

**GCSE Music Listening Exam Workbook**

1 – What the listening exam involves

2 – Example set work exam

3 – Set work revision pages

4 – Non set work revision pages



**How to revise for your Edexcel GCSE Music Listening test**

1 – Knowing what will come up in the exam

2 – Understanding the terminology you will use. What does the terminology mean and can you aurally hear it?

3 – Able to describe your set works using technical language

4 – Practise musical dictation

5 – Relating set works to it’s purpose and time

**1. Knowing what will come up in the exam**

**Section A has 8 questions (like our short analysis questions of the set works)**

* Six short questions will be based on extracts of the set works
* One question will be on musical dictation
* One question will be on an unfamiliar piece (closely related to a set work) with an accompanying skeleton score. (8 marks)

**Section B has 1 question worth 12 marks (exactly like our listening log)**

In Section B, students will be asked to compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks.

**You have your own entire mock exam paper in your revision booklet**

**2. Understanding terminology**

Use your zigzag guide to test yourself on the meaning of technical terms

Once you know the meaning of the technical terms – LISTEN to the technical terms from the interactive zigzag guide at <https://www.englishmartyrsmusic.org/unit-1-listening>

Listen to your set works and AURALLY note down the technical terms you hear (for example, trill, or triplets) at and what point (for example 32seconds)

Listen to your set works and follow your score which now has notes. Did you correctly identify a technical term

Make a list of special technical terms that are set work specific, such as continuo, or flange – these are in your notes

**3. Able to describe your set works using technical language**

Complete your set work revision booklet for each piece we have studied by

1. Using your notes
2. Using in depth analysis of each set work (on EMS website)
3. Using GCSE music revision guide (link on EMS Website)

**4. Practising musical dictation**

Musical dictation is when there are some notes (probably two bars) missing, and you write the correct notes into the score by using your aural skills.

You can practise this online by following the link on the EMS music website

**5.Relating set works to it’s purpose and time**

Read, and test yourself on the introduction pages of the set works in your anthology. This gives you the CONTEXT of the set works, which you will need to mention in section B

**HELP IS HERE**

Resources online at <https://www.englishmartyrsmusic.org/edexcel-spec-yr-10>

* Interactive copies of zigzag guides
* Copy of the GCSE revision booklet
* Copy of example exam paper
* In depth analysis of each set work
* Link to buy GCSE music revision guide
* Link to practise music dictation

Resources offline

* Your set work anthology (always use pencil)
* Audio of all set works available in student shared area (load them onto your memory stick)

**The listening exam (40% overall grade)**



**Plus related non set works**

**Section A (68 marks)** - a range of question types, including multiple choice, melody/rhythm completion, grid completion, one-word response, short response and free response questions will be used as appropriate to the extracts

**Section B (12 marks)** - compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks.

This includes:

● the effect of **purpose and intention** on how music is created, developed and performed in different historical, social and cultural contexts

● the effect of **audience, time and place** (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.

**REMEMBER**

**It is impossible to know everything about the set works off by heart.**

**Set work knowledge + general theory and aural knowledge = answer any question on the spot**

**The exam**

You can an example exam paper at:

[**https://qualifications.pearson.com/content/dam/pdf/GCSE/Music/2016/specification/GCSE\_L1\_2\_Issue\_1%20Music\_Collation.pdf**](https://qualifications.pearson.com/content/dam/pdf/GCSE/Music/2016/specification/GCSE_L1_2_Issue_1%20Music_Collation.pdf)

on pages 11 to 27

SET WORK SUMMARY

|  |  |  |
| --- | --- | --- |
| **Year** | **Title:**  | **Composer** |
|  |  |  |  |
| **Time Signature** | **Texture** | **Harmony and Tonality** | **Dynamics** |
| **Tempo** | **Rhythm** |  |  |
|  |  |  |  |
| **Instrumentation and features** |
|  |  |  |
| **Structure** |
| **Section** | **Bars** | **Key** | **Musical Features** |
| **Related works & features** |

**Use this page for key motifs, melodies or moments of the set work**

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**Non Set Work Specific Musical Elements Understanding Checklist**

***Taken from the specification which has Edexcel definitions***

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | Definition understood | Visually recognise the element | Aurally recognise the element |  | Definition understood | Visually recognise the element | Aurally recognise the element |
| **ORGANISATION OF PITCH (HARMONY AND MELODY)** |
| Arpeggio |  |  |  | Cadence |  |  |  |
| Bassline |  |  |  | Fanfare |  |  |  |
| Chord |  |  |  | Ground bass |  |  |  |
| Conjunct |  |  |  | Harmony |  |  |  |
| Disjunct |  |  |  | Interval |  |  |  |
| Dissonance |  |  |  | Leap |  |  |  |
| Chord sequence |  |  |  | Melody |  |  |  |
| Drone |  |  |  | Melodic device |  |  |  |
| Monotone |  |  |  | Ornamentation |  |  |  |
| Ostinato |  |  |  | Pedal |  |  |  |
| Riff |  |  |  | Roman numerals |  |  |  |
| Scale |  |  |  | Sequence |  |  |  |
| Stepwise |  |  |  | Theme |  |  |  |
| **TONALITY** |
| Atonal |  |  |  | Minor |  |  |  |
| Chromatic |  |  |  | Modal |  |  |  |
| Key |  |  |  | Modulation |  |  |  |
| Major |  |  |  | Pentatonic |  |  |  |
| Dominant |  |  |  | Relative minor/major |  |  |  |
| **FORM & STRUCTURE** |
| Binary |  |  |  | Introduction |  |  |  |
| Phrase |  |  |  | Rondo |  |  |  |
| Sonata form |  |  |  | Ternary |  |  |  |
| Strophic |  |  |  |  |  |  |  |
| **SONORITY** |
| Articulations |  |  |  | Timbre |  |  |  |
| **TEXTURE** |
| Accompaniment |  |  |  | Monophony |  |  |  |
| Heterophony |  |  |  | Polyphony |  |  |  |
| Homophony |  |  |  | Imitation |  |  |  |
| Continuo  |  |  |  | Two-part |  |  |  |
| **TEMPO, METRE AND RHYTHM** |
| Duration |  |  |  | Swung rhythm |  |  |  |
| Shuffle |  |  |  | Syncopation |  |  |  |
| Swing |  |  |  | Triplets |  |  |  |
| Dotted rhythm |  |  |  | Beat |  |  |  |
| **ALL DYNAMICS** |
| **PERFORMANCE MATTERS** |
| Solo |  |  |  | Hammer on |  |  |  |
| Tone |  |  |  | Harmonics |  |  |  |
| Forces |  |  |  | Improvisation |  |  |  |
| Ensemble |  |  |  | Melisma |  |  |  |
| Double |  |  |  | Pull off |  |  |  |
| Double stopping |  |  |  | Range |  |  |  |
| Glissando |  |  |  | Tessitura |  |  |  |
| Wah wah |  |  |  | Tab |  |  |  |
| Phrasing |  |  |  | Tremolo |  |  |  |
| Pizzicato |  |  |  | Lyrics |  |  |  |
| Word painting |  |  |  |  |  |  |  |
| **HISTORICAL PERIODS, STYLES AND GENRES** |
| Baroque |  |  |  | March |  |  |  |
| Cantata |  |  |  | Musical theatre |  |  |  |
| classical (lower case C) |  |  |  | Oral tradition |  |  |  |
| Concerto |  |  |  | Prelude |  |  |  |
| Concerto grosso |  |  |  | Rock |  |  |  |
| Fusion |  |  |  | Samba |  |  |  |
| Genre |  |  |  | Sonata |  |  |  |
| Gigue |  |  |  | Suite |  |  |  |
| Jazz |  |  |  |  |  |  |  |

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