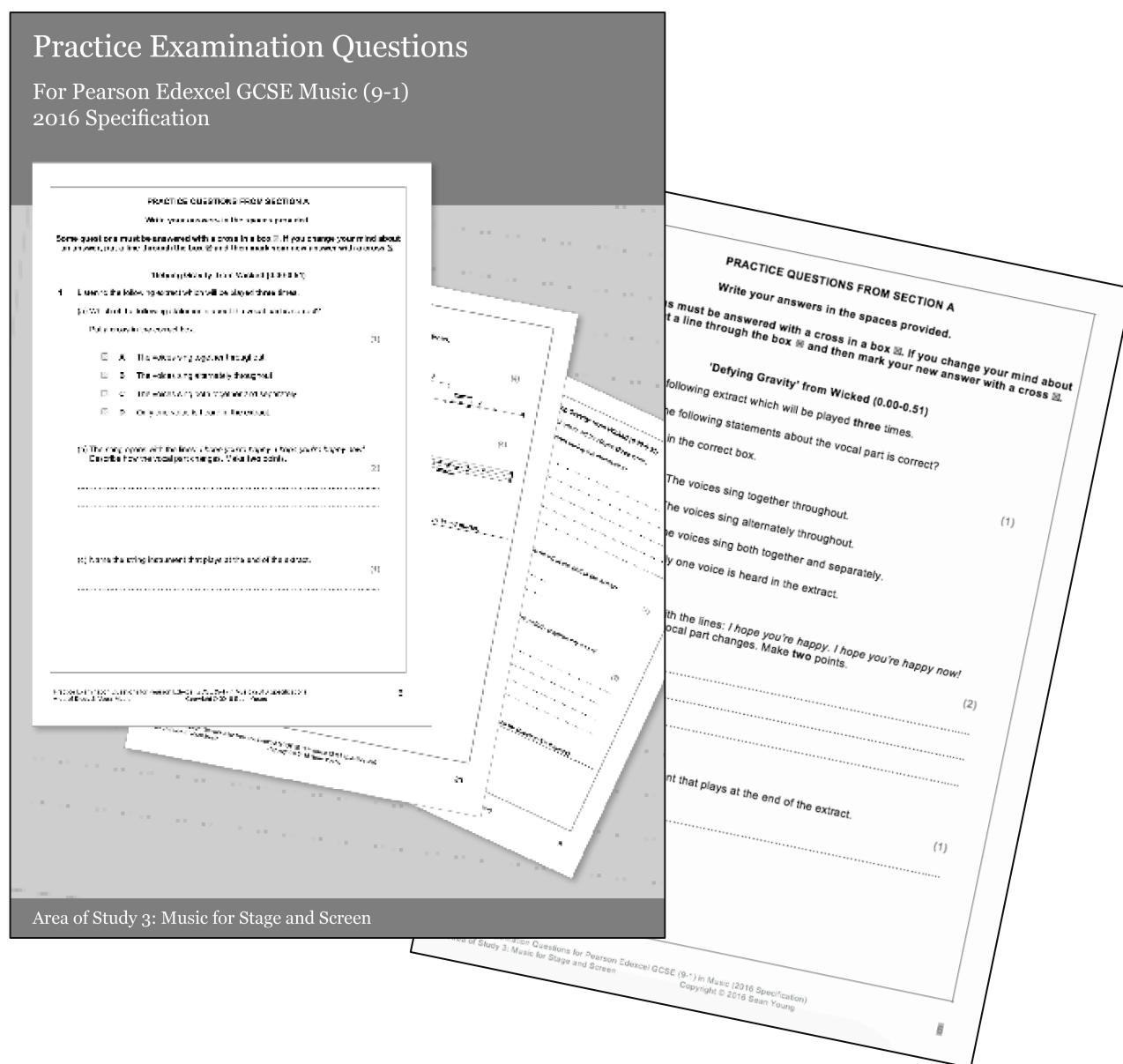


Appraising Music: Knowledge Checklist

For Pearson Edexcel GCSE Music (9-1)
2016 Specification



Have you tried?



Practice Examination Questions for Pearson Edexcel GCSE Music (9-1) 2016 Specification

Area of Study 3: Music for Stage and Screen



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How to Use This Resource

This resource contains a compilation of summary questions, and a revision checklist for the Component 3: Appraising exam for the new Pearson Edexcel GCSE (9-1) Specification. The questions and checklists in this book are specifically tailored towards the two set works for Area of Study 3: Music for Stage and Screen.

Are the summary questions in the style of the exam?

No. The summary questions are intended for students to check their knowledge about the historical context and main musical features of each set work in the area of study. They are not written in the style of exam questions; however, they will provide useful skills that students can apply in the exam.

How should I use the resource?

This resource is designed to be used once the teaching element of a particular area of study has been completed. The summary questions and knowledge checklist can be used for students to assess their own knowledge, and gaps that will need filling before the exam. It may be beneficial for students to complete a checklist before and after completing the questions. You may wish to set the questions as homework, allowing students to research their answers, the main focus is that students can answer the questions, and to fill gaps in knowledge.

Why isn't there a mark scheme?

The resource is designed primarily for student self assessment purposes, and students may be allowed to use the internet or text books to research their answers. Additionally, a set number of marks have not been specified for each question. This should not mean that the work should not be reviewed by a teacher, but the focus should, perhaps, be less on what students have included, but more on what they have not.

What is the Knowledge Checklist

The knowledge checklist details a number of short 'I can' and 'I know' statements relating to knowledge about each of the set works. Students are required to rate their confidence in against each of these statements on a three point scale, providing a clear indication for themselves and for the teacher about gaps in knowledge. It is important to note, however, that neither the summary questions or the checklist should be considered comprehensive of the knowledge required to sit the examination, but are merely presented as a guide to important skills students may need.

Disclaimer

The makers of this resource are not affiliated, in any way, with Pearson Edexcel, or any partners involved in the provision of the GCSE specification. The resource has neither been endorsed or verified as accurately representative of the requirements of the GCSE specification. You should always check the up to date requirements of the Edexcel specification via the website, as these may change. No liability will be assumed in the event of damage caused as a result of omissions or errors in this resource. It is the teacher's responsibility to ensure the accuracy and appropriateness before using the resource.

SUMMARY QUESTIONS FOR AREA OF STUDY 3

Write your answers in the spaces provided.

1 Set Work 5: Stephen Schwartz, *Defying Gravity* (from the musical *Wicked*)

(a) Give a brief overview of the plot of *Wicked*.

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(b) Complete the following statement.

The song is written for voices. A song written for this number of voices is called a

(c) What is the range of the vocal part?

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(d) Is the vocal line mainly syllabic or melismatic?

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(e) Compare the use of melody in the verse and chorus.

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(f) Name the type of ensemble that accompanies the singers.

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(g) List **three** instruments that play in *Defying Gravity* that are not typically found in this type of ensemble.

1.
2.
3.

(h) What is the structure of the song?

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(i) What technique is heard in the strings at bar 34? What effect does this have on the mood of the music?

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(j) The mood of the music could be described as 'dreamy' or 'magical'. Describe how this is achieved, giving examples to support your answer.

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(k) Describe the texture of the introduction.

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(l) Describe the texture of the verse and chorus.

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(m) Describe the texture of the ending.

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(n) Name the key of the music at the following points:

Bar 20

Bar 22

Bar 32

Bar 88

Bar 103

Bar 168

(o) Describe the use of tempo in relation to the structure of the song.

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(p) Describe the use of rhythm in the song.

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(q) What is a pedal, and give an example of where one is used?

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(r) Describe the use of harmony in the song.

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(s) How does the composer bring the song to a climax following bar 129?

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(t) Describe what you like and dislike about this song, and why.

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2 Set Work 6: John Williams, 'Main Title/Rebel Blockade Runner' from *Star Wars: Episode IV A New Hope*

(a) What ensemble is this cue written for?

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(b) Why might the lack of electronic instruments in the score be considered surprising?

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(c) Name the instrumental technique used in the violin part at the beginning.

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(d) Compare the instrumentation of the first and second themes.

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(e) What does the term 'leitmotif' mean?

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(f) How is the opening theme suitable as a leitmotif for the film's hero?

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(g) What is the function of the rising harp glissando at bar 29?

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(h) Complete the following statement.

The texture of the cue is mainly

(i) Suggest a word that best describes the texture of the string part during the second theme (bar 11).

.....

(j) How does the texture change after bar 36?

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(k) What is the structure of the main theme (bars 1-29)?

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(l) What is the key of the main theme?

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(m) How does the tonality change after bar 30?

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(n) Describe the harmony of the piece?

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(o) Compare the melody of the first and second themes used in the main titles (bars 1-29)?

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(p) The second theme begins with an anacrusis, what does this mean?

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(q) Name the ornament played by the flute at bar 36.

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(r) Find an example of where a sequence is used.

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(s) Describe the rhythm of the piece.

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(t) How does the rhythm change after bar 33?

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(u) How is the tempo suitable for the genre of the film?

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(v) Describe what you like and dislike about this piece, and why.

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Knowledge Checklist

Set Work 5: Stephen Schwartz, *Defying Gravity* (from the musical *Wicked*)

Using the scale below, indicate your level of confidence about the various compositional elements of *Defying Gravity* from *Wicked*.

1. I am completely confident about this.
2. I am quite confident about this, but there are gaps in my knowledge that need improvement.
3. I am not confident about this; I do not know what the statement means, or there are significant gaps in my knowledge, and I would struggle to answer a question on this.

	1	2	3
I can briefly summarise the plot of <i>Wicked</i> .			
I can situate <i>Defying Gravity</i> within the wider narrative of the musical.			
I know that the song is a duet, and can name the characters that sing.			
I know the range of the vocal part, and recognise that the voices need to be extremely versatile.			
I know that the vocal part is mainly syllabic.			
I can compare the use of melody between different parts of the song.			
I can identify and describe melodic devices used.			
I can identify the musical ensemble that accompanies the singers.			
I can identify instruments used that are not typical of this ensemble.			
I can identify effects used by the electric guitar.			
I know the structure of the song, and can identify each section.			
I can describe the extended techniques used, and how this effects the mood of the song.			
I can describe other ways in which the mood of the music is created.			
I know that multiple textures are used in the song, and can compare them giving examples.			
I know that the key changes multiple times, and can remember the main changes in key.			
I know that the tempo changes and can describe this in relation to the structure of the song.			
I can describe the rhythmic devices used in the song			
I can identify the time signature changes in the song.			
I can identify harmonic devices like pedal notes in the song.			
I can recognise how the composer brings the song to a climax.			

My overall confidence about this set work:			
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Set Work 6: John Williams, 'Main Title/Rebel Blockade Runner' from *Star Wars: Episode IV A New Hope*

Using the scale below, indicate your level of confidence about the various compositional elements of John Williams's 'Main Title/Rebel Blockade Runner' from *Star Wars IV*.

1. I am completely confident about this.
2. I am quite confident about this, but there are gaps in my knowledge that need improvement.
3. I am not confident about this; I do not know what the statement means, or there are significant gaps in my knowledge, and I would struggle to answer a question on this.

	1	2	3
I can describe the ensemble used for the soundtrack.			
I can situate the ensemble within the tradition of Hollywood film music.			
I can describe various instrumental techniques used, and their effect on the music.			
I can describe how the instrumentation changes.			
I can describe how the choice of instruments are suitable for the genre of the film.			
I can define the term leitmotif.			
I can describe how the opening theme is suitable as a leitmotif for the film's hero.			
I can describe the texture of the piece.			
I can describe textural changes in the music.			
I can identify the internal structures of the piece.			
I can remember what key the main theme is written in.			
I can explain how the tonality changes in the piece, and relate this to the context of the film.			
I can describe the main harmonic features of the piece.			
I can compare and contrast the use of melody in the piece.			
I can identify ornaments used in the piece.			
I can describe the main rhythmic features of the piece.			
I can describe how the rhythm changes in the piece.			
I can explain how the choice of tempo is appropriate to the genre of the film.			
I can identify and explain changes in dynamics in relation to the onscreen narrative.			

My overall confidence about this set work:			
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