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Edexcel GCSE Music has three components:

1. Performing	Solo performance and ensemble performance	60 marks: 30% of your total GCSE mark
2. Composing	One composition to a set brief and one free composition	60 marks: 30% of your total GCSE mark
3. Appraising	Exam paper (1 hour and 45 minutes) on set works and unfamiliar music	80 marks: 40% of your total GCSE mark

Work for performing and composing has to be submitted by a date set by your teacher (no later than 15th May in your examination year). The Appraising paper is taken on a date set by Edexcel in the main exam period (late May to late June).

This book will help you to get a good mark in the Appraising (or 'listening') paper. The questions in this exam paper are based on extracts of music that will be played as you write your answers. Most of these extracts come from eight set works, two from each of the four areas of study, contained in the *Edexcel GCSE (9-1) Anthology of Music* (scores: ISBN 978-1-29-211838-3, recordings: ISBN 978-1-29-211839-0). There will also be two extracts of unfamiliar music that is related in some way to these set works.

This guide includes sections on each of the eight set works, notes on the elements of music to help you answer questions on unfamiliar music, tips for effective revising, and a glossary of technical terms that you need to learn.

For success in the exam **you need to know** how the music in the set works is constructed, how it creates a mood and how its composer has used such musical devices and elements as melody, rhythm, harmony, structure and so on. To do this, you need to know the *exact* meaning of the technical terms included in this book and how to use them correctly when describing music.

Important technical terms are printed in bold type, and also appear in the glossary on page 72.

For the exam **you will not need to know** the biographies of composers, or their precise dates of birth, or lists of their other works.

Make sure you listen to the set works regularly and can identify the features listed in this guide. As the exam approaches, it will help to practise timed listening papers such as those included in *Edexcel GCSE Music Listening Tests 2016* by Simon Rushby (RHG307, ISBN 978-1-785-58167-0), published by Rhinegold Education.

AREA OF STUDY 1:

Instrumental music 1700–1820

Instrumental music includes works for orchestra and works for solo instruments. This area of study focuses on the Baroque concerto and the Classical sonata.

During the **Baroque** period (1600–1750) orchestras were established and the first types of orchestral music, such as the **concerto**, appeared. The concerto is a work that features the contrast between a soloist (or small group of soloists) and an orchestra. It usually has three **movements** in the order fast–slow–fast.

If there is only one soloist the work is called a **solo concerto**. If there is a group of soloists, as in the case of the first set work, it is called a **concerto grosso** ('big concerto').

Well-known composers of the Baroque period include Purcell, Bach, Handel and Vivaldi.

During the **Classical** period (1750–1820) the piano replaced the **harpsichord** as the main keyboard instrument of the day. The piano **sonata**, along with the sonata for solo instrument (such as violin or flute) and piano, became an important type of music from this period onwards, usually written in three or four movements.

Well-known composers of the Classical period include Haydn, Mozart, Beethoven and Schubert (some of whose music looks forward to the Romantic period).

Set work 1

Bach: Brandenburg Concerto No. 5 in D major (3rd movement)

Context

This is the last movement of 'Brandenburg' Concerto No.5, the fifth of six concerti grossi that Bach sent to the Margrave of Brandenburg in Germany in 1721, compiled from works he had already written.

They were originally intended to be played by a small court orchestra, but were probably never performed at Brandenburg and were not published until 1850, one hundred years after Bach's death.

Period and genre

Late Baroque. **Genre** means type of work: this is a **concerto grosso**.

Resources

Three solo instruments (the **concertino**): flute (*flauto*), violin (*Violino principale* or principal violin) and harpsichord (*cembalo*).

Accompaniment (the **ripieno**): a small chamber orchestra with parts for violin, viola, cello and violone (a predecessor of the double bass, marked 'contrabasso' in the Anthology score).

This concerto is the first ever to feature a solo part for harpsichord. Bach may have written this **virtuoso** part for himself to play, in order to demonstrate a new harpsichord purchased by the court where he worked.

In sections where the harpsichord is not used as a solo instrument it takes an accompanying role as part of the **basso continuo**, playing chords indicated by a **figured bass** (a process known as the **realisation** of the figured bass). The notes in a basso continuo part are also played by at least one bass instrument, such as a cello or double bass.

Structure

Ternary form (ABA):

A	B	A
Bars 1-78 (0:00)	Bars 79-232 (1:18)	Bars 233-310 (3:49)
Fugato	Ritornello structure	Fugato
D major	B minor	D major

The A section is a **fugato** in D major. This means that it is like the opening of a **fugue** in which the opening tune (called the **subject**) is taken up by each of the other instruments in turn. Each new part enters in **imitation** of the previous part, overlapping with it, often at a higher or lower pitch.

The B section begins and ends in B minor and has a **ritornello** structure in which **episodes** based on just the first four notes of the subject alternate with **ritornelli** ('little returns') of other material from the A section.

Apart from the D-major chord at the start of bar 233, the final A section is a repeat of the opening fugato. Bach didn't write this out, but instead wrote *Da Capo* ('from the top') at the end of bar 232 to indicate that the first section should be repeated. This particular type of ternary structure is therefore often called **da capo** form.

Tonality

Tonality refers to the use of keys in a piece of music. It is nothing to do with tone.

This movement is in D major. Because almost all of the music is derived from the opening bars, Bach relies on changes of texture (see below) and key rather than on different melodies to create contrast.

The first section is in D major and includes modulations to the dominant (A major), which is the key a 5th above the tonic, D.

The middle section is in B minor (the relative minor of D major) with modulations to *its* dominant (F# minor) and to A major.

Melody

The entire movement is based on triadic and scalic (stepwise) ideas heard in the first few bars. The opening melody of Section B uses the first four notes of Section A, **transposed** up from D major to B minor:

Section A:
opening melody (the 'subject')

Section B:
opening melody
(based on the 'subject')

triadic (based on part of a D-major triad)

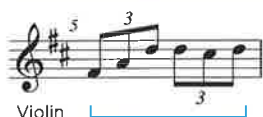
stepwise (based on part of a scale of D major)

Violin

79 Flute

Similarly, the rippling quavers that accompany the flute at the start of Section B are derived from the pattern first heard in bar 5:

Section A: accompaniment figure



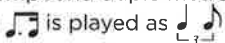

Section B: accompaniment figure



The melodic writing includes frequent use of **sequence** and two types of **ornament** – the **trill** (**tr**) and the **appoggiatura** (printed as a small note and generally played as a quaver). In accordance with convention, performers frequently add additional ornaments to match those written by Bach.

The imitative texture (see below) ensures that all instruments have some share in the melodic material.

Rhythm

- The tempo is *Allegro* (fast) and doesn't change
- The movement is written in simple duple metre ($\frac{2}{4}$) but triplet quavers make it sound like compound duple metre ($\frac{6}{8}$). In accordance with Baroque practice, the pattern  is played as  to fit the triplet feel of the music
- The movement is in the style of a gigue (a fast courtly dance of the period, generally in $\frac{6}{8}$ time and related to the jig of folk dance)
- Triplets and dotted rhythms dominate, plus semiquavers in the harpsichord part.

Texture

Apart from bars 1–2 (and their repeat in 233–234) where the unaccompanied melody creates a brief **monophonic** texture, the movement is **contrapuntal** throughout, with frequent use of **imitation**.

The texture of Section A could also be described as a **fugato** (or as 'fugal'). It is not an actual **fugue**. A **stretto** (close imitation) starts in bar 64, just before the end of the A section.

The violone (double bass) plays in the **tutti** sections, mainly **doubling** the cello. All other parts are largely independent, although flute and solo violin sometimes double (e.g. bars 33–44) or play in parallel 3rds (e.g. 107–114).

Bach uses changes in texture to produce areas of contrast. For example, the opening four-part texture is followed by a more fully textured **tutti**, while the harpsichord solo in bars 163–176 has only a two-part canonic texture. A free canon (this time between flute and solo violin) starts in bar 193.

Dynamics

Like most Baroque composers, Bach included few dynamic markings in his scores. Instead he relied on changes in texture, such as those between soloists and full ensemble, to produce contrasts, as well as on the intuition and experience of performers.

In general, much Baroque music depends on the use of **terraced dynamics** in which there are clear shifts between loud and soft passages, without the use of gradual crescendos and diminuendos. In the Anthology score, dynamic markings printed within square brackets have been added by the book's modern editor rather than by Bach.

Harmony

- Simple, **diatonic** chords – mainly triads in root position or first inversion, along with dominant 7ths in root position or inversion
- These simple chords are enlivened by frequent notes of melodic decoration, including occasional on-beat discords (**appoggiaturas** and **suspensions**) that 'resolve' by moving to a harmony note after the dissonance has sounded. In the following examples, the note in red is suspended from the previous chord while the small notes in blue are appoggiaturas:



- Tonic and dominant **pedals** underline the various changes of key in the central B section.
- Each of the three main sections ends with a prominent **perfect cadence** (in the key of D major in bars 77–78 and 309–310, and in B minor in bars 231–232).

Test yourself

- Bach composed the Brandenburg concertos in the years leading up to 1721. In which musical period was this?
 - Baroque
 - Classical
 - Romantic
 - Modern
- Each Brandenburg concerto is written for a group of soloists accompanied by a small orchestra. What is the full name for this genre of music?
- Name the three solo instruments in Brandenburg Concerto No. 5.
- What is meant by the 'ripieno'?
- Describe two musical features typical of a gigue.
- Name one bass instrument and one chordal instrument that might play a basso continuo part.
- Explain what is meant by realising a figured bass.
- Identify the following in the last movement of Brandenburg concerto No. 5:
 - structure
 - texture
- Name the key that is the relative minor of D major.
- Complete the following sentence:
The key of F# minor is the _____ key of B minor.
- What is the name for a passage of music in which imitative entries occur more closely than previously?
- Name two types of ornament that occur in the last movement of Brandenburg Concerto No. 5.
- What is meant by diatonic?
- What essential word is missing from this definition?
A sequence is the repetition of a melody or chord progression at a different pitch.

Answers: See page 69

Set work 2

Beethoven: Piano Sonata No. 8 in C minor Op. 13, 'Pathétique' (1st movement)

Context

By 1770, the Baroque style had given way to the elegance of the Classical period and the piano was replacing the harpsichord as the keyboard instrument of choice. Its full name (*pianoforte*) revealed its superiority over the harpsichord – individual notes can be played loudly or softly, allowing rapid contrasts in dynamics, sudden accents and effects such as *crescendo* and *diminuendo*. The most important composers of the Classical period were Haydn, Mozart, Beethoven and Schubert.

Ludwig van Beethoven was born in the German city of Bonn in 1770. At the age of 21 he moved to Vienna, capital of Austria, where he established a reputation as a **virtuoso** pianist, improvising and playing his own compositions as well as works by others, in public and private concerts. Beethoven won the support of the Viennese nobility which he acknowledged by dedicating his published works to the aristocrats who funded him. The set work is one of seven pieces dedicated to Prince Karl von Lichnowsky, a music lover in charge of the household of the Imperial Austrian Court and one of Beethoven's most generous sponsors.

In 1796, three years before the set work was published, Beethoven first reported the problems with his hearing that would eventually lead to his total deafness by about 1820. Despite this he could still hear music in his mind, and he composed some of his finest works when partially or even totally deaf. Many of these prefigure features of the new Romantic style that would start to emerge in his lifetime.

Beethoven's reputation spread quickly and by the age of 35 he was the most famous composer of instrumental music in Europe. His music has been frequently performed ever since, and today he is regarded as one of the greatest composers of all time.

Genre

The first movement of a piano sonata. During and after the Classical period the term **sonata** was used for works in three or four movements, each different in mood but related in key, written for either piano alone or for a solo instrument (such as a flute or violin) with piano.

Unlike piano concertos, which were performed in concert halls with orchestral accompaniment, sonatas were usually heard in the home. Simpler works were typically played by the daughters of aristocratic families in Vienna, who often had lessons from the leading musicians of the city, including Mozart and Beethoven. More difficult compositions (such as the set work) were intended for performance to small, invited audiences by celebrated pianists in the private musical soirées that were held in the glittering salons of the Viennese nobility.

Beethoven wrote 32 piano sonatas. No.8 is in three movements (fast–slow–fast) and was published in 1799 under the title *Grande Sonate Pathétique*. The French word *pathétique* means 'passionate' or 'emotional' and reflects a feature of the music that seems to anticipate the Romantic style of the 19th century.

The work was generally well received, although the violent energy, tragic passion and extreme contrasts in the music were dismissed as eccentric by some of the more conservative musicians of the day.

Resources

The pianos of Beethoven's day had wooden frames that could not support the high tension strings used on the iron-framed pianos of today. As a result, the tone was lighter and less sonorous than that of the modern grand piano (the latter is heard on the Anthology recording).



The first movement of the 'Pathétique' spans a range of five octaves (F to F, shown left), which is almost all of the 5½-octave compass available on pianos of the day.

Beethoven exploits this with:

- Long and rapid descents (bars 10 and 187–195)
- Wide leaps (bars 51–52 and 131–132)
- Use of different **registers** (e.g. both hands in the treble clef in bars 113–116, both in the bass clef in bars 167–171).

Beethoven also uses a wide dynamic range, from *pp* to *ff*, with sudden contrasts, use of *crescendo* and *decrescendo* (*diminuendo*) and occasional forceful accents.

Beethoven's piano writing includes the need for the right hand to cross over the left (e.g. for the first four notes in bars 51–52 and in many similar places), wide separation of the hands (e.g. as the hands gradually move apart in **contrary motion** in bars 93–98) and thick, dense chords in the low register such as at the start of bar 133.

Period

Classical (Classical with a capital C refers to the music written in the period between about 1750 and 1825), but this sonata has features that look forward to the Romantic style of the 19th century, including:

- Emotional outbursts (justifying the name 'Pathétique')
- Extreme contrasts in dynamics and adventurous choice of keys
- Unusual structure (outlined below), in which the music of the slow introduction returns to twice interrupt the furious progress of the first movement.

Structure

The first movement (and sometimes one or more other movements) of almost all sonatas and other multi-movement works composed at this time was written in **sonata form**.

This has three main sections:

- **Exposition** (which introduces the first **subject** in the tonic key and the second subject in the dominant or other related key)
- **Development** (in which ideas from the exposition are transformed and taken through keys that are more distant from the tonic)
- **Recapitulation** (in which the music of the exposition returns, but altered to now stay mainly in the tonic key).

The first movement of the 'Pathétique' Sonata starts with a **slow introduction**. This was rare in piano sonatas, although it features in some Classical symphonies. Beethoven may have copied the idea from Clementi, whose piano sonata in G minor (Op. 34, No. 2) had just been published in 1795. It, too, starts with a slow introduction that features dotted rhythms and that unusually returns in the development.

The sub-sections of sonata form shown in the table on the following pages are:

- The **transition** (or bridge passage), which links the first and second subjects (it modulates to the related key in the exposition but has to be changed to remain in the tonic for the recapitulation)
- The **codetta** (or closing section), which ends the exposition by affirming the related key to which the music has modulated
- The **coda** (literally, 'tail'), which ends the movement by affirming its tonic key.

Often, the first subject in the tonic is forceful and the second subject in the related key is more lyrical. However, they can be very similar because it is the contrast in keys rather than melodies that is the most important feature of the exposition. The whole exposition is usually marked to be repeated.

Sonata form can be thought of as a journey in which someone leaves home (the tonic key), reaches a nearby destination (the related key) and then travels farther and farther away in the development, before safely returning for the recapitulation, where everything settles into the security of the home key.

Bar	Time	Slow introduction
-----	------	-------------------

- | | | |
|---|------|--|
| 1 | 0:00 | C minor, briefly passing through relative major (E♭ major) in bar 5. The bracketed notes in bar 1 are important later in the movement: |
|---|------|--|



Exposition

- | | | |
|--------------|------|--|
| 11 | 1:58 | 1st subject, C minor:
 |
| 35 | 2:16 | Transition , modulates to the dominant of E♭ (= B♭) in bars 43–50, over a rising chromatic bass.
 |
| 51 | 2:29 | 2nd subject begins in E♭ <i>minor</i> rather than expected E♭ major:
 |
| 89 | 2:58 | 2nd subject (second part) now in the expected key of E♭ major. Bars 89–98 are repeated to form bars 101–110! |
| 121 | 3:23 | Codetta hints at 1st subject (in E♭ major). |
| 3:34 to 5:11 | | Repeat exposition (as above, bars 11–132) |

Development

- | | | |
|-----|------|--|
| 133 | 5:12 | Material from the opening of the slow introduction returns in G minor. An enharmonic change (E♭, bar 134 = D♯, bar 135) leads to an abrupt modulation to E minor. |
| 137 | 5:56 | Adaptations of transition theme welded to a fast version of the bracketed notes from the introduction, all in the remote key of E minor:
 |
| 167 | 6:20 | 28 bars of dominant preparation , with dominant pedal on G in bars 167–187, followed by a cascade of descending quavers that leads to... |

Octave figure from the bass of the 1st subject moves to the right hand in bar 149. Modulations through D major to G minor lead to...

Recapitulation

- | | | |
|-----|------|--|
| 195 | 6:42 | Return of 1st subject in tonic key (C minor), modified from bar 207 to form a four-bar sequence that ends on a chord of C major in bar 219, leading to... |
| 221 | 7:02 | 2nd subject, unexpectedly in F minor (IV of the tonic key) before moving to the conventional tonic key of C minor. |
| 253 | 7:28 | Bars 253–288 are a varied repeat of bars 89–124, now in the tonic key of C minor. |
| 295 | 8:06 | Coda : material from the slow introduction with its loud first-beat chords removed, followed by a final reference to 1st subject in tonic key (bar 299). Loud detached chords bring the movement to an end in a stormy perfect cadence. |

Melody

Beethoven is famed for his skill in creating music from short **motifs**. In just the first eight bars of the slow introduction, the six-note motif bracketed below:

- Is used in sequence in bar 2.
- Has its last note reduced in length in bar 3 so that it can re-enter later in the same bar at (c). A similar process occurs in bars 6 and 7.
- Is shortened to five notes by removing its first note.
- Gains a syncopated start and has its last two notes halved in length.
- Is reduced to just a reminder of its dotted rhythm.
- Is decreased to just four notes, with its last two notes now rising, and this new four-note version now treated in rising sequence.

The slow introduction also includes scale passages, as in bar 4 above, and it ends with a rapid descending **chromatic** scale in bar 10.

The first subject is formed from an ascending scale of C minor, with its second degree (D) omitted and the third degree raised by a semitone to E \flat . These two bars are repeated an octave higher and then balanced by four bars of longer notes (a 2+2+4-bar phrase structure). This balanced **periodic phrasing** is typical of the Classical style and here it creates an arch shape:

Beethoven's use of tiny melodic cells is seen again in the transition, starting at bar 35. Rising and falling semitones alternate as they climb and are then **augmented** (doubled in length) from bar 45 onward as the overall pitch descends:

The second subject has a wide compass but again consists of a pair of balanced four-bar phrases, each starting on the second crotchet of a bar with four rising notes in the bass clef. The first ends with an imperfect cadence and the second with a perfect cadence. Complementary cadences like these are very common with periodic phrasing:

Notice how bars 56-8 are basically a decorated scale. The figuration in bars 93-98¹ (and in its repetition eight bars later) produces its exciting effect through the rising chromatic scale (again with a couple of small gaps) outlined by its top notes at the start of each minim beat. Beethoven also uses broken-chord patterns, such as those in bars 29-30 (repeated four bars later).

Ornaments used by Beethoven in this movement are:

- The **acciaccatura** (printed as a small note with a slash through the stem, as in bars 53-54 above, and played as quickly as possible)
- The **mordent** (marked w , as in bars 57-58 and played as a single rapid wiggle from the printed note to the note above and back)
- The **trill** (marked tr , as in bars 182, 184 and 186, and played as a rapid and continuous wiggle between the printed note and the note above).

Metre and tempo

The introduction is in simple quadruple metre (the time signature C means the same as $\frac{4}{4}$). The tempo marking (*grave*) means very slow.

When the slow introduction returns in bar 133, the instruction 'Tempo I' tells the pianist to return to the opening tempo of the movement (i.e. *grave*).

The main part of the movement is in simple duple metre (the time signature C means the same as $\frac{2}{2}$ and indicates two minim beats per bar). This is sometimes described as **alla breve** or 'cut-C' time.

The tempo of the alla breve sections is marked *Allegro molto e con brio*, which means very fast and with vigour.

Rhythm

- **Dotted rhythms** and **very short notes** feature in the introduction
- Occasional **syncopation** occurs among the **staccato crotchets** of the *Allegro* (e.g. bars 13, 19, 21 and the notes marked *sf* in bars 27 and 28)
- The constant quaver octaves in long sections of the left-hand part create the effect of an **ostinato**.
- Some passages consist of persistent quavers in both hands to drive the music forward (e.g. bars 89–112).

Tonality

The key is C minor with modulations to related keys (E \flat , which is the relative major and G minor, the dominant) as well as to remote keys such as E minor, as shown in the table on pages 14 and 15. The 28 bars of **dominant preparation** for the recapitulation include a long dominant pedal on G in bars 167–187.

Harmony

Classical harmony is sometimes very simple – see the previous music example of the second subject in which the harmony moves from I to V in the first four bars, forming an imperfect cadence, and then from V⁷ to I in the next four bars, creating a perfect cadence.

Other distinctive cadences include the interrupted cadence in bar 9 and the perfect cadence at the very end of the movement.

Beethoven also often uses chromatic chords, such as the **diminished 7th** on the first beat of bars 2, 3 and 4, and the augmented 6th (A \flat –C–F \sharp) in the second half of bars 30 and 34.

Texture


Homophonic – densely **chordal** at the start of the introduction followed by **melody-and-accompaniment** in the *Allegro*, where the texture is often thinner (e.g. bars 93–98 have a two-part texture, while bars 187²–194 are monophonic).

Note the use of **broken octaves** ('murky bass') in the left hand of the first subject and **broken chords** in the passage beginning at bar 93 (second half of second subject). The start of the second subject is in the bass clef, requiring the pianist to cross hands.

Dynamics

Beethoven's markings are much more extensive than those of earlier composers and include rapid contrasts (e.g. *p*–*ff*–*p*–*ff*–*p* in bars 5–7, with *pp* in bar 88), gradual changes (crescendo and decrescendo (= diminuendo)), and frequent sudden accents on notes marked *sfz* (*sforzando*, meaning 'forced').

Test yourself

- Put the following musical periods in order from earliest to latest:
 - Romantic
 - Baroque
 - Classical
- In which European capital city did Beethoven spend most of his working life?
- Name two composers from the Classical period, other than Beethoven.
- It was unusual to start a piano sonata with a slow introduction. What else is unusual about the slow introduction in the 'Pathétique' sonata?
- Give the name of each of the following sections in sonata form:
 - The passage that links the first and second subjects
 - The section at the end of the exposition
 - The main section that follows the development
- Explain what is meant by dominant preparation.
 - Where can an extended passage of dominant preparation be heard in the first movement of the 'Pathétique' sonata?
- How should notes marked *sf* be played?
- Name a type of chromatic chord that features in the first movement of the 'Pathétique' sonata.
- In a sonata-form movement in C minor, the second subject would normally first appear in the key of E \flat major. In what key does the second subject start in the exposition of the 'Pathétique' sonata?
 - In what key does the second subject start in the recapitulation of this same movement?
- How should notes printed like this  be played?

Answers: See page 69