

# Differentiated Listening Homeworks

*For GCSE AQA Music Unit 1*

V1.1, 23 February 2012



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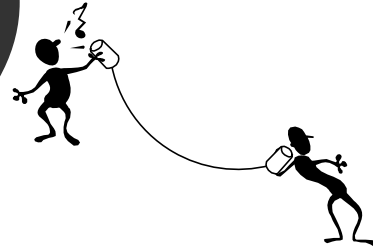
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## Teacher's Introduction

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 20<sup>th</sup> and 21<sup>st</sup> 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](http://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](mailto: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

AQA Areas of Study (AoS): AoS1 Rhythm & Metre, AoS2 Harmony & Tonality, AoS3 Texture & Melody, AoS4 Timbre & Dynamics and AoS5 Structure & Form.

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

	Worksheet Number	Listening resource	Focus AoS	Strand
Beginning to Listen	1	<i>Benedictus</i> from <i>The Armed Man</i> by Karl Jenkins	4	Western classical: Music for voices
	2	<i>You need me but I don't need you</i> by Ed Sheeran, studio version produced by SB.TV.	3	Popular music of 21 <sup>st</sup> century: Rock, hip hop, RnB
	3	<i>I courted a sailor</i> by Kate Rusby at Cambridge Folk Festival	5	Folk (not an AQA strand, though folk music has featured in exams)
	4	<i>The Flood</i> by Take That	2	Pop music of 21 <sup>st</sup> century
	5	<i>Autumn</i> from the <i>Four Seasons</i> by Vivaldi	4	Western classical: Baroque orchestral music/concerto
	6	<i>Sonata in A K331</i> 1 <sup>st</sup> movement by Mozart	3	Western classical: The sonata
	7	<i>Angel</i> by Sarah McLachlan	2	Pop music of the 20 <sup>th</sup> century
	8	<i>America</i> from <i>West Side Story</i> , a musical with lyrics by Stephen Sondheim and music by Leonard Bernstein	1	Popular music: musical theatre
	9	Anoushka Shankar performing live at Verbier Festival	4	Music of India and Western classical
	10	<i>The Silver Swan</i> by Orlando Gibbons	3	Western classical: Music for voices
	11	<i>Minuet</i> from <i>Water Music Suite 3</i> by Handel	5	Western classical: Baroque orchestral music
Caribbean Music	1	<i>Candela</i> by Buena Vista Social Club	3	Music of the Caribbean: Cuba, son, tres
	2	<i>Yellow Bird</i>	1	Music of the Caribbean: Calypso, steel pan
	3	<i>Stir it up</i> by Bob Marley	5	Music of the Caribbean: Reggae
African Music	1	<i>Homeless</i> by Ladysmith Black Mambazo	3	Music of Africa: South African, vocal group
	2	<i>Gen Ji Mbidee</i> by Youssou N'Dour	4	Music of Africa: West Africa, solo singer and percussion

Indian Music	1	Sitar demonstration	4	Music of India: Indian melody, rhythm, instruments
	2	<i>Jai ho</i> from the soundtrack of the film <i>Slumdog Millionaire</i> .	3	Music of India: bhangra, instruments Popular music: Film music
Developing Listening	1	<i>Where e'er you walk</i> by Handel	3	Western classical: Music for voices
	2	Second movement of <i>Winter</i> from <i>Four Seasons</i> by Vivaldi	1	Western classical: Baroque orchestral music/concerto
	3	<i>In rosy mantle</i> from <i>The Creation</i> by Haydn	4	Western classical: Music for voices
	4	John Rutter's anthem <i>This is the day</i>	5	Western classical: Music for voices
	5	<i>West End Blues</i> by Louis Armstrong	2	Popular music: Blues
	6	Third movement of <i>Trumpet Concerto in E<sup>b</sup></i> by Haydn	3	Western classical: The concerto
	7	<i>Two figures by a fountain</i> from the soundtrack of <i>Atonement</i> by Marianelli	1	Popular music: Film music
	8	<i>String Quartet Op. 76 No. 1</i> by Haydn, 2 <sup>nd</sup> movement	2	Western classical: Chamber music
	9	<i>I can't get no satisfaction</i> by Rolling Stones	4	Popular music: Pop music of the 1960s
Revision	1	<i>Someone like you</i> by Adele, <i>Lights on</i> by Katy B ft. Ms Dynamite, <i>Crucifixus</i> from B Minor Mass by JS Bach	All	Popular music of 21 <sup>st</sup> century: Hip hop, RnB. Western classical: Baroque orchestral/vocal music
	2	Mozart <i>Serenade for 13 Wind K.361</i> 3 <sup>rd</sup> Movement, <i>Bright Star – Human Orchestra</i> (from the film <i>Bright Star</i> ), <i>An Ubhal as Airde</i> by Runrig, and <i>Hallelujah</i> by Alexandra Burke	All	Popular music of 21 <sup>st</sup> century: pop and folk-inspired. Western classical: Chamber music
	3	Elgar <i>Symphony 1 in A<sup>b</sup></i> (first 2 minutes), <i>What child is this (Greensleeves)</i> performed by Sarah McLachlan and John Tavener's <i>The Lamb</i>	All	Western classical: Music for voices, orchestral music.



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/watch?v=jyF2-4eVE4U) 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

**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**. (2)

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

**Revision tips:** 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, *largo* = very slow.

### 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)

.....  
.....

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](http://www.youtube.com/watch?v=temYymFGSEc) 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)**. (1)

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

(1)

### 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 0'30". (2)

plucked

picked

con arco

glissando

9. Ed uses a **vocal technique** from 0'31". 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)

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](http://www.youtube.com/watch?v=F2PuP8w1EzY) 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**

**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 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)

IVCIVCVCI

IVCVCIVCVCCI

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)

.....  
 .....

Listening resources: 'The Flood' by Take That, the version performed live on *The X Factor* in 2010. This track is on [www.youtube.com](http://www.youtube.com/watch?v=IMTqOY_UwnE&feature=related) at: [http://www.youtube.com/watch?v=IMTqOY\\_UwnE&feature=related](http://www.youtube.com/watch?v=IMTqOY_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

**Revision tips:** Time signature is the number and type of beats, and 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

### 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": (1)
- perfect                      imperfect                      interrupted                      plagal

**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; plagal cadence = IV-I, often heard in sacred music, sounds finished but without the emphasis of perfect cadence as there is no te-doh (7<sup>th</sup> to tonic) in the cadence.

7. Describe the **role of the added voice** in the verse from 1'41". ..... (1)

### 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": (1)
- monophonic                      homophonic                      melody and accompaniment

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

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 (1)

**Revision tips:** Antiphonal = singers divided into two groups and alternating; unison = all sing the same music together

### 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)

Listening resources: 'Autumn' from *The Four Seasons* by Vivaldi, performed by I Musici.

This track is on [www.youtube.com](http://www.youtube.com/watch?v=1Qr9aX9U9pw) 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

**Revision tips:** Time signature is the number and type of beats, and 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

### 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)

.....

9. Choose the correct term for this **type of change in dynamics** in the Baroque era: (1)

*diminuendo*                      *crescendo*                      terraced dynamics

**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

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

### AoS5 Structure & Form

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)

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/watch?v=81dgfMrNFhk&feature=related) at: <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)

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

### 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)

Listening resources: 'Angel' by Sarah McLachlan (piano and vocals) with P!nk (vocals), a live concert version. This track is on [www.youtube.com](http://www.youtube.com/watch?v=bl_loGwgfxg&feature=related) at: [http://www.youtube.com/watch?v=bl\\_loGwgfxg&feature=related](http://www.youtube.com/watch?v=bl_loGwgfxg&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

**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.

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

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": ..... (1)

perfect

imperfect

interrupted

**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: ..... (1)

monophonic

homophonic

melody and accompaniment

**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: ..... (1)

Fifth

Sixth

Third

Octave

**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)

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](http://www.youtube.com/watch?v=fp__0HCloh8&feature=related) at: [http://www.youtube.com/watch?v=fp\\_\\_0HCloh8&feature=related](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**: ..... (1)

*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 IV-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)



Listening resources: Anoushka Shankar performing live at Verbier Festival. This track is available on [www.youtube.com](http://www.youtube.com/watch?v=BgCpkduEQ7U&feature=related) 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: (1)
- Caribbean music      Western Classical      Indian music      African music

### 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: ..... (1)
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 0'23" to 0'31", circling the best answer: (1)
- layered      imitative      harmonic

**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 0'38–42" the melody instrument plays short phrases each beginning with an **ornament**. Circle the term for this type of ornament: (1)
- trill      acciaccatura

**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.

Listening resources: *The Silver Swan* by Orlando Gibbons. This track is on [www.youtube.com](http://www.youtube.com/watch?v=EZrbn_y98KU&feature=related) at: [http://www.youtube.com/watch?v=EZrbn\\_y98KU&feature=related](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)

.....  
.....

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

This track is available on [www.youtube.com](http://www.youtube.com/watch?v=4yurw5Cf4HY) 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". (2)

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": ..... (1)

scalic      triadic      arpeggio

**Revision tips:** *Scalic = 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 **continuo**. What is this? ..... (2)

Listening resources: 'Candela' by Buena Vista Social Club. This track is available on [www.youtube.com](http://www.youtube.com/watch?v=QvxdhNz-9p4) 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](http://en.wikipedia.org/wiki/Music_of_Cuba). You can hear the tres from 1'30" 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": ..... (1)

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.

Listening resources: 'Yellow Bird'

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



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)

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

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.

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>

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:



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)

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)

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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](http://www.youtube.com/watch?v=JFQ1TSzdpRA) 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](http://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](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.

.....

.....



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/](http://chandrakantha.com/articles/indian_music/)** and **[http://en.wikipedia.org/wiki/Sympathetic\\_strings](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/watch?v=UxLSZoFK8EM&feature=related) at: <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>

### AoS1: Rhythm & Metre

1. Describe **one** feature of **Indian tāl/tala 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**? ..... (3)
6. What is modern **bhangra**? ..... (3)
7. Is 'Jai ho' an example of **qawwali or bhangra**? ..... (1)
8. Give **two** reasons for your answer..... (2)

### AoS4: Timbre & Dynamics

9. The string instrument in the introduction sounds like a sarod. Describe **three features** of the **sarod**.  
..... (3)
10. What **type** of instrument is a **dhol**? ..... (1)
11. **Describe** it. .... (3)

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](http://www.youtube.com/watch?v=FENw8ShZnQU) 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)

**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

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)

Listening resources: Second movement of 'Winter' from *The Four Seasons* by Vivaldi

This track is on [www.youtube.com](http://www.youtube.com/watch?v=ZOHLg8uYja0) 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/watch?v=QIHbt4umseo&feature=fvst) at <http://www.youtube.com/watch?v=QIHbt4umseo&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

- Circle the correct **time signature** and **tempo** below: (2)  
 $\frac{3}{4}$        $\frac{2}{4}$        $\frac{4}{4}$       *largo*      *presto*      *allegretto*      *andante*
- At 0'39–43" the **tempo slows**. What is the **Italian term** for this? ..... (1)
- From 0'44" the **tempo returns to as it was** before 0'39". What is the **Italian term** for this? ..... (1)

### AoS2: Harmony & Tonality

- Describe the **tonality** of the chord beginning the excerpt, from approximately 0'02–07". ..... (1)
- 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)



**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

- Name the **chord** by number or degree of the scale, heard from 2'41–47". ..... (1)

**Revision tips:** To identify the chord, work out which cadence is heard from 2'41–50". Chord number = Roman numeral based on the notes of the scale I–VII; degree is tonic, subdominant, dominant, etc.

### AoS3: Texture & Melody

- 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

- Name the **instrument** playing the melody from approximately 0'10". ..... (1)
- Which **orchestral family** does this instrument belong to? ..... (1)
- How many of the instruments** you named in Q8 play the section at 0'10–39"? ..... (1)
- During the section at 0'10–39" another **orchestral section provides accompaniment**. Name the section: ..... and the **Italian term** for the **performance technique**: ..... (2)
- Name the **pair of instruments** heard at 3'43–50": ..... and their **family**: ..... (2)
- Name the **voice type** of the soloist, who enters at 2'26". ..... (1)

### AoS5: Structure & Form

- From 0'44" the music is similar to that from 0'10". How is it **different**? ..... (2)
- This is a **recitative** from an oratorio. What **features** of a recitative can you hear? ..... (2)

Listening resources: John Rutter's anthem 'This is the day', commissioned for the Royal Wedding.

This track is available on [www.youtube.com](http://www.youtube.com/watch?v=gl93WXJEVMQ) 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 0'00-12". ..... (1)
17. **How many bars** form this opening section? ..... (1)
18. **How many bars long** is the phrase 'this is the day' at 0'13-17"? ..... (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": ..... (2)  
From 1'48-56": ..... (2)
20. Identity **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](http://www.youtube.com/watch?v=W232OsTAMo8) 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 1)*  
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)

Listening resources: Third movement of *Trumpet Concerto in E<sup>b</sup>* by Haydn. This track is available on [www.youtube.com](http://www.youtube.com/watch?v=V8hne2olwag) 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: ..... (1)

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 **scallic, 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" **scallic, 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/watch?v=GtFrrYBPz3k&feature=related) at: <http://www.youtube.com/watch?v=GtFrrYBPz3k&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" **scallic, 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/watch?v=4LPQrkRKWN8) at: <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)

Listening resources: 'I can't get no satisfaction' by Rolling Stones. This track is available on [www.youtube.com](http://www.youtube.com/watch?v=qXcNQTa3zgs) 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": ..... (2)

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)

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=2NNQxN448Tk&ob=av2e>;

[http://www.youtube.com/watch?v=KHT\\_cs2XlqE](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)

	'Someone like you'	'Lights on'	<i>Crucifixus</i>
<b>Time signature</b>	$\frac{4}{4}$ or $\frac{3}{4}$	$\frac{4}{4}$ or $\frac{2}{4}$	
	Piano part	Singing: 'I keep on moving with the' ('lights on' are different values)	Cellos and basses throughout the piece
<b>Note values at point described above</b>			
<b>Tempo</b>			

**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.

/9

### AoS3: Texture & Melody

2. Circle the term which best describes the **piano accompaniment** of 'Someone like you': (1)  
 scalar (stepwise, like a scale) broken chord (a chord split into individual notes) arpeggio (root-3<sup>rd</sup>-5<sup>th</sup>)
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)

/6

## AoS2: Harmony & Tonality

7. Describe the **tonality** that **best describes** each track from these options: major/minor/modal/chromatic. (4)

**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.

	'Someone like you'	'Lights on' Ms Dynamite sections	'Lights on' chorus	<i>Crucifixus</i>
Tonality				

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 5<sup>th</sup> (also chord V), subdominant is 4<sup>th</sup> (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)

**/6**

## 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)

1<sup>st</sup> ..... 2<sup>nd</sup> ..... 3<sup>rd</sup> ..... 4<sup>th</sup> .....

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

**/8**

## 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)

**/6**

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.

All these are on [www.youtube.com](http://www.youtube.com) at <http://www.youtube.com/watch?v=225b9cCf4gg>,  
<http://www.youtube.com/watch?v=GnutO6k-waw>,  
[http://www.youtube.com/watch?v=d\\_zAsN88kgc&feature=related](http://www.youtube.com/watch?v=d_zAsN88kgc&feature=related) and  
<http://www.youtube.com/watch?v=aplWTXEcY70&ob=av2n>

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: (9)

	Third Movement of Mozart's <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
Time signature	$\frac{4}{4}$ or $\frac{3}{4}$		$\frac{2}{4}$ or $\frac{6}{8}$
	Repeated pattern of three-note values in accompaniment, from 0'13"	Accompanying guitars	Accompaniment from intro
Note values at point described above			
Tempo			

/9

### AoS2: Harmony & Tonality

2. Describe the tonality of each of the pieces in their **introduction**: (3)

	Third Movement of Mozart's <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
Tonality			

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' Mozart's *Serenade* 'An Ubhal as Airde' (2)
4. Describe the **cadences** at each of the following points as described below: (3)

	Third Movement of Mozart's <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
	End of introduction into opening of entry of melody	Bars 7-8, first cadence in the song	'Do you', at end of first phrase in first verse
Cadence type			

**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.

/8

### 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)  
 .....

**Revision tip:** Do male and female voices sing a melody at the same pitch?

/5

### 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)

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

	<b>3<sup>rd</sup> Movement of Mozart's Serenade</b>			<b>'Human Orchestra' from Bright Star</b>			
<b>Timbre of first melody part to enter</b>	Oboe	Flute	Clarinet	Treble	Alto	Tenor	Bass
<b>Timbre of second melody part to enter</b>	Oboe	Flute	Clarinet	Treble	Alto	Tenor	Bass
<b>Timbre of third melody part to enter</b>	Oboe	Flute	Clarinet	Treble	Alto	Tenor	Bass

**Revision tips:** Oboe, flute and clarinet are all woodwind instruments, so listen carefully for the differences: a flute has a clear, metallic sound and air is blown across the hole; an oboe has a double reed, making a pinched or strident sound, whereas a clarinet has a single reed and has a fuller and more rounded sound.

9. Name the **instrument** accompanying Alexandra Burke in 'Hallelujah'. .... (1)

/7

### AoS5: Structure & Form

10. Describe the **section** of 'Hallelujah' which begins with these lyrics: (1)  
 Your faith was strong but you needed proof, You saw her bathing on the roof... ..
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.

/3

Listening resources: Elgar *Symphony 1 in A<sup>b</sup>* (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](http://www.youtube.com/watch?v=IRzCVh-3OT0&feature=related) at: <http://www.youtube.com/watch?v=IRzCVh-3OT0&feature=related>, <http://www.youtube.com/watch?v=gLI2Jg936g4> 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)

	Elgar's <i>Symphony 1</i>	'What child is this'	'The Lamb'
Time signature – select one for each piece	4 4      or      3 4	2 4      or      6 8	Free      3 4
Number of bars' introduction before main melody begins			
Tempo performed at – use Italian terms			

/9

### AoS2: Harmony & Tonality

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

	Elgar's <i>Symphony 1</i>	'What child is this'
	End of first melodic phrase (bar 9)	End of introduction
Cadence type		

**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)

	Elgar's <i>Symphony 1</i>	'What child is this'	'The Lamb'
Tonality			

Tonality can be major, minor, modal, chromatic

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

consonant

dissonant

/6



### 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)  
.....

/8

### 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)

/7

### 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 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...' .....

/5

# Answers

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

Total score \_\_\_\_/20 = \_\_\_\_%

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](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.

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

Total score \_\_\_\_/18 = \_\_\_\_%

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](http://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

Total score \_\_\_\_ /20 = \_\_\_\_%

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](http://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. Verse
8. 12
9. Chorus
10. 8
11. Middle 8
12. Outro/coda
13. IVCVCIVCVCCI
14. Any two of: quieter, less full texture / fewer instruments playing / no penny whistles / no accordion, offbeat crotchet chords

Total score \_\_\_\_ /20 = \_\_\_\_%

### 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](http://www.youtube.com) at: [http://www.youtube.com/watch?v=IMTqOY\\_UwnE&feature=related](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

Total score \_\_\_\_ /20 = \_\_\_\_%

Listening resources: 'Autumn' from *The Four Seasons* by Vivaldi, performed by I Musici.

This track is on [www.youtube.com](http://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

Total score \_\_\_\_ /20 = \_\_\_\_%

### 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](http://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. 
18. Variation

## GCSE Music Listening: Beginning to Listen Worksheet 7: Focus on AoS2

Total score \_\_\_\_ /18 = \_\_\_\_%

Listening resources: 'Angel' by Sarah McLachlan (piano and vocals) with P!nk (vocals), a live concert version. This track is on [www.youtube.com](http://www.youtube.com/watch?v=pf_Jr5wsP1U&feature=related) link here: [http://www.youtube.com/watch?v=pf\\_Jr5wsP1U&feature=related](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)

**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. 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 \_\_\_\_ /20 = \_\_\_\_%

## 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](http://www.youtube.com/watch?v=fp__0HCloh8&feature=related) at:

[http://www.youtube.com/watch?v=fp\\_\\_0HCloh8&feature=related](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

### GCSE Music Listening: Beginning to Listen Worksheet 9: Focus on AoS4

Total score \_\_\_\_ /20 = \_\_\_\_%

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

Total score \_\_\_\_ /20 = \_\_\_\_%

Listening resources: *The Silver Swan* by Orlando Gibbons. This track is on [www.youtube.com](http://www.youtube.com/watch?v=EZrbn_y98KU&feature=related) at: [http://www.youtube.com/watch?v=EZrbn\\_y98KU&feature=related](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. *Ritenuato/rallentando/ritardando/rit/rall*
5. Modal
6. Plagal and perfect
7. Discord
8. Homophonic
9. Contrapuntal
10. Sequence – descending sequence of falling 5<sup>ths</sup>
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

### GCSE Music Listening: Beginning to Listen Worksheet 11: Focus on AoS5

Total score \_\_\_\_ /20 = \_\_\_\_%

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

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

Total score \_\_\_\_ /25 = \_\_\_\_%

### 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/watch?v=QvxdhNz-9p4) at:

<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

Total score \_\_\_\_ /20 = \_\_\_\_%

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>


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

Total score \_\_\_\_ /20 = \_\_\_\_%

## 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>

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.



**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](http://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](http://www.youtube.com) at: <http://www.youtube.com/watch?feature=fvwp&NR=1&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 deze (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 deze 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.

Listening resources: Sitar demonstration. This track is available on [www.youtube.com](http://www.youtube.com) at:

<http://www.youtube.com/watch?v=xogdp2Ik8qQ>

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.
11. 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

Total score \_\_\_\_ /20 = \_\_\_\_%

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

Total score \_\_\_\_ /20 = \_\_\_\_%

## 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/watch?v=FENw8ShZnQU) at: <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

## GCSE Music Listening: Developing Listening Worksheet 2: Focus on AoS1

Total score \_\_\_\_ /20 = \_\_\_\_%

Listening resources: Second movement of 'Winter' from *The Four Seasons* by Vivaldi

This track is on [www.youtube.com](http://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. 1½ beats – a crotchet tied to a semiquaver
6. Bar 1 beats 1–2: chord I Bar 1 beats 3–4: chord V (dominant) Bar 2 beats 1–2: chord V (dominant) Bar 2 beats 3–4: chord I (tonic)
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](http://www.youtube.com) at <http://www.youtube.com/watch?v=QIHBt4umseo&feature=fvst>

1. 3/4, *largo*
2. *Ritenuito/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

### GCSE Music Listening: Developing Listening Worksheet 4: Focus on AoS5

Total score \_\_\_\_ /25 = \_\_\_\_%

Listening resources: John Rutter's anthem 'This is the day', commissioned for the Royal Wedding.

This track is available on [www.youtube.com](http://www.youtube.com/watch?v=gl93WXJEVMQ) 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.

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

Total score \_\_\_\_ /20 = \_\_\_\_%

Listening resources: 'West End Blues' by Louis Armstrong

This track is available on [www.youtube.com](http://www.youtube.com/watch?v=W232OsTAMo8) at: <http://www.youtube.com/watch?v=W232OsTAMo8>

1. 4/4
2. Swung rhythm
3. Dominant or V or dominant 7<sup>th</sup> or 7<sup>th</sup> 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

### GCSE Music Listening: Developing Listening Worksheet 6: Focus on AoS3

Total score \_\_\_\_ /20 = \_\_\_\_%

Listening resources: Third Movement of *Trumpet Concerto in E<sup>b</sup>* by Haydn. This track is available on [www.youtube.com](http://www.youtube.com/watch?v=V8hne2olwag) at: <http://www.youtube.com/watch?v=V8hne2olwag>

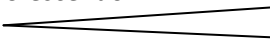
1. Two beats in a bar (1) two crotchet beats in a bar (2)
2. 12
3. Slightly slower
4. *Accelerando*
5. Major
6. Pedal
7. Dominant/V (1), dominant 7<sup>th</sup> / V7 (2)
8. Minor
9. Triadic
10. Mordent / upper mordent
11. Chromatic
12. Trill
13. Triadic
14. Trills
15. Strings
16. Brass and timpani are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

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

Total score \_\_\_\_ /20 = \_\_\_\_%

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/watch?v=GtFrrYBPz3k&feature=related) link at: <http://www.youtube.com/watch?v=GtFrrYBPz3k&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

Total score \_\_\_\_ /20 = \_\_\_\_%

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

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

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](http://www.youtube.com/watch?v=qXcNQTa3zgs) at: <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 7<sup>th</sup> (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'	<i>Crucifixus</i>
<b>Time signature</b>	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{3}{2}$ allow $\frac{3}{4}$
	Piano part	Singing: 'I keep on moving with the' (‘lights on’ are different values)	Cellos and basses throughout the piece
<b>Note values at point described above</b>	Semiquavers	Quavers	Crotchets if $\frac{3}{2}$ , quavers if $\frac{3}{4}$
<b>Tempo</b>	<i>Lento</i> or <i>largo</i>	<i>Moderato</i> or <i>allegretto</i>	<i>Moderato</i> if $\frac{3}{2}$ , <i>Lento</i> if $\frac{3}{4}$

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	<i>Crucifixus</i>
<b>Tonality</b>	Major	Chromatic	Major	Minor

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 <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
Time signature	$\frac{4}{4}$		$\frac{6}{8}$
Note values	Semiquaver-quaver-quaver pattern, allow quaver-crotchet-quaver pattern	Dotted minim	Quavers
Tempo	<i>Adagio</i>	<i>Andante</i>	<i>Adagio</i> or <i>Larghetto</i> or <i>Largo</i> (dotted crotchet = 64bpm)

2.

	Third Movement of Mozart's <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
Tonality	Major	Major	Major

3. 'Hallelujah' and 'An Ubhal as Airde'

4.

	Third Movement of Mozart's <i>Serenade</i>	'An Ubhal as Airde'	'Hallelujah'
Cadence	Perfect	Plagal (II-I, not usual IV-I, but II is secondary subdominant)	Imperfect

5. Start of intro: unison    Later introduction: homophonic    When melody enters: melody and accompaniment

6. Arpeggio

7. Octaves

8.

	Third Movement of Mozart's <i>Serenade</i>	'Human Orchestra'
Timbre of first melody part to enter	Oboe	Treble
Timbre of second melody part to enter	Clarinet	Alto
Timbre of third melody part to enter	Clarinet	Tenor

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:

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

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

	Elgar's <i>Symphony 1</i>	'What child is this'
	End of first melodic phrase (bar 9)	End of introduction
<b>Cadence type</b>	Imperfect	Perfect

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

	Elgar's <i>Symphony 1</i>	'What child is this'	'The Lamb'
<b>Tonality</b>	Major	Modal	Chromatic

- Dissonant
- Melody and accompaniment
- Scalic
- Sequence
- 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.
- Monophonic
- Second vocal part joins, lower pitch than first (second trebles), sings same words, in harmony, same rhythm, creates homophonic texture (allow two)
- Strings and woodwind
- Bowed (1), *con arco* (1)
- Guitar / acoustic guitar / steel strung guitar (not electric guitar, bass guitar)
- Treble (not soprano, as clearly boys singing)
- Choir
- Second phrase is fuller texture / more instruments, starts quieter but gets louder, goes higher-pitched
- A A1 B B1 A2 A2 A3
- What child is this... is verse, 'yes, this is Christ the King...' is chorus