



National 5 MUSIC

Preparation for Listening Paper

Revision Guide

These revision posters are to help you revise for the listening question paper in Music. The literacy information has been taken from your literacy booklets so you already have this information. The following pages are based on the question paper - advice on how to answer each question. Remember to use your glossary to revise your concepts. The following websites are also very useful:

www.mymusiconline.co.uk

www.youtube.com

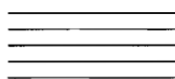
www.dsokids.com

iTunes



Stave, Lines, Spaces

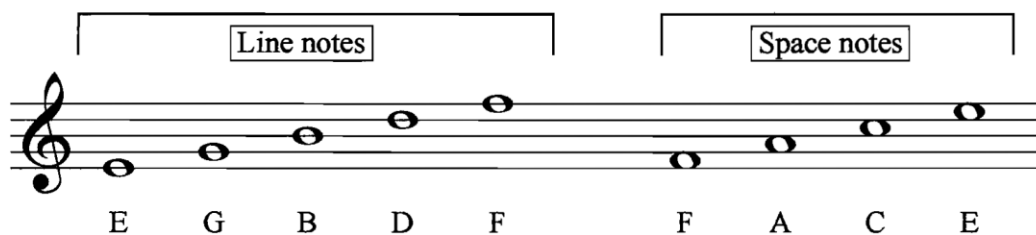
The STAVE is made up of five lines and four spaces and allows us to identify different notes.



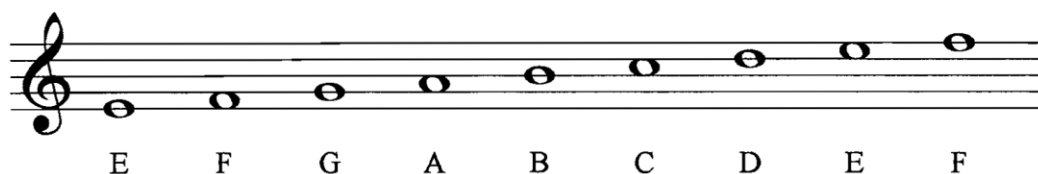
The **treble clef**, or G clef, is placed at the beginning of the stave.



Letter **names of notes** in the treble clef.



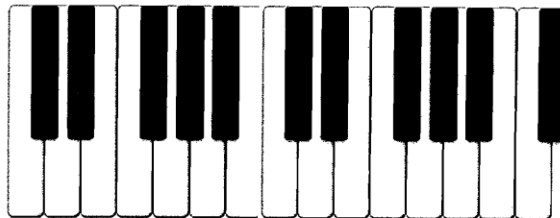
Here are all of the above notes in their ascending order.
As the notes rise on the stave, they also rise in pitch.



Note Names

MIDDLE

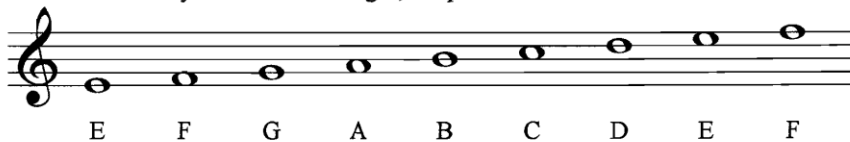
C



E F G A B C D E F

Play this on a keyboard.

Listen: as you move to the right, the pitch rises.

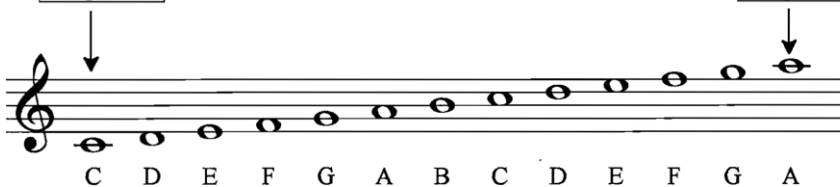


E F G A B C D E F

Sometimes musical notes are lower than the bottom line or higher than the top line of the staff. This means we need to add other lines. These are called **ledger lines**.

We are going to add one extra **ledger line** at the bottom and one extra at the top.

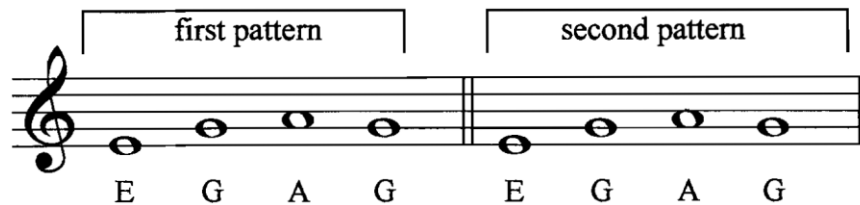
Ledger line



C D E F G A B C D E F G A

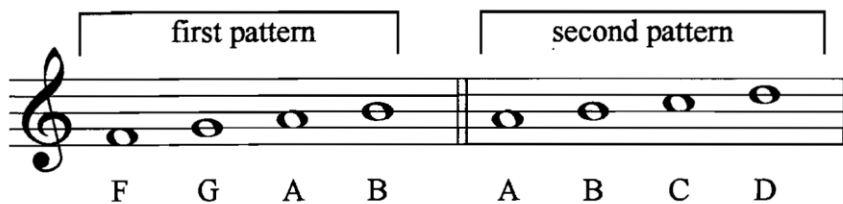
Repetition & Sequence

To **repeat** a section of music means to play exactly the same thing again.
Here is an example of **repetition**.



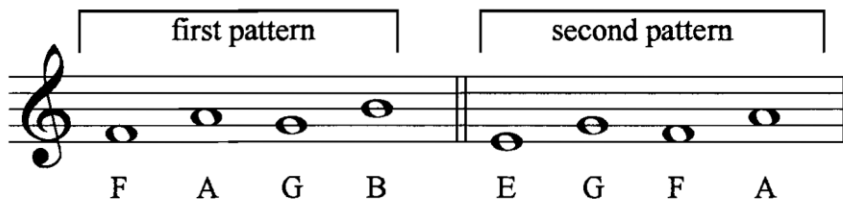
The second pattern of notes is exactly the same as the first.

A **sequence** copies a pattern or shape at a different pitch.
Here is an example of **sequence**.



The second pattern of notes is two notes higher than the first pattern.
Play this on a keyboard and listen to how it sounds.

Here is another example. This time the **sequence** is lower.



The second pattern of notes is one note lower than the first pattern.

Note Values

Note

Length

Name



4 beats

semibreve



3 beats

dotted minim



2 beats

minim



1 $\frac{1}{2}$ beats

dotted crotchet



1 beat

crotchet



$\frac{1}{2}$ beat

quaver

Here are some common notes.

Note

Total value

Name



1 beat

2 quavers



1 beat

4 semiquavers



1 beat

dotted quaver, semiquaver



1 beat

semiquaver, dotted quaver



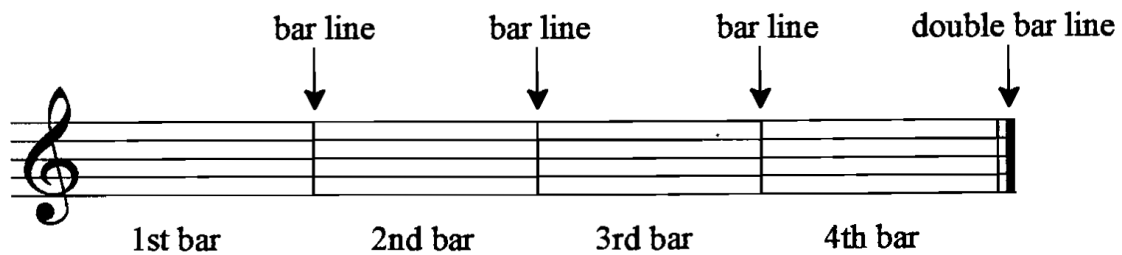
is also known as a **Scotch snap**.

Bar Lines & Repeat

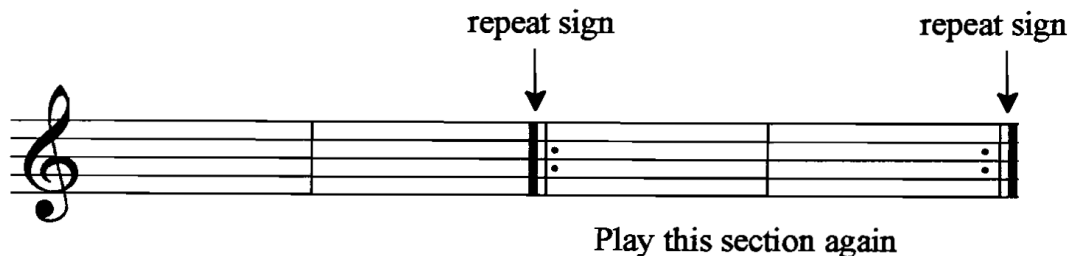
Signs

Music is usually split into sections of equal numbers of beats.
These sections are called **bars** and are split by **bar lines**.

At the end of the music there is a **double bar line**.



A **repeat sign** means that a section of the music should be played again.



Time Signatures

A time signature shows the total number of beats in a bar.

Here are the **time signatures** that you will use:

2	3	4
4	4	4

All of these **time signatures**
are known as
SIMPLE TIME SIGNATURES.

The TOP number of the **time signature** tells you how many beats are in a bar.

The number of beats in a bar = 2



The number of beats in a bar = 3





The number of beats in a bar = 4



Italian Terms & Signs

Composers use words (often Italian) and signs to tell performers how to play their music.

Here are some examples:

<i>DYNAMICS</i> (= volume)	<i>ABBREVIATION</i>	<i>SIGN</i>	<i>MEANING</i>
forte	f		loud
piano	p		soft
crescendo	cresc.		getting gradually louder
diminuendo	dim.		getting gradually softer

<i>TEMPO</i> (= speed)	<i>ABBREVIATION</i>	<i>MEANING</i>
allegro		fast
andante		moderate speed
adagio		slow
accelerando	accel.	getting gradually faster
rallentando	rall.	getting gradually slower

<i>DYNAMICS</i> (= volume)	<i>ABBREVIATION</i>	<i>MEANING</i>
fortissimo	ff	very loud
pianissimo	pp	very soft

1st & 2nd Time Bars

1. 2.
1st time bar 2nd time bar

Play 1. this part the 1st time only, then follow the repeat sign

Play 2. this part the 2nd time only.



This is the same as the following:



Accidentals

SIGN	NAME
#	sharp

The most important part of the **sharp** is the centre. It should be written clearly in front of the note, for example:



The **sharp** # is written in front of the note on a stave



but, it is called F sharp.

SIGN	NAME
b	flat

The most important part of the **flat** is the lower part. It should be written clearly in front of the note, for example:



The **flat** b is written in front of the note on a stave



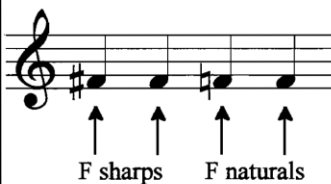
but, it is called B flat.

SIGN	NAME
♮	natural

The most important part of the **natural** is the centre. It should be written clearly in front of the note, for example:



A **natural** cancels out a sharp or flat in the SAME bar.

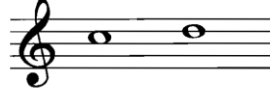


Tones & Semitones

A **tone** is two semitones

Examples of **tones**:

There is a **tone**
between C and D.



There is a **tone**
between Bb and Ab.

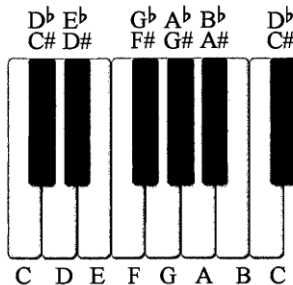


There is a **tone**
between E and F#.

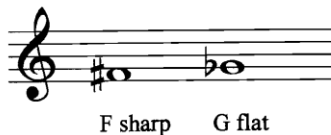


A **semitone** is the smallest
distance between two notes.

On a keyboard there is a
semitone between any two
notes which are next to each
other.

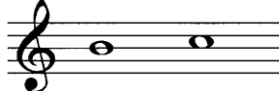


Some notes can have two
names, for example:



Examples of **semitones**:

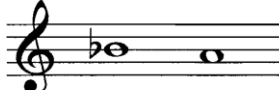
There is a **semitone**
between B and C.



There is a **semitone**
between F and F#.



There is a **semitone**
between Bb and A.



Key Signatures

A **key signature** tells you that certain notes have a # or b. For example, G major has F# notes.

The **key signature** is written before the time signature.

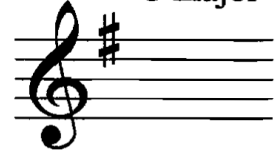


Here are the **key signatures** of some keys:

C major



G major



A minor



F major



If there is a **key signature**, it is written at the beginning of every stave.

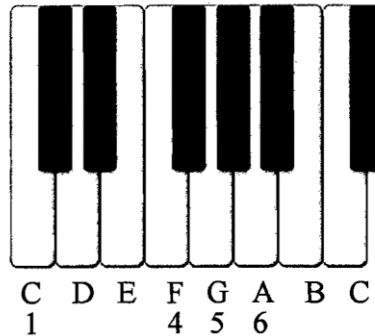
The time signature is written only on the first stave.

C major and A minor have the same **key signature**. In the key of A minor, a # sign is written before any G notes.

Chords

In the key of C major

C is note 1 of the scale
 F is note 4 of the scale
 G is note 5 of the scale
 A is note 6 of the scale



Roman numerals are traditionally used for naming **chords** in a key.

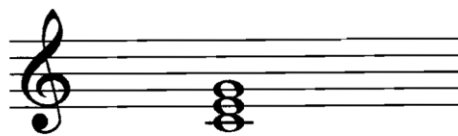
	Roman numeral
Triad built on note 1	I
Triad built on note 4	IV
Triad built on note 5	V
Triad built on note 6	VI

A triad can be built on any note of a scale. For example, the triad built on the note C is

G
 E
 C

Key of C major

Here are the notes in chord I



Chord number I

Chord name C

Chord notes

G
 E
 C

Multi-Choice Questions



REEL



CLARSACH



SIMPLE TIME



FIDDLE



BOTHY BALLAD



CRESCENDO

First of all, read the question carefully. How many answers do you need to tick? One? Two?

Read over the options - are there any concepts that pair-up together? For example - JIG and COMPOUND TIME.

Listen to the excerpt and don't tick your answers too quickly. Sometimes, the concept that is the answer, is played near the end of the excerpt.

Process of elimination - which concepts DO NOT go together? For example - CONCERTO and SYMPHONY.

Make your choice(s)!

Style & Reason Questions



This question will ask you to name the musical style you are hearing and then give a reason:

Style:.....

Reason:.....

First of all - what are the possibilities for the musical style?

MUSICAL

JAZZ

SCOTTISH

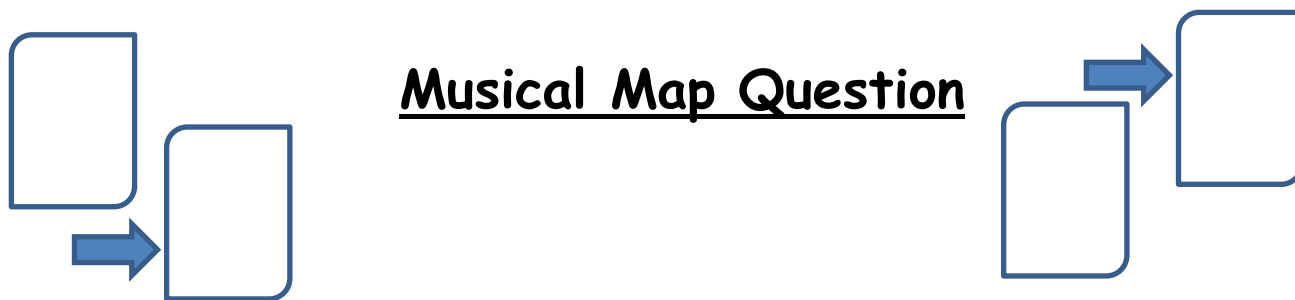
INDIAN

CONCERTO

Reasons are mostly an explanation of the style you have chosen:

INDIAN because I can hear a Sitar and Tabla playing in this excerpt.

CONCERTO because I can hear an orchestra and a soloist playing in this excerpt.



Musical Map Question

The Musical Map Question asks you to insert concepts into the blank spaces as you listen to an excerpt of music. The music will be played three times for you to answer the questions.

It is important that you understand what the question is, so you insert the correct concept.

The bubble may ask what instrument is playing the melody, or what family of instruments has the melody. In this case, you would name the instrument or family, clearly.

It may ask what technique the instruments are using - *flutter-tonguing, con sordino, arco, pizzicato, etc.*

Comment on the rhythmic device - *syncopation, triplets, anacrusis, dotted rhythm, scotch snap etc*

What harmonic device can you hear - *major, minor, (tonality), perfect or imperfect cadence, scales, tone, semitone etc.*

What melodic device is being used here - *sequence, repetition, imitation, question and answer, glissando etc.*

What style/period is this from - *Indian, Scottish, Baroque, Classical, Opera, Oratorio etc*

Literacy Question



You now have to answer questions relating to the music printed below.
Listen to the excerpt and follow the music. Do not attempt to write during this playing. Here is the music.

The music will be played three more times with a pause of 30 seconds between playings. After the final playing you will have 2 minutes in which to complete your answers. A warning tone will sound 30 seconds before the next question starts.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.



- Name the key of this excerpt.
- Insert the time signature in the correct place.
- Give the number of a bar where there is an octave leap.
- Write an Italian term at the correct place to indicate the tempo.
- Write **tr** above a note where a trill is played.
- Complete bar 2 by inserting the missing notes.

Literacy revision will help with this question.

- Learn your key signatures!
- DYNAMICS are written underneath the bar
- TEMPO marking is written above bar 1
- TIME SIGNATURES do not have a line between them.

Chord Changing Question

You will hear the excerpt of music and need to identify the chord sequence used from a list of possible options.

- Listen out to the harmony and bass line in this question - NOT the melody.
- Does the excerpt finish with a PERFECT CADENCE? If it does, then you would hear chord V to chord I as the last two options.
- Does the excerpt finish with an IMPERFECT CADENCE? If it does, then you would hear chord ? ending on chord V.
- Remember, in a major key, chord VI sounds minor.
- Stepwise movements in the bass line could be: Chord IV to V, or Chord V to IV if it's descending.
- Chord I is the home key (tonic).
- If the music goes major to minor, then Chord V to VI.



Short Paragraph Question



In this question, you are asked to describe music you hear by inserting the appropriate concepts in the text below.

There will be a pause of 20 seconds to allow you to read through the question.

You will hear the music **twice**, with a pause of 10 seconds between playings and 20 seconds before the next question starts.

There are _____ beats in each bar.

A small group of instruments from the _____ family join in the accompaniment.

The excerpt is in _____ form.

This question is very similar to the musical map. You need to understand what they are asking for you to answer with the correct concept.

With the example above, the answer will either be 2,3 or 4 beats in the bar. They have not asked for a time signature so you only need to supply one number to indicate the beats in the bar.

From the _____ family implies: STRINGS, WOODWIND, BRASS or PERCUSSION family.

_____ form is asking what form/structure the piece has been written in. TERNARY FORM, THEME & VARIATION, VERSE & CHORUS etc.

Last Question



In this question you have to listen to a piece of music three times, and write a paragraph describing what you hear.

You are given a table for rough work, and then space to re-draft your answer on the following page.

ROUGH WORK

RHYTHM / TEMPO	Syncopation, 3 beats in the bar, simple time, anacrusis, Allegro tempo etc
MELODY / HARMONY	Imitation, sequence, minor tonality, modulation, ascending chromatic scale, perfect cadence etc
INSTRUMENTS & HOW THEY ARE USED	Violins - arco French Horns - ascending scale Snare Drum - roll Cymbals - playing on beats 1 + 3 Male voice (Tenor) - syllabic word setting Drum kit - Swing rhythm etc
DYNAMICS	Piano, forte, crescendo, diminuendo, sforzando etc

Then you re-draft your answer into a paragraph that reads in order, of what happens in the music.

With three listenings, try and follow this structure:

- 1) Overall ensemble - instruments, how they are used, any obvious concepts that you can hear.
- 2) Focus on rhythm/tempo - how many beats in the bar? Tempo marking? Triplets/syncopation/anacrusis etc
- 3) Dynamics and melody/harmony - cadences, tonality (major or minor), sequence, repetition, question + answer, dynamics in Italian - forte, piano, crescendo etc.

Revision Advice



The listening paper is worth 40% of your overall grade. To revise, follow these steps below and create a study planner to help you structure your revision. Leaving it all to the last minute will not deliver the grade you want.

- Read through your class folder. You have been building on your listening knowledge since S3 and have lots of useful worksheets in your folder.
- Create and design study cards and mindmaps - use all the skills you have been taught in your Studyskills Class.
- If you make study cards (concept on one side of the card and the definition on the other), try and read through 10 each night. If you get the definition wrong, do it again!
- Use the Education Scotland Website - it is designed to help you study.
- Listen to various styles on Youtube - you can find many interesting styles of music on there!
- Listen to audio files on iTunes - if you search for "Concerto" on iTunes, many different concertos will appear and you get 1 minute 30 seconds of free listening.
- Read through this revision guide.
- Read over your glossary of terms - **EVERYTHING** you need to know is in this.
- Come in and see your teacher during study leave if you have any questions.

GOOD LUCK!

