GCSE Music

CPD Resource Booklet
MUSICAL FORMS & DEVICES (BINARY / VARIATION)

Henry Purcell (1659–95)
Baroque era
D major
Simple Quadruple
Trumpet and orchestra

Suggested teaching points:
- A and B sections 8 bars long and repeated
- Use of D major scale
- Simple chordal structure (mainly I and V)
- Moves to dominant at end of A section
- Clear perfect and imperfect cadences
- Repetitive dotted rhythm motif
- Use of ornaments / trill
- Repeated notes at start of both sections
- Much use of sequence in B section, using rhythmic / melodic ideas from section A

Suggested brief:
Compose a piece of music in binary form to be performed as the opening item at a school concert.

Paganini (1782-1840)
Late Classical era
A minor
Simple Duple
Solo Violin

Suggested teaching points:
- A and B sections are 4 and 8 bars long
- Use of A minor scale
- Simple chordal structure (mainly I and V)
- Clear perfect and imperfect cadences.
- Repetitive rhythmic motif
- Repeated notes at start of both sections
- Circle of 5ths in B section
- Much use of sequence in B section, using rhythmic / melodic ideas from section A.

Suggested brief:
Compose a set of 3 variations on a chosen theme to be performed at the annual school awards ceremony.

Several composers have "borrowed" this tune, to become the basis of their own compositions.
Brahms (piano)
https://www.youtube.com/watch?v=s9Dn6AuIgHI
Lloyd Webber (cello)
https://www.youtube.com/watch?v=TMChp90JpxY
Aria (rock/orch. fusion)
https://www.youtube.com/watch?v=yUjBl5dCtxI
1) Which of the following best matches the melody in terms of structure?
   i. AABA
   ii. ABC
   iii. ABA
   iv. ABAC

2) In which bar does section B start?
   ______________________________________

3) Which orchestral section plays an introduction to the theme?
   ______________________________________

4) Identify the instrument playing the melody.
   ______________________________________

5) How would you describe the dynamics of the melody?
   ______________________________________

6) Which instruments accompany the main melody?
   ______________________________________

7) How would you describe the texture of the excerpt?
   ______________________________________

OTHER POINTS TO CONSIDER: the dotted rhythms; other rhythmic patterns; the tonality; the cadences (e.g. bar 2, bar 4, bar 12); how the composer creates further interest in bars 5-8; tempo and time signature; 2 bar melodic phrasing etc
FUGUE FOR TINHORNS from GUYS & DOLLS by Frank Loesser

TASK 1 (Appraising)

Listen to a recording of Fugue for Tinhorns and discuss its textural features e.g. number of voices/changes of texture/imitative overlapping/canon etc..

TASK 2 (Performing)

Sing and/or play the melody, understanding its features...such as use of syncopation/dotted rhythms/triplets/semitones/chromatic movement / sequences of falling 5ths.

Perform it with imitative entries in 2 then 3 parts.

Perform the accompanying 3 chord pattern...Dm-G7-C-C

TASK 3 (Composing)

Improvise short melodic fragments above the chord sequence. (played live or recorded)

Compose a simple 4 bar melody that fits this chord sequence. (or similar sequence of own choosing)

Compose a 4 bar countermelody that would work in canon with the original
### Die Forelle – Teaching notes

<table>
<thead>
<tr>
<th>Reasonably recent.......</th>
<th>Revisiting.....</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Anacrusis</td>
<td>• Some dynamics</td>
</tr>
<tr>
<td>• Dotted rhythms</td>
<td>• Repetition</td>
</tr>
<tr>
<td>• Semiquaver note-values</td>
<td>• Primary chords within a key</td>
</tr>
<tr>
<td>• Accents</td>
<td>• F major</td>
</tr>
<tr>
<td>• Close harmony</td>
<td>• G major</td>
</tr>
<tr>
<td>• Modulation</td>
<td>• Verse / Strophic structure</td>
</tr>
<tr>
<td>• Counterpoint</td>
<td>• Syncopation</td>
</tr>
<tr>
<td>• Perfect cadence</td>
<td>• All technical musical signs</td>
</tr>
<tr>
<td>• Textural Variety</td>
<td>• Imitation</td>
</tr>
</tbody>
</table>

#### Starter Activities:

2/4; dotted rhythms, crotchet and quaver patterns; syncopated pattern - 📌

As a class, practice some dotted rhythms and semiquaver patterns.

[Additional prep work: Complete worksheet 1 on ‘The New World’ – worksheet 1]

Vocal **warm-ups** using movement by step and as part of a chord.

**Aural dictation** – complete worksheet 2

**Appraising:** Complete an exercise, comparing an extract from the original Schubert song with a corresponding extract from the Trout Quintet, also by Schubert. (This could be set out in the nature of a typical GCSE exam question).

**Musicianship:** Issue part 1 - as far as bar 21 - to pupils, with the time signature, tempo and bars 13 – 16 deleted.

Pupils to complete as aural dictation exercise, with the following questions:

- a) What is the key of this piece?
- b) Fill in the missing time signature.
- c) What is the meaning of the accidental in bar 7?
- d) What is the technical term for the single note on its own at the start of the piece?
- e) Write a suitable tempo marking in the appropriate space.
- f) Discuss the meaning of the curved lines above the melody.
- g) Complete the missing rhythm and pitch in bars 14 – 17.

**Let’s TALK TEXTURE....[worksheet 2]**

**Class Performance:** Issue the three parts equally in class, and rehearse. Perform the ensemble, record the performance and evaluate results. Also encourage group performances, for show back. [see score]
Starter Activities:
Reminder tasks – dotted rhythms, semiquavers etc
Vocal warm ups – stepwise, and triadic patterns.
Question and answer phrases.

1. Add the key signature of F major.
2. Add the appropriate time – signature in the correct position.
3. Add a suitable tempo marking (above the stave in bar 1)
4. Identify the cadence heard bars 7 – 8.

   ________________________________

5. Name the device heard in bars 7 – 8.

   ________________________________

6. Add the missing rhythm and pitch where indicated on the sheet.
7. Give the technical name for the quaver which precedes the first beat of bar 1.

   ________________________________

8. If these 8 bars were identified in the melodic structure as A, A\(^1\) (discuss), compose a further 8 bars to achieve an overall A, A\(^1\), B, A\(^2\) structure.

   ⎮__________________________________________________________________________

   ⎮__________________________________________________________________________

   ⎮__________________________________________________________________________

   ⎮__________________________________________________________________________

Worksheet 1
Let’s TALK TEXTURE......

Worksheet 2
TAKE FIVE by Paul Desmond

**Prep activities:**

Introduce and **play** the following chords: Dm, Am7, Bb, Gm6, Gm7, C7.
Here they are in notation:

![Chord Notation](image)

Work these positions out on the keyboards and practice!

![Keyboard Images](image)

**Improvisation activities** – base around Dm and Am7 (Individual, class or group) and using 5/4 time and typical rhythmic groupings.

Learn the melody of *take five.* *(Guitarists, bass players could work off chord symbols)*

![Musical Score](image)

**TEACHING POINTS:** 5/4 time; repeat marks; da capo form; D minor; 6th chords; 7th chords; performance interpretation in jazz; rests; accidentals as decoration; sequence etc