** (e.g. bar 1 F sharp and F natural in harpsichord).

TEXT SETTING/WORD PAINTING

Vocal line mainly **syllabic** with **melismatic moments** e.g. 10 'wond'ring' and an extended **melisma** bar 20 'eternal'. **Paired slurrings** e.g. bar 5 on 'for' and 'a' and **repetition** of text e.g. 'Music' at start or bar 23 'drop' sung 9 times.

Many examples of **word-painting** - bar 12 'pains' has dissonance; bars 12-13 'eas'd' resolution in a descending sequence; bars 23-25 'drop' repeated 9 times in a descending pattern; bar 20 'eternal' long melisma; bars 16-17 'free the dead; bright key of G major.

Minor key suits **sombre nature** of the text.

MELODY

Soprano has a **range of a ninth** from E above middle C to F just over an octave higher.

Much **conjunct** (stepwise) movement.

Frequent **passing notes** e.g. bar 5 beat 4 E&C.

Leaps are **small** and generally no greater than a perfect fourth.

Rests are used to break up phrases.

Some descending sequences (e.g. bar 20).

Extensive use of **ornaments** in the soprano and RH of the harpsichord - **trills** bar 13,

appoggiaturas bar 35, **grace notes** bar 6,

upper mordents bar 22, **lower mordents** bar 1.

TEMPO/RHYTHM/METRE

No tempo indication but would be **slow**.

4/4 quadruple time.

Variety of rhythms but mainly **quavers** (all of the ground bass) and **semiquavers**.

Dotted rhythms used in the harpsichord and vocal parts.

Occasional syncopation (bar 20), off-beat (bar 24).

INSTRUMENTATION

Written for voice (usually a tenor) and **continuo**.

This edition scored for **soprano, harpsichord and bass viol** and has been transposed to C minor.

The bass viol is a bowed, fretted stringed instrument used during the Renaissance and Baroque periods and although very different, resembles the modern cello.

'Music for a While' by Henry Purcell (1692)

Ground bass line -



Henry Purcell (1659-95) was an English Baroque composer who was considered one of the most influential in music history.

Area of Study 2: Vocal Music : 'Killer Queen' by Queen

MELODY

Text setting is mainly **syllabic**.
Backing vocals use a mixture of words and **vocalisation** e.g. bars 8-9 to 'ooh' and 'ba'.
Melody starts mostly **conjunct** (stepwise) with small leaps of 3rds and 4ths.
Bars 7-8 show an **altered descending sequence**.
The verse and chorus combine **conjunct** and **wide angular leaps** in the melodic line.
Leaps often feature a **rising major sixth** e.g. bars 6-7.
Some exceptionally **large leaps** such as an octave bar 62.

DYNAMICS

mf throughout.

TEXTURE

Main texture is **homophonic**.
Use of **imitation**.
Use of **layering**.
Polyphonic texture in verse 2.
Three-part texture during guitar solo.
Use of **panning** e.g. bars 42-43 backing vocals.
Antiphonal (sung alternately by two parts) e.g. bars 67-68.

HARMONY/TONALITY

Song is in **E flat major**.
Opening is C minor and closing on an E flat major chord; the **tonality is ambiguous at times**.
Many **passing modulations**, strengthened by perfect cadences but often followed by parallel shifts moving to a new key.
Most chords are in **root position** with some in **1st or 2nd position**.
Diatonic tonality.
Other features used: **dissonance** (bar 30); **7th chords** (bar 4); **circle of 5^{ths}** (bars 20-21); **altered and extended chords** (e.g. F¹¹ bar 47); **pedal** (bars 27-30).

INSTRUMENTATION

Vocal part is a high male voice - **tenor** with some use of **falsetto** e.g. bar 13.
'Killer Queen' uses **lead and backing vocals, piano overdubbed with a honky-tonk (jangle) piano, four electric guitars, bass guitar and drum kit**.
Guitars and vocals are overdubbed to create a richer sound.
Guitars use techniques such as **slides, bends, pull-offs and vibrato**.
Recording techniques used include **multi-tracking, EQ, flanger, distortion, reverb, wah-wah, panning and overdubbing**.

TEMPO/RHYTHM/METRE

Moderato tempo with a **dotted crotchet pulse** of 112 bpm.
Time signature is mainly **12/8 compound quadruple time**.
Swung feel.
Occasional **insert of 6/8 bar** having the effect of extending the phrase length.
Every verse and chorus **starts** with an **anacrusis** (upbeat).
Syncopation frequent throughout (e.g. bars 44-46).
Triplets in bar 17.

FORM/STRUCTURE

Verse-chorus form: verse 1; chorus 1; instrumental; verse 2; chorus 2; guitar solo; verse 3; chorus 3; outro

OTHER POINTS

'Killer Queen' was written by Freddie Mercury taken from the album 'Sheer Heart Attack' released in 1974. Mercury wrote the lyrics first, which are about an upper-class prostitute.
'Killer Queen' reached no 2 in the British charts and won Mercury his first Ivor Novello award.

Freddie Mercury was born Farrokh Bulsara in Zanzibar (now Tanzania) and took up the piano aged 7. Queen were formed in London in 1970 with singer Freddie Mercury, guitarist Brian May, drummer Roger Taylor and bassist John Deacon.

AoS: Music for Stage and Screen 'Defying Gravity' (from 'Wicked') by Stephen Schwartz

MELODY

Text setting is **syllabic** throughout; rhythms moving in a speech-like manner.
Title **hook** leaping melody sung over broken chord accompaniment with hi-hat rhythms.
Legato, conjunct and **triplet-based** melodies used.
Vocalisation at the end to 'aah'.
Melody starts in a **conjunct/stepwise** manner.
Ascending sequence at bars 6 and 7.
Verse and chorus combine conjunct and wide **angular** leaps.
Leaps often feature a rising perfect fifth, and can be large and wide.

TEXTURE

Sparse texture in the opening with punctuating instrumental chords (e.g. bar 1) and some monophonic unaccompanied bars (e.g. bar 3).
Verses: melody and accompaniment or **melody-dominated homophony** where singer is accompanied by orchestra.
Some **homophonic** chordal moments (e.g. bar 132).
Ostinato accompaniment at bar 88.
Elphaba and Glinda have a small amount of **unison** (e.g. bar 101) or **in harmony** such as thirds (e.g. bar 127).
Contrapuntal ending with three musical ideas.

TONALITY

Ambiguous in the opening with **chromatic movement** and **unrelated chords**.
It is in **D major**.
Moves through B major, F major, D major, G major, D major.
Final **Maestoso** section, B minor until finish on a chord of D major.

HARMONY

Chords are in **root position**.
Chord progressions are often **unrelated**; shifts in **parallel semitones**.
Some **dissonance** (e.g. bar 30).
Pedal at the end (bar 168).

'Defying Gravity' (from 'Wicked')

TEMPO/METRE/RHYTHM

Numerous **tempo** changes important to the overall structure; **free tempo, andante, allegro, moderato** and **maestoso** used.
Rallentandos used between sections and at the end of the piece.
Opening section changes from **3/2 triple time** to **2/2 duple time** until change to **4/4 quadruple time** at bar 88, returning to **2/2 duple time** at bar 115.
Frequent **syncopation** and **dotted rhythms**, and **triplets** but rhythms mainly **crotchet** and **quaver based**, with longer notes at the end of phrases.
Rests used to break up phrases.
Phrases in the verses start with an **off-beat crotchet rest**.
Pause marks or **fermatas** used to lengthen and give freedom to longer rhythms.

INSTRUMENTATION

Duet for the characters Elphaba and Glinda with some **spoken dialogue** as well as singing.
Characters deliver their text **spoken, half sung/spoken** or **entirely sung**.
Singers require extremely **versatile voices** with a **large range**.
Large orchestra: woodwind (including **piccolo, bass clarinet, cor anglais**); **brass**; **strings** (including **harp three keyboards**); wide variety of **percussion, drum kit, tubular bells, timpani** and **synthesisers** all used to good dramatic effect.
Electric guitars with **over-drive**, a distortion effect.

FORM/STRUCTURE

Distinct **verse/chorus** form.
Verse: bar 34, bar 63, bar 135
Chorus: bar 50, bar 79, bar 103, bar 151
Within structure, multiple sections defined by tempo, contrasting moods and melody.

Other points

'Wicked' was composed and written in 2003 and Schwartz won a **Grammy Award** for it.
'Defying Gravity' is the **finale song** for the **first act**; Elphaba realises that the Wizard of Oz is not heroic and vows to fight him and sings of living without limits.

- Stephen Schwartz is an American music theatre composer and lyricist. In the 1990s, he worked with composer Alan Menkin on many Disney animated films, such as Pocahontas and The Hunchback of Notre Dame. In 2003, he composed the music and wrote the lyrics for the musical 'Wicked: The Untold Story of the Witches of Oz', an alternative version of the 'Wizard of Oz', telling the story from the viewpoint of the witches.

AoS: Music for Stage and Screen 'Main Title/Rebel Blockade Runner' from Star Wars: Episode IV A New Hope

by John Williams

HARMONY

Mainly tonal but does not always use chords I, IV, and V e.g. in cadences; few conventional cadences.

Major and minor chords in root position and first inversion are used for the basis of harmonic style.

Quartal harmonies used; chords built up of fourths rather than thirds.

Other 'foreign' features include bar 15 D flat major to F major rising a third (tertiary relationship); bars 33,34,35 mix chords to produce unstable effects; bars 36-38 C major chord with notes from C minor for a rich, vibrant effect. Bars 39-41, strings and brass in different keys creating atonal effect.

Dissonant unison chords at bar 44 with strong clashes between two pairs of notes C/D flat and F/G. This type of closely spaced chord is called a cluster.

Tritone (augmented fourth/diminished fifth) in bar 44 G-D flat.

Chords from different keys (D flat major and F flat (E) major) above ostinato C at bar 51.

DYNAMICS

Mainly **ff** with occasional **diminuendos** and **crescendos** until **fading sustained C** at end of the extract.

TEXTURE

Dominated by various types of **homophonic** (tune and accompaniment) texture.

Thickly scored, few uses of solo timbres or lighter textures.

Main theme A and contrasting melody B are largely accompanied by **block chords**, **arpeggios** or **rhythmic articulations** of chords. From bar 4 onwards, texture is mostly **melody-dominated homophony** with the (often) **octave doubled tune**.

Large variety of **orchestral textures** due to size of orchestra.

Variety of **pedal textures** e.g. **inverted tonic pedal** during introduction, **dominant pedal**

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

TONALITY

B flat major for first 29 bars.

From bar 30, tonality becomes less clear, with more unstable harmonies and progressions.

Music from bar 30 more based around the note C, often heard as a **bass pedal**. **Dissonance** makes some passages almost atonal.

Bars 51-60 has elements of **bitonality** (two keys at once).

OTHER POINTS

John Williams (born 1932) is widely considered to be one of the greatest film composers of all time. He has won five Oscars so far. Williams has collaborated with some of the greatest directors (Steven Spielberg, George Lucas) on films such as *Jaws*, *Star Wars* series, *Indiana Jones* series, *Harry Potter* series, *ET*, *Schindler's List* and *Jurassic Park*.

Williams uses the style of grand late Romantic orchestral scores in movies from the 1970s onwards, when the genre was under threat from contemporary and pop-influenced styles. Williams uses the Romantic device, (pioneered by Richard Wagner in his operas) of leitmotif - a character of idea represented by the same musical idea.

AoS: Music for Stage and Screen 'Main Title/Rebel Blockade Runner' from *Star Wars: Episode IV A New Hope*

by John Williams

INSTRUMENTATION

Full symphony orchestra using upwards of 60 players - **Woodwind:** 3 flutes (third also playing piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons; **Brass:** 4 horns, 3 trumpets, 3 trombones, tuba; **Percussion:** timpani, triangle, snare drum, tam-tam, glockenspiel, vibraphone, cymbals, piano/celeste and harp; **Strings:** violins, violas, cellos and double basses.

Much **doubling** of parts (more than one instrument playing a particular idea at once, sometimes an octave or more apart).

Few uses of solos or light textures.

No use of electronic effects or synthesisers - unusual as technology important in popular music like film scores in the late 1970s, especially those with a futuristic theme.

TEMPO/RHYTHM/METRE

Fast tempo matching mood and genre of the film.

4/4 metre and **march style** reflect military nature.

Rhythm of main theme supports **quadruple/duple pulse**, including **triplets** from the Introduction.

Main theme (A) has **syncopated block chords** mixing off-beat quaver and triplet quavers.

From **bar 33** **rhythmic feel changes**, pulse becomes less obvious.

Bar 44 metre changes to **triple time**.

Homorhythmic chords at bars 44-50 create drama mixing quavers, triplet quavers and crotchets with rests.

Bar 51 **fast tempo** with **one-bar ostinato**.

MELODY

Opening 3 bars use a combination of features used in fanfares: **rapid repeated notes** on tonic **B flat**; **triplet arpeggio-like figures** based around **leaps of 4ths** rather than 3rds; **F, B flat, E flat** feature prominently with the addition of **A flat**.

This **4 note chord** (**F, B flat, E flat, A flat**) used in harmonisation of following 'Main Title' theme.

Trumpet idea (bars 2-3) features **leap of minor 7th**, an interval that **features in the main theme (A)** also.

Main theme (A) consists of **4 bar idea** repeated to form **8 bar phrase**. Balance of **stepwise motion** and **leaps**. First bar **rising perfect 5th** from tonic to dominant creates **heroic feel**. 2nd and 3rd bars are identical with the prominent feature of a **leap of a minor 7th** then a **falling 4th** moving downwards in an **inversion**.

Main theme (B) another 4 bar idea with less forceful character. **(B)** begins with an **anacrusis** (upbeat) with more **stepwise** movement and a **rising 6th** feature.

Bar 18 has **contrary motion** (opposite directions).

Other melodic features: **piccolo** bars 36-39; **falling minor 3rd** bars 51-60; **sequence** e.g. bar 32.

FORM/STRUCTURE

The **structure** of this extract is intended to **match and reinforce the opening** of the film.

The main theme section (bars 1-29) follows a conventional pattern in four bar phrases used to construct an **AABA musical shape**.

Remainder of extract (bars 30-60) takes its shape from the **narrative/action** on the screen and has less of a purely musical structure.

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

Williams' melodies are memorable, and are an important factor in the success of his scores. Main theme (A) is one of the most well-known themes in recent movie history. Common for film composers, Williams employed an orchestrator, Herbert Spencer, who was responsible for the detailed scoring.