

# Knowledge Booklet

## GCSE Music

### Component 3

### Set Works

Name:

Class:



# Edexcel GCSE Music

## Component 3 - Listening & Appraising

### Component 3 – Appraising (40%)

You will study two set works from each of the Areas of Study to gain an understanding of the use of the musical elements, musical contexts and musical language of each piece

You will complete a written exam at the end of the course

Section A – listening questions and aural dictation on set works and an analysis of an unfamiliar piece of music

Q1-6 Listening Qs

Q7 Aural Dictation

Q8 Unfamiliar

Section B – (Q9)

extended response question comparing a set work with an unfamiliar piece of music

AoS1: Instrumental Music



JS Bach: Brandenburg Concerto No 5

AoS2: Vocal Music



Henry Purcell: Music for a While

AoS3: Music for Stage and Screen



John Williams: 'Main Title' from Star Wars

AoS4: Fusions



Afro Celt Sound System: Release

AoS1: Instrumental Music



Beethoven: Piano Sonata No 8

AoS2: Vocal Music



Queen: Killer Queen

AoS3: Music for Stage and Screen



Stephen Schwartz: 'Defying Gravity'

AoS4: Fusions



Esperanza Spalding: Samba em Preludio

## Big Questions

1. What are the key terms associated with SET WORK?
2. How do you place SET WORK in its social and historical context?
3. How are the musical elements used in SET WORK?
4. How does SET WORK compare with wider listening pieces?
5. How do you answer a GCSE listening question?
6. How do you answer a GCSE extended response question?
7. How do I improve my assessment answers?

## Structure

Ternary form (ABA)  
Sec A uses a fugue

## Instrumentation

Three solo instruments  
(concertino) - flute, violin,  
harpichord  
String orchestra (ripieno)  
Basso continuo played by  
cello and harpsichord

## Tempo, R + M

Tempo is Allegro (fast)  
Written in 2/4 but  
sounds like 6/8 due to  
triplets  
Triplets and dotted  
rhythms throughout  
Harpichord semiquaver

## Harmony

Diatonic  
Root, 1<sup>st</sup> & 7<sup>th</sup> chords  
Suspensions  
Tonic & dom pedals  
Perfect cadences

## Melody

Opening melody used  
throughout  
Based on triads and  
stepwise movement  
Use of sequence  
Use of trills and  
appoggiaturas

Bach - Brandenburg  
Concerto No 5

## Tonality

Piece is in D major  
Sec B modulates to B  
minor (relative minor)  
Other passing  
modulations

## Texture

Opening monophonic  
Mainly contrapuntal  
Lots of imitation

## Structure

Sonata form

Exp | Dev | Recap

Two main subjects

Coda to finish

Slow intro

## Harmony

Diatonic & simple

Root, 1<sup>st</sup> & 7<sup>th</sup> chords

Diminished 7<sup>th</sup>

Perfect cadences

Interrupted & imperfect

## Tonality

Piece is in C minor

Modulations to related

keys and remote keys

## Instrumentation

Piano

Piano sonatas developed during classical period

## Tempo, R + M

Intro is in 4/4 and marked

Grave (slow)

Main piece is in 2/2 and marked Allegro molto e con brio (v fast & with vigour)

Dotted rhythms

Syncopation

Constant quavers (mid)

## Melody

Six note motif basis for

whole intro

Chromatic passages

Acciaccaturas,

mordents & trills

Use of sequence

Use of augmentation

Beethoven -

Pathétique Sonata

## Texture

Mainly homophonic

Chordal in intro

M+A in main section

### Structure

Song constructed over a  
ground bass  
Ternary structure

### Instrumentation

Solo voice and continuo  
Soprano  
Cello  
Harpsichord  
Realised h'chord part

### Tempo, R + M

Written in 4/4 time  
Ground bass is quavers  
Some syncopation  
No tempo specified

### Harmony

Chord progression  
dictated by ground bass  
Suspensions  
False relations  
Tierce de Picardie

### Melody

Stepwise with  
occasional leaps  
vocal range of 9<sup>th</sup>  
Use of sequences  
Much use of ornaments  
Mainly syllabic  
Lots of word painting

Purcell - Music for a  
White

Texture  
Homophonic

### Tonality

Piece is in A minor  
Sec B modulates to  
related keys

## Structure

verse-chorus form

V1 | Ch1 | Inst | V2 |

Ch2 | V3 | Ch3 | Outro

Guitar solo

Starts with finger click

## Harmony

Diatonic

Root, 1<sup>st</sup> & 7<sup>th</sup> chords

Circle of 5ths

Tonic & dom pedals

Use of dissonance

## Tonality

Piece is in E<sub>b</sub> major

Verses start in C minor

Chorus in B<sub>b</sub> major

## Instrumentation

Lead & backing vocals

Piano

Guitar

Bass

Drums

Gtr & vocals use overdubbing

Queen - Killer

Queen

## Texture

Homophonic texture

Increases in density

Chordal vocals

## Tempo, R + M

Compound quadruple

time - 12/8

Tempo - 112 bpm

Lots of syncopation

Starts with anacrusis

Extra 6/8 extension bar

## Melody

Starts stepwise but

leaps get wider

Use of sequence

Anacrusis at start of

each phrase

Almost entirely syllabic

Backing vocals

### Structure

verse-chorus form

Intro | V1 | Ch | V2 |

Ch | Bridge | Ch | V3 |

Ch | Coda

### Harmony

Root position and sus  
chords

Inverted pedal notes

Perfect cadences

Augmented chords

### Tonality

Piece is in D major

One section in G major

### Instrumentation

Duet for 2 female leads

Use of a large pit

orchestra inc synths,

electric guitars and lots

of percussion

### Schwartz - Defying

Gravity

### Tempo, R + M

Use of colla voce

Free tempo in some

sections

Many changes of tempo

Lots of syncopation

Metre is 2/2 or 4/4

### Melody

Use of leitmotif to

represent feelings

'unlimited' theme

Lots of triadic writing

Some large leaps

### Texture

Opening monophonic

Mainly homophonic

Two-part & unison

singing

### Structure

Determined by the  
action onscreen  
Introductory fanfare  
ABA for onscreen text

### Instrumentation

Scored for a full  
symphony orchestra  
with lots of added  
percussion

### Tempo, R + M

Tempo is quick  
Metre is 4/4 (military)  
Lots of use of triplets  
Syncopation  
Speeds up at the end

### Harmony

Quartal harmony (4<sup>ths</sup>)  
Root position chords  
Unrelated chords  
Lots of dissonance

Williams - Main Title  
from Star Wars

### Tonality

Piece starts in B $\flat$  major  
becoming more atonal  
in the second half

### Texture

Mainly homophonic  
Lots of doubling  
Some imitation

### Melody

Melodies use 4<sup>th</sup> and 7<sup>th</sup>  
One main theme for Sec  
A and one for Sec B  
Sec A heroic & rising  
Sec B more lyrical

## Structure

Intro | V1 | V2 | Solos  
| V3 | Build | Outro

## Instrumentation

Afro - kora, djembe, talking  
drum  
Celt - uilleann pipes, fiddle,  
accordion, whistle, bodhran,  
hurdy-gurdy  
Dance - vocal, synth, effects

## Tempo, R + M

Opening in freetime  
Tempo is mod fast  
Metre is 4/4  
Syncopation  
Rhythmic ostinato  
Triplets and  
semiquavers

## Harmony

Diatonic  
slow changing  
harmony

## Melody

Mainly modal &  
repetitive  
V1 is pentatonic  
Mainly syllabic  
Male and female sample  
Instrumental solos

## Afro Celt Sound System - 'Release'

## Texture

Mainly homophonic  
Texture gradually  
layered with different  
loops

## Tonality

Modal (pre-scale)  
Use of drones

### Structure

Intro | V1 | V2 | Solo |  
V3 | Coda

### Instrumentation

Female voice (low register)  
Acoustic bass guitar  
Acoustic guitar

### Tempo, R + M

Tempo is Allegro (fast)  
Metre is 4/4  
5/4 extension bar  
Lots of rubato  
Opening in free tempo  
Bossa nova rhythm big

### Harmony

Complex chords  
Extended & added  
chords

### Melody

Two main melodies  
A - based on broken  
chords in desc sequence  
B - more stepwise  
Both combined in V3

Esperanza Spalding -  
Samba em Preludio

### Texture

Opening monophonic  
Mainly homophonic  
Contrapuntal in V3

### Tonality

Piece is in B minor  
No modulations

# Sample Assessment - Q1-6 Listening Questions

## SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box  and then mark your new answer with a cross .

Beethoven: Piano Sonata No. 8 in C minor 'Pathétique', first movement (7.46–9.08)

Track 35

1 Listen to the following extract, which will be played **three** times.

(a) Which of the following best describes the tonality of the extract?

Put a cross in the correct box.

(1)

- A Major  
 B Minor  
 C Atonal  
 D Modal

(b) Give **three** ways in which Beethoven achieves **contrast** in this extract.

(3)

- 1 Sudden changes in dynamics.
- 2 Sudden changes of tempo.
- 3 Contrasting tonality.

(c) What type of chord links the fast section of this extract with the slow section that follows? Put a cross in the correct box.

(1)

- A Major  
 B Minor  
 C Diminished  
 D Augmented

(d) Describe **three** features of the **rhythm** of this extract.

(3)

- 1 Use of fast note values (semiquavers).
- 2 Syncopation.
- 3 Long rests.

(e) Name the type of cadence heard at the very end of the extract.

(1)

Cadence:

Perfect.

(Total for Question 1 = 9 marks)

# Sample Assessment - Q7 Musical Dictation

## Musical Dictation

### Track 41

7 Listen to the following melody, which will be played **four** times.

(a) Add the missing rhythm on the score below.

(3)

Musical notation for part (a) in 2/2 time. The first staff shows the melody with lyrics: "It's time to try de-fy ing I think I'll". A bracket labeled "Rhythm?" is placed over the notes for "I think I'll". The second staff shows the melody with lyrics: "try de-fy ing gra-vi-ty and you can't pull me down".

(b) Add the missing pitches on the score below.

(4)

Musical notation for part (b) in 2/2 time. The first staff shows the melody with lyrics: "It's time to try de-fy ing I think I'll". The second staff shows the melody with lyrics: "try de-fy ing gra-vi-ty and you can't pull me down". A bracket labeled "Melody?" is placed over the notes for "you can't pull me".

(Total for Question 7 = 7 marks)

# Sample Assessment - Q8 Unfamiliar Listening

## Unfamiliar listening

### Track 42

B Listen to the following extract, which will be played **three** times.

A skeleton score is provided below.

- (a) Type of voice?  
(b) Key?

When I am laid, am laid in earth, my my  
5 wrongs, are no trou-ble, no trou-ble in thy  
9 breast. Re-mem-ber me! Re-mem-ber me!  
14 But ah! for-get my fate; Re-  
19 mem-ber me! But ah! for-get my fate.

Purcell: 'When I am laid in earth' from *Dido and Aeneas* (0.52-2.17)

- (a) Name the type of voice singing this extract. (1)

Soprano

- (b) Name the key at the start of this extract. (1)

G minor

- (c) Describe the music played by the string instruments in this extract, making **three** points. (3)

- 1 Ground bass line played by cello.
- 2 Mainly playing chords.
- 3 Chromatic.

- (d) The words in this extract express sadness. Give **three** ways in which the composer emphasises this mood of sadness in the vocal melody. (3)

- 1 Minor key.
- 2 Dissonances / clashes.
- 3 Descending scales.

(Total for Question 8 = 8 marks)

# Sample Assessment - Q9 Extended Response

**Q: Evaluate how effectively Purcell and Vaughan Williams set text to music.**

*In Linden Lea there are two verses which are almost exactly the same. However in the second verse rests are inserted at the ends of lines for example bar 27. These rests emphasise certain phrases e.g. 'I be free'. 'Music for a While' does not have strict verses. The melody is quite simple in Linden Lea: it is syllabic and the melody is very repetitive as each verse has the same pattern which is AABA. It sounds like a folksong because it has pentatonic bits and I think British composers did this at the turn of the century. The melody stands out as the piano often plays it too for example in the opening. The melody in 'Music for a While' is much more florid, particularly the rhythm as Purcell uses lots of different note lengths. Although the melody starts with a leap of a 5th a lot of the melody writing is conjunct. This can be seen in bars 10-12 where Purcell uses a melisma on the word 'wondring'. This is an important feature of Baroque music. Two other Baroque features include the ornaments and suspensions on important words such as 'pains' in bar 12 and word-painting for example where the melody falls on the 'easd'. Vaughan Williams does not use any of these features which again makes it feel simple and like a folksong. I think another big difference is the fact that Linden Lea is either pentatonic or diatonic. Purcell's melody is much more chromatic which reflects the meaning of this sad text. Not only is the melody chromatic but also the ground bass is chromatic. As this repeats all the way through it makes the whole song sound sad. It is also in A minor which contributes to the sad mood. Vaughan Williams uses dynamics to help establish a mood whereas Purcell, a Baroque composer, could not do that. I like where he uses the contrast between forte and piano to match the words 'I be free' and 'my homeward road'.*

## Examiner's Commentary

This is a detailed and perceptive answer. The student makes relevant points about both works and provides supporting musical examples throughout (AO3).

The student demonstrates an awareness of the stylistic context of both works (AO3). There is extensive and sophisticated use of musical vocabulary including 'conjunct' and 'pentatonic' (AO3). The student presents a cohesive critical argument for both pieces for example the student addresses the structure, tonality, rhythm and texture of Linden Lea. The works are compared, contrasted and the student draws conclusions (AO4).

**Level 4 12/12**

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

## Further Understanding

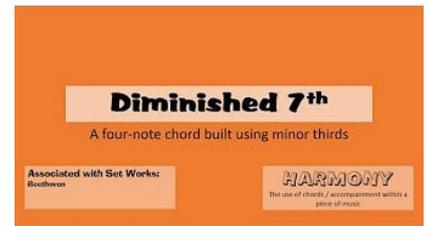
James Stevenson's YouTube revision playlist:

<https://www.youtube.com/playlist?list=PLSSqb164OqxhEzlcTX4dh7JIKB7MIC6Kh>



Miss Hope's test-yourself keywords video:

<https://www.youtube.com/watch?v=8FkLbdGew4Q&t=96s>



Get Revising - Revision Resources for this Specification:

[https://getrevising.co.uk/resources?q=&level\\_id%5B%5D=gcse&level\\_id%5B%5D=standard\\_grade&subject\\_id%5B%5D=music&board\\_id%5B%5D=edexcel&created%5B%5D=year](https://getrevising.co.uk/resources?q=&level_id%5B%5D=gcse&level_id%5B%5D=standard_grade&subject_id%5B%5D=music&board_id%5B%5D=edexcel&created%5B%5D=year)

