

# **GCSE MUSIC MU03**

## **LISTENING AND APPRAISING**

### **WIDER LISTENING (SECTION B)**

#### **Area of Study 1**

#### **Instrumental Music 1700-1820**

J S Bach

Brandenburg Concerto no.5 in D major 3<sup>rd</sup> movement

Ludwig van Beethoven

Piano Sonata no.8 in C minor 1<sup>st</sup> 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  
IV A New Hope

'Main Title/Rebel Blockade Runner' from Star Wars: Episode

## **Suggested wider listening**

*The following pieces of suggested wider listening music provide examples of music from each area of study.*

*These pieces can help you in understanding the genre/styles of the music from the areas of study in a wider context and in appraising pieces of unfamiliar music.*

### **Instrumental Music**

- G F Handel: Concerto Grosso op 6 no. 5, 2<sup>nd</sup> movement
- A Vivaldi: 'Winter' from the Four Seasons
- W A Mozart: Piano Sonata in C major K.545, 1<sup>st</sup> movement
- F J Haydn: Piano sonata in C major 'English Sonata' Hob 50 3<sup>rd</sup> movement

### **Vocal Music**

- G F Handel: 'The Trumpet Shall Sound' (bass), 'Rejoice Greatly' (soprano) and 'Every Valley' (tenor) from Messiah
- J S Bach: 'Weichet nur, betrübte Schatten' and 'Sehet in Zufriedenheit' from Wedding Cantata
- Beach Boys: 'God Only Knows' from Pet Sounds
- Alicia Keys: 'If I ain't got you' and 'Dragon Days' from The Diary of Alicia Keys

### **Music for Stage and Screen**

- Tim Minchin: 'Naughty' from Matilda
- Marc Shaiman: 'Mama, I'm a Big Girl Now' from Hairspray
- Deborah Lurie: 'The Pier', 'Walk on the Beach' and 'Dear John Letter', from Dear John
- Howard Shore: 'The Prophecy', 'Concerning Hobbits', 'The Bridge of 'Khazad-dum' and 'The Breaking of the Fellowship' from The Lord of the Rings the Fellowship of the Ring

**Information**

In Section B of your listening and appraising exam, you will be expected to complete an extended answer that will demonstrate your musical knowledge. This question is worth 12 marks, and takes the form of a short essay.

The question will ask you to compare in detail an extract from one of the 8 set works, with another unfamiliar, but related, piece of music. You could be asked to discuss:

- How the musical elements (melody, harmony, etc.) have been used by the composer;
- How the instruments are used;
- How the pieces compare together to meet a purpose, audience, or other factor;
- The pieces of music in terms of the musical, historical, social or cultural context;
- What your opinions about the pieces are, and how you can justify them.

You will get to see a score for both pieces, and hear the extracts that you will be expected to write about.

The best responses to these questions will include a range of points about both pieces that are fully supported by musical examples, and discussed using appropriate musical language. You will need to compare, contrast, and draw a rounded critical conclusion that responds to the question you have been asked. This worksheet will guide you through the process of how to structure your answer to this question in order to achieve the best mark you can!

**Top Tips!**

- ✓ Always write in full sentences.
- ✓ Always use appropriate musical vocabulary (don't use the word 'tune', when you could use the word 'melody'!)
- ✓ Don't be afraid to use the first person (I think that...) It is a common belief that a good essay does not use the first person, but this is an old fashioned view. Musicologists (music writers/historians) frequently write in the first person to convey their ideas, especially in introductions and conclusions.
- ✓ Use the P.E.E.L structure to form your paragraphs.
- ✓ When giving your evidence, give the bar number you are referring to and state the instrument playing. If you can't remember the bar number, at least say what section of the piece the example is from.
- ✓ 'Evaluate' questions are specifically asking for your opinion – don't be afraid to criticise a piece, just make sure you support your argument!
- ✓ When considering how effective an element is, think about its purpose – is it to convey a mood? Make a part of the lyrics stand out? How effective is it in achieving this purpose?
- ✓ Don't save all of your judgements until the conclusion, evaluate the music all the way through.

- ✓ You **MUST** discuss both pieces if the question asks you to, if you only talk about one piece, or you only say very little about one of the pieces, you are unlikely to achieve more than half of the marks available.
- ✓ It is a good idea to discuss both of the pieces throughout, if you run out of time, at least you will have discussed both, and your writing will sound more sophisticated as well!
- ✓ You must reach a conclusion at the end. Taking into account all of your arguments, which piece is most effective, and why?

### Using the P.E.E.L Structure

One of the best ways to ensure that you include all of the necessary detail in your answer, is to use PEEL to structure your paragraphs. PEEL stands for:

- **Point** – make a point that you wish to elaborate on;
- **Evidence** – find an example from the music, and give bar numbers and instruments where appropriate;
- **Explain** – explain the point you have made in relation to the question that has been asked;
- **Link** – link everything you have said back to the exam question, if it is an 'evaluate' question, say whether you think what you have discussed makes the piece successful or not.

### Tasks

The tasks below on this worksheet will help you to get used to using the PEEL structure in your musical writing, helping to prepare you for the question you will be given in Section B of your exam.

- Task 1 will ask you to analyse a sample of writing that is written using the PEEL structure, demonstrating ways in which you can incorporate evidence and explanation from the music.
- Task 2 will introduce a second exam style question for you to plan an answer to.
- Task 3 will require you to write up your answer to the question, based on the plan you have made in Task 2.

## Tasks

- 1) Read the following paragraphs that are written using the PEEL structure. Using four different colour highlighters, highlight the Point, Evidence, Explanation, and Link. You may find that they don't always appear in the same order, and may be used more than once!

- 9 Evaluate how effectively the composers set texts to music in extracts from Purcell's 'Music for a While' and Handel's 'The Trumpet Shall Sound'.

(12)

Purcell sets the text in *Music for a While* mainly syllabically, which helps the listener understand the text. In bars 23-25, Purcell sets the text 'Till the snakes drop, drop, drop, drop, drop, drop, drop, drop, drop' entirely syllabically. In this example, the word 'drop' is set to short off beat quavers that are separated by rests, and in a descending sequential melodic line. This makes the example particularly interesting, because it demonstrates a way that syllabic text setting can be deliberately used to achieve another technique called word-painting. This was a popular technique in the Baroque era where the music imitates the meaning of the word. I think that this example of text-setting in Purcell's *Music for a While* is very effective, because it enhances the link between the text and the music.

Purcell also sets text melismatically throughout, and he does this in two different ways. An example of the first can be found in bars 9-10, with the setting of the phrase 'all your cares beguile.' Purcell sets each of the words in this phrase to a short two-note melisma. He does this to create contrast with the earlier bars, which are set syllabically, and to emphasise important syllables. The second example can be found in bars 19-21, where Purcell sets the word 'eternal' to a long melisma. This is similar to the use of syllabic text-setting discussed above, as it is another example of word-painting, reflecting the meaning of the word eternal. To an extent, I think this is an effective example of text-setting. It is effective in that Purcell's alternation of syllabic and melismatic text-setting throughout the song creates contrast and adds interest to the vocal part to keep the listener engaged. However, the effect of the long melisma in bars 19-21 is limited by the fact that it makes the word more difficult to hear clearly when it is sung.

Note that these paragraphs only talk about one of the pieces. In order for this student to do well, they would need to carry on the essay by talking about the unfamiliar piece of music as well, linking to the points already made, before rounding off with a conclusion.

Notice the student is specific about the examples they have given, and uses musical vocabulary throughout.

- 2) Use the table below, to plan an answer to the following exam question. Just make brief bullet points at this stage. One point has been made for you.

Evaluate how effectively the extracts 'Main Title/Rebel Blockade Runner' from *Star Wars Episode IV: A New Hope* (0.00-1.10), and 'Theme from Superman – Concert Version' from *Superman: The Movie* (0.00-1.13) create a mood of optimism and heroism for these two films.

You may listen to *Star Wars* once, and *Superman* three times.

Point (what feature?)	Evidence (what piece, bar number/section?)	Explanation	Link (effective or not, and why?)
Repeated use of perfect 5th interval	used in both pieces, rising fifth in bar 4 of <i>Star Wars</i> , and start of main motif of <i>Superman</i> played by trumpets.	Perfect fifth is associated with heroes in other soundtracks	Same technique used to convey same mood in both films, effective because sounds assertive and powerful like a hero.

Point (what feature?)	Evidence (what piece, bar number/section?)	Explanation	Link (effective or not, and why?)







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## Task 1

This task provides an accessible introduction to the Point, Evidence, Explain, Link paragraph structure. It is likely to be a structure that students have encountered in other subjects, such as English or Humanities, but one that students often struggle to apply to Music. Students should analyse the text, and highlight each of the elements in a different colour. Those struggling with the task should first attempt to highlight the evidence, as this is often the easiest to find first.

## Answers

## Key



Point



Evidence



Explain



Link

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## Task 2

Tasks 2 and 3 help students to structure a plan and answer to a Section B style question. Task 2 requires students to select isolated points about each extract, and complete a table to show a brief explanation of the point made, an example from the piece, and an evaluative statement linking to the question.

The table below shows indicative content that students may use in their answer; however, the points should in no way be considered conclusive, and other relevant and accurate points should equally be given credit. In the exam, students will be given equal credit for AO3, the ability to demonstrate and apply musical knowledge, and AO4, the ability to use appraising skills to make evaluative and critical judgements about music. Therefore, it is important to pay as much attention to students' ability to find the point and evidence it, as to the explanation and evaluation.

### Indicative Content

Point	Evidence	Explanation	Link/Evaluation
Repeated use of perfect 5th interval	Used in both pieces, rising fifth in bar 4 of Star Wars, and start of main motif of Superman played by trumpets.	Perfect fifth is associated with heroes in other soundtracks	Same technique used to convey same mood in both films, effective because sounds assertive and powerful like a hero.
Use of broken 5ths at the start of Superman	Superman opening, alternating fifths between tonic and dominant in the horns.	Gives a heroic military 'horn call' feel.	Effective in evoking military connotations associated with heroism and optimism.
Use of major key	Star Wars: B $\flat$ major Superman: C major	Major keys are associated with optimism and heroism.	Effective in achieving the desired mood at the beginning of both extracts.
Use of brass instrumentation	Trumpets/brass play the melody at the beginning of both pieces.	Brass instruments are associated with heroism, power, and the military in film music.	Williams has exploited an instrumental cliché that is common in film music to represent a hero.
March style	4/4 time signature and moderato tempo in both pieces at the beginning.  Superman changes to 12/8.	Marches have ceremonial/celebratory associations. They are also associated with the military/heroism.	Williams is successful in creating this mood in both pieces, to show the heroism in the opening themes.
Loud dynamics	Star Wars begins <i>ff</i> .  Superman begins <i>mf</i> , but then becomes <i>ff</i> in b. 18 at the start of the main theme.	Star Wars is immediately heroic and powerful with the <i>ff</i> opening B $\flat$ major chord. Superman has a more understated introduction, before the powerful main theme is introduced.	The mood of Star Wars is immediately obvious from the beginning of the piece, with the triumphant fortissimo chord. The Superman dynamics at the beginning make the mood less obvious at the beginning.
Use of lyrical themes	B theme beginning at b. 11 <sup>th</sup> of Star Wars.	The rising interval of a 6th and the use of conjunct movement in regular quaver rhythms creates a lyrical feel to the B theme.	Lyrical themes restrict the extent to which the mood of the music is heroic.

**Possible conclusion:** as composed by the same composer, both extracts share similar traits in achieving a mood of heroism, particularly at the beginning. However, there are aspects of both extracts that evoke other moods, particularly in the B themes, which limit the degree to which the mood can solely be described as heroic.

### Task 3

In Task 3, students should use the content they have planned in Task 2, and formulate this into a coherent written argument. In the exam, students will have approximately 30 minutes to complete Section B, so you may wish to restrict the amount of time students are given to around this length in order to prevent students writing too much. The levels based mark scheme below should be combined with the indicative content given in the mark scheme for Task 2; however, you should remember that students will inevitably offer responses that are not covered in the mark scheme, but should be awarded credit where accurate.

Level	Mark	Descriptor (AO3, 6 marks; AO4, 6 marks)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> <li>Makes limited isolated points about either or both extracts. (AO3)</li> <li>Limited or no musical vocabulary used. (AO3)</li> <li>Appraising points made are basic and undeveloped. (AO4)</li> <li>Limited attempts to draw conclusions about the extracts. (AO4)</li> </ul>
Level 2	4-6	<ul style="list-style-type: none"> <li>Makes points about either or both extracts, with little supporting evidence. (AO3)</li> <li>Some basic musical vocabulary used. (AO3)</li> <li>Appraising points cover similarities and differences in a mainly descriptive way. (AO4)</li> <li>Attempts at drawing conclusions are not necessarily successful. (AO4)</li> </ul> <p><b>NB:</b> The mark awarded cannot progress beyond the top of this band if only <b>ONE</b> piece has been considered.</p>
Level 3	7-9	<ul style="list-style-type: none"> <li>Makes points about both extracts, using some evidence to support points made and demonstrating some stylistic awareness. (AO3)</li> <li>Good range of musical vocabulary used. (AO3)</li> <li>Appraisal demonstrates straightforward analysis of similarities and differences. (AO4)</li> <li>Some attempt at comparing, contrasting and drawing conclusions. (AO4)</li> </ul>
Level 4	10-12	<ul style="list-style-type: none"> <li>Makes points about both extracts, fully supported by evidence, demonstrating stylistic awareness of both pieces. (AO3)</li> <li>Extensive and sophisticated use of musical vocabulary. (AO3)</li> <li>Appraisal presents a cohesive critical argument of both pieces. (AO4)</li> <li>Demonstrates the ability to compare, contrast and draw conclusions. (AO4)</li> </ul>

<b>ESSAY STRUCTURE</b>
<b>INTRO</b> Same era? Same kind of music?
<b>POINT</b> -What musical point will you discuss – relate to question
<b>EXAMPLE</b> Bar number / reference to point in structure e.g. middle/ chorus / end
<b>EXPLAIN &amp; EVALUATE</b> -Evaluate the effectiveness of your point. -How does it answer the question? -Think about context to period/style. -Why has the composer used this?
<b>COMPARE</b> -Now discuss the same point in the 2 <sup>nd</sup> piece. -Use comparison words – similarly/differently/contrastingly/on the other hand/however
<b>POINT AGAIN</b> 'The 2 <sup>nd</sup> piece also uses...' 'Similarly, the 2 <sup>nd</sup> piece uses...' 'The 2 <sup>nd</sup> piece also uses...however...'
<b>EXAMPLE</b> Where is an example in the 2 <sup>nd</sup> piece?
<b>EXPLAIN &amp; EVALUATE SAME POINT IN 2<sup>nd</sup> PIECE</b> -Is this more or less effective/successful than the first piece? -Does it relate to the style/period? -Why has the composer done this?
<b>REPEAT</b> Repeat this structure for other points to fully answer the question
<b>CONCLUSION</b> Your opinion- -Did you find more similarities of difference? -Go back to the question -Is one more interesting than the other? -Is one more typical of their style/period than the other?
<b>TIPS:</b> -Use musical vocabulary -Refer to other similar pieces if you can -Write in full sentences