

ADV. HIGHER MUSIC

REVISION GUIDE



Literacy: TRIADS

The workbook for Higher Music deals with **triads** - three-note chords. Until now we have dealt with triads in **root position**, that is, with the **root** as the lowest note (the letter-name of the triad), the note a 3rd above the root and the note a 5th above the root.

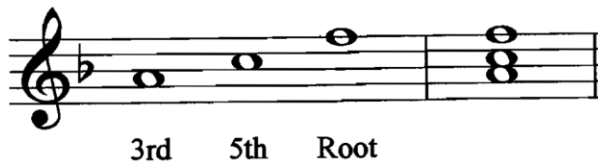
C major,
Root position



We will now deal with what are called **inversions** of triads. These are produced by using the three notes of the root position triad in a different order.

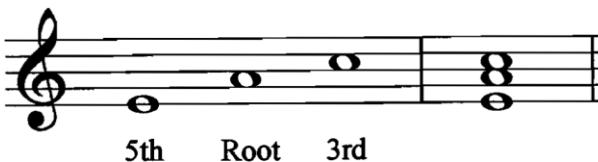
In the **first inversion** of any triad the 3rd will always be heard as the lowest note:

F major,
First inversion



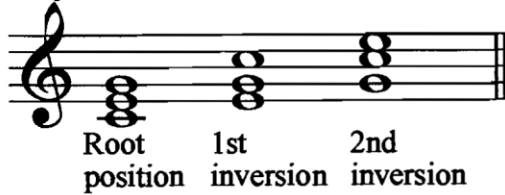
In the **second inversion** of any triad the 5th will always be heard as the lowest note:

A minor,
Second inversion

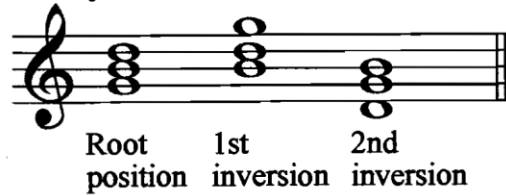


Any triad can be treated in this way. Here is a chart of some familiar triads showing the root position, 1st inversion and 2nd inversion of each:

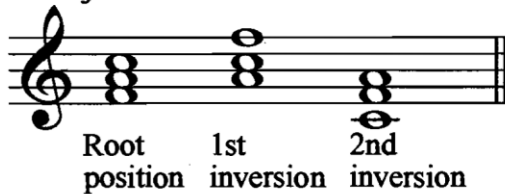
C major



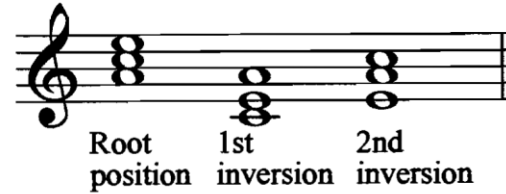
G major



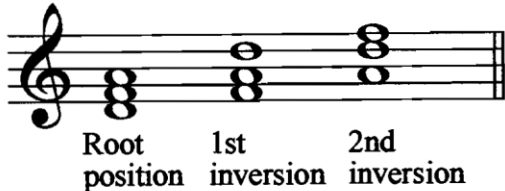
F major



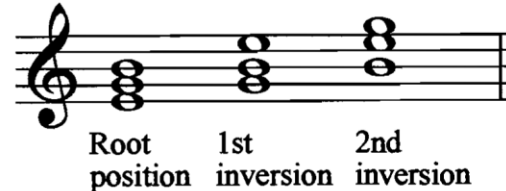
A minor



D minor



E minor



4-part Chords

In this section we will form **4-part chords** by combining the triad in the treble clef with a note added in the bass clef. Different styles of music arrange chords in a variety of ways; we will use a basic arrangement of three notes in the upper stave (treble clef) and one note in the lower stave (bass clef).

To add a note in the bass clef we **DOUBLE** one of the notes from the **TRIAD** we wish to use - use the same note twice. The treble clef notes will be in different positions according to our choice of top notes for each chord.

To make a **root position** chord we use

- the **root** of the triad in the bass and
- usually **double** the **root** on the upper stave.

C major (root position) G major (root position) A minor (root position)

The image shows three examples of 4-part chords in root position, each consisting of a treble clef staff and a bass clef staff. The first example is C major: the treble clef staff has notes C4, E4, and G4, and the bass clef staff has two C3 notes. The second example is G major: the treble clef staff has notes G4, B4, and D5, and the bass clef staff has two G2 notes. The third example is A minor: the treble clef staff has notes A4, C5, and E5, and the bass clef staff has two A2 notes. Each example has two alternative voicings for the treble clef staff, separated by 'or'.

To make a **1st inversion** chord we use

- the **3rd** of the triad in the bass and
- **double** the root or the **5th** on the upper stave.

F major (1st inversion) D minor (1st inversion) C major (1st inversion)

The diagram shows three pairs of musical staves (treble and bass clef) illustrating first inversion chords. For F major (1st inversion), the bass clef has notes C and F, and the treble clef has notes A, C, and F. For D minor (1st inversion), the bass clef has notes F and D, and the treble clef has notes A, D, and F. For C major (1st inversion), the bass clef has notes E and C, and the treble clef has notes G, C, and E. Each pair is separated by a vertical line, and the word 'or' is placed between the two staves of each pair.

To make a **2nd inversion** chord we use

- the **5th** of the triad in the bass and
- **double** the **5th** on the upper stave.

G major (2nd inversion) E minor (2nd inversion) A minor (2nd inversion)

The diagram shows three pairs of musical staves (treble and bass clef) illustrating second inversion chords. For G major (2nd inversion), the bass clef has notes B and G, and the treble clef has notes D, G, and B. For E minor (2nd inversion), the bass clef has notes G and E, and the treble clef has notes B, E, and G. For A minor (2nd inversion), the bass clef has notes C and A, and the treble clef has notes E, A, and C. Each pair is separated by a vertical line, and the word 'or' is placed between the two staves of each pair.

When we write chord progressions in phrases of music we have to relate a series of chords to the home key.

- We identify the key signature and try to decide if the music is in a major or minor key.
- We do some simple sums to work out which chords are likely to be used in that key, traditionally using Roman numerals.

I = 1st note in any key II = 2nd note in any key
IV = 4th note in any key V = 5th note in any key
VI = 6th note in any key

We refer to a 1st inversion by adding 'b' after the chord.

I_b = 1st inversion of chord I
V_b = 1st inversion of chord V

We refer to a 2nd inversion by adding 'c' after the chord.

IV_c = 2nd inversion of chord IV
I_c = 2nd inversion of chord I

Nowadays we often use the chord name. In an inversion we use a forward slash (/) then the note we want to hear in the bass.

C/E = C major in 1st inversion
G/D = G major in 2nd inversion

We choose chords which will create the musical effect we wish when they are played along with the melody.

Here are some examples of chords from within different keys:

G major, Chord IV, (C) root position	C major, Chord Vb, (G/B) 1st inversion	D minor, Chord Ic, (Dm/A) 2nd inversion	F major, Chord VI, (Dm) root position
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A minor, Chord IIb, (Bdim/D) 1st inversion	D major, Chord IVc, (G/D) 2nd inversion	E minor, Chord V, (B) root position
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Dominant 7th, Diminished 7ths, Added 6ths

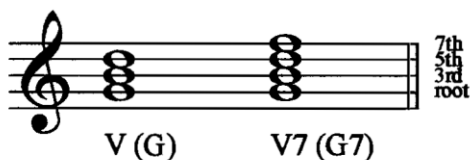
One of the most familiar sounds in harmony is the **dominant 7th**.
This chord needs to resolve to another chord in conventional harmony.

It is formed by adding the note which is a 7th above
the 5th (dominant) note of any scale.

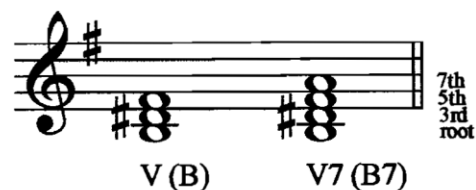
The 7th normally falls to the note below in the following chord.

To form a complete **dominant 7th** chord we will use the 5th
(dominant) note of the scale as the root, with the 3rd, 5th and the 7th
above it.

C major,
Chord V (Dominant)
Triad (G) +7th (G7)



E minor,
Chord V (Dominant)
Triad (B) +7th (B7)



Note that if we double the root and miss out the 5th of the
dominant 7th, the chord still sounds complete in most circumstances.

Inversions of dominant 7ths are also used in many styles of music.

Here are some examples of chords where all 4 notes of the dominant 7th are used (root, 3rd, 5th and 7th). Each of these examples uses the **dominant 7th (V7)** going (resolving) to chord I, examples of one way to create a **PERFECT CADENCE** at the end of a phrase.

G major (all 4 notes used in D7)



V7(D7) I(G)

A minor (no 5th in E7)



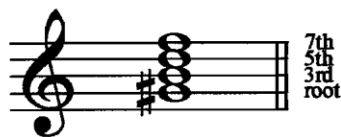
V7(E7) I(Am)

Diminished 7ths add a different feeling to music. They are made up of 3 intervals, each a minor 3rd apart. As in the **DOMINANT 7th**, the **diminished 7th** may have one note missing without changing the basic effect of the chord.

This chord is also heard in many styles of music. The most obvious use of the **diminished 7th** chord is when it is used as chord VII (based on the 7th note) in a minor scale with the 7th note of the scale as

the root, then the 3rd, the 5th and the 7th above.

Chord VII(7) in A minor
(G#dim7)



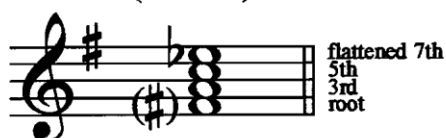
Chord VII(7) in C minor
(Bdim7)



In a major key, the **diminished 7th** can again be based on the 7th note, but in this case the Chord VII7 will consist of:

the root (7th note of the scale), the 3rd, the 5th and flattened 7th above.

Chord VII(7) in G major
(F#dim7)



Chord VII(7) in C major
(Bdim7)



This produces a dissonant effect that conventionally resolves to a consonant chord (a chord that does not sound as if it needs to resolve to another chord).

Here are some examples of **diminished 7ths**, at first in root position and then giving some examples of their inversions.

C#dim7 root 1st inversion 2nd inversion 3rd inversion

Edim7 root 1st inversion 2nd inversion 3rd inversion

The **added 6th** forms a chord that came into use during the first half of the 20th century. It is heard in Jazz styles and particularly in the music of the Big Band or Swing era.

To form a 6th chord, start with any major or minor triad and add the 6th note above the root. But there is a strange feature of this device to be noted: you always add the note that is a MAJOR 6th above the root in both major and minor versions. The major or minor sound in the chord comes from what is in the triad below the 6th!

(A) 6th
(G) 5th
(E) 3rd
(C) root

C6

(A) 6th
(G) 5th
(Eb) 3rd
(C) root

Cm6(minor)

Chords in Cadences

Perfect Cadence

We've already worked on **perfect cadences** when we used the Dominant 7th chord as part of a Perfect Cadence. We hear the sounds of these cadences in many styles of music we listen to. We play these cadences in many of the pieces we perform.

Cadences

Here are the cadences we're most likely to find, for example in C major or A minor:

	Chords	In C major	In A minor
Perfect Cadence	V(7) to I	G(7) to C	E(7) to Am
Imperfect cadence	I to V or II to V	C to G Dm to G	Am to E
Plagal Cadence <i>[Or Tierce de Picardie</i>	IV to I	F to C	Dm to Am <i>Dm to A(major)]</i>
Interrupted Cadence <i>[Or</i>	V(7) to VI <i>V(7) to IV</i>	G(7) to Am <i>G(7) to F</i>	E(7) to F <i>E(7) to Dm]</i>

Imperfect Cadence

Imperfect cadences - sometimes called a 'half-close' - always use chord V as the final chord of the phrase with chord I or II before it.

Look at these two examples of 2 phrases of music; the first ends with an **Imperfect Cadence** (when we hear that the music is going to continue) and the second ends with a **Perfect Cadence** (where the music sounds as if it could be finished).

Imperfect Cadence
I(G) V(D)

Perfect Cadence
V(D) I(G)

Imperfect Cadence

I(G) V(D)

Perfect Cadence

V(D) I(G)

Plagal Cadence

Plagal cadences are used where the last two chords of the phrase should be harmonised by using the **chord IV** going to **chord I**, creating a cadence that could be the end of a piece or section but where the chords V to I (a Perfect Cadence) would **not** be the correct sound for the end of the given melody. The majority of final cadences in most musical styles are Perfect Cadences.

Examples of pieces ending with a Plagal Cadence include:

Two musical examples of plagal cadences. The first example is in 3/4 time, G major, showing a melody ending on a half note G, with chords IV(C) and I(G) indicated above the staff. The second example is in 4/4 time, D major, showing a melody ending on a half note D, with chords IV(G) and I(D) indicated above the staff.

Interrupted Cadence

An interrupted cadence is a dominant chord (V or V7) followed by any chord except the tonic (I) where you expect to hear chord V going to chord I - a Perfect Cadence.

Here are two examples. Try playing them as they are written (V - VI) then play the same phrases again but play chord I under the last note (V - I).

Two musical examples of interrupted cadences. The first example is in 2/4 time, G major, showing a melody ending on a half note G, with chords IV(C), V(D), and VI(Em) indicated above the staff. The second example is in 3/4 time, F major, showing a melody ending on a half note F, with chords V7(C7) and VI(Dm) indicated above the staff.

Syncopated Rhythms

Many styles of music have a regular pulse for almost the entire performance. Some pieces use *Rubato*, *Rallentando* and other changes in the speed of the pulse to add character and variation to the music.

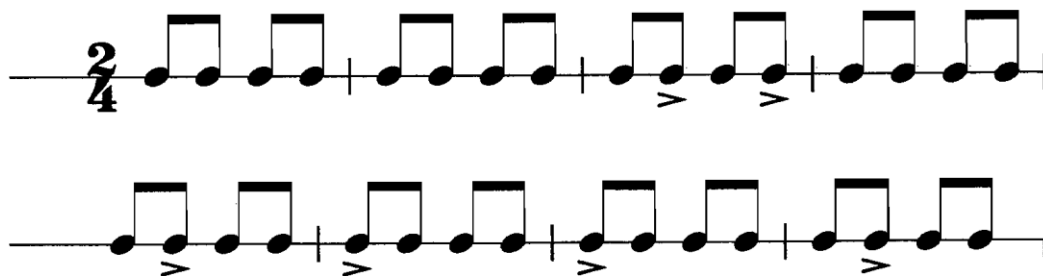
Much of the music we hear is built on regular bar lengths with a feeling of 2, 3 or 4 beats in each bar. In each of these conventional patterns the performer thinks of the first beat as being slightly more stressed than the others; in 4/4 time the first beat is given more stress and the third beat is also stressed.

Syncopation is the concept used to describe music where the stress is shifted from the normal, conventional place in a bar by accenting or emphasising a beat or part of a beat that is not normally stressed. This idea has been used in various styles of music for centuries but it has become a vital part of most popular styles in the 20th century.

Ragtime, Blues then Jazz developed **syncopation** as an important feature which was later used by Pop and Rock groups and in many more serious styles of music. **Syncopation** can make music sound exciting, surprising, uncertain or simply jazzy! You can clearly feel the effect of **syncopation** if you tap a steady beat while listening to a piano rag or a swing band.

Examples of syncopation

Accented rhythm used by Stravinsky in the First Part of "The Adoration Of The Earth" from his ballet, *The Rite of Spring*:



**Ties and off-beat rhythms used in the 2nd bar of Scott Joplin's
"Peacherine Rag":**

A musical score for the 2nd bar of Scott Joplin's "Peacherine Rag". The score is in 2/4 time and B-flat major. The treble clef staff shows a melody starting on G4, moving to A4, Bb4, and C5, with a tie between the second and third notes. The bass clef staff shows a bass line with chords: D4-F4-A4, D4-F4-A4, D4-F4-A4, and D4-F4-A4.

Off-the-beat use of syncopation:

A musical score illustrating off-the-beat use of syncopation. The score is in 4/4 time and D major. The treble clef staff shows a melody starting on D4, moving to E4, F#4, and G4, with a tie between the second and third notes. The bass clef staff shows a bass line with chords: D7 and G.

Rests and ties creating syncopation:

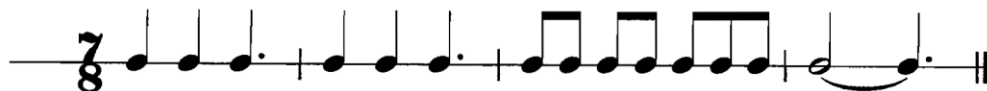
A musical score illustrating rests and ties creating syncopation. The score is in 4/4 time and B-flat major. The treble clef staff shows a melody starting on G4, moving to A4, Bb4, and C5, with a tie between the second and third notes. The bass clef staff shows a bass line with chords: D4-F4-A4, D4-F4-A4, D4-F4-A4, and D4-F4-A4.

Irregular Metre

Composers have chosen to experiment with different time signatures over the past few centuries, not always wishing to follow the conventional feeling of 2, 3 or 4 beats in each bar. The interest in folk music by composers such as Bartok has given listeners an insight into some of the complexities of dance rhythms which are used in central European countries.

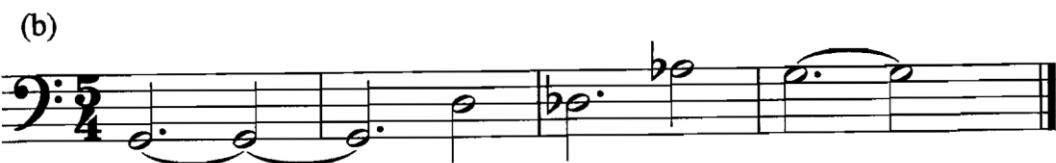


Tourists visiting Greece and Turkey may hear dances written in irregular time signatures such as:



Several well-known composers have made use of **5/4 - 5 crotchets in each bar** (3 + 2 or 2 + 3 or a mixture of both from one bar to another).

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 (Pathétique), Second Movement



(c)

Em Bm Em Bm

Em Bm Em B7

(d)

Other popular examples of 5/4 can be heard in music from films such as “Lord Of The Rings” and “Titanic”. Popular musicians have also written pieces using 5 beats in the bar - Sting’s “Seven Days”, “Face Dances Part Two” by Pete Townshend and “Living In The Past” by Jethro Tull. Composers for Wind Bands and Brass bands such as Geoffrey Burgon have created rhythmically complex 5/4 pieces.

The effects produced can be quite unsettling, add tension within the music or create a sense of relentless movement.

Areas for Revision!



Accidentals



Intervals



Keys



Chords



Rests



Bass Clef



Cadences

Multi-Choice Questions



Question 1

This question features instrumental music.

- (a) Listen to this excerpt and identify four concepts in the music from those listed below.

You now have 15 seconds to read through the list of features.

Stretto	Chromatic scale
Jazz funk	String quartet
Impressionist	Irregular time signatures
Mordent	Counter melody
Syncopation	Serial

Insert your four answers on the lines below.

4

Similar to the Higher Music Question Paper, the multi-choice questions ask you to choose 4 concepts - *the number of marks allocated indicates how many concepts required.*

Remember to read the question - "features instrumental music", therefore, any specific vocal concepts need not apply. In this case, there are no specific vocal concepts listed. Look for answers that pair together and look for opposites. For example; you would not pair Serial and Jazz Funk together as they are two individual styles of music.

Stand-alone Questions

After the multi-choice questions, you may get a few stand-alone questions which are looking for a concept as the answer. The required answers will be either a HIGHER or ADV. HIGHER CONCEPT.

- (b) Now listen to a different excerpt and identify the type of group you hear.

1

Type of group - STRING QUARTET, CHAMBER MUSIC.....



Literacy Questions

At Advanced Higher level, there is a greater emphasis on literacy-style questions. These questions will test your knowledge from N4/N5/H & AH level so remember to revise previous levels too. (These can be found on the school website).

This exemplar question asks you to state the TONALITY:

- Major/Minor/Pentatonic/Modal

Rhythm dictation is required as you listen to the string section. It will either be: REPETITION or SOMETHING DIFFERENT - look for patterns and focus quickly, on what the strings are playing - try to block out the other sounds.

It asks you to insert the time signature in the correct place - this is an N4 concept but remember at AH level, it could be 5/4 time or compound time.

(a) The excerpt opens with a sustained chord; the tonality is _____ 1

(b) The strings play a steady rhythm. On the music line below you are asked to:

i) complete the rhythm in bars 4 to 7; 1

ii) write the time signature in the correct place. 1

The musical staff shows a sequence of notes: a double bar line at the start, followed by a quarter note in bar 2, a quarter note in bar 3, a quarter note in bar 4, a quarter note in bar 5, a quarter note in bar 6, a quarter note in bar 7, and a quarter note in bar 8. The bars are numbered 1 through 8 above the staff.

The following question is very similar to your AH literacy workbook - identifying cadences and chords. Ensure you are familiar with doing so.



(e) Listen to a new excerpt and answer both questions below.

You now have one minute to read through the questions and the guide to the music.

i) The key is A minor. Identify the chords used in bars 2 and 3. You should indicate the chord name or number and, where appropriate, 1st or 2nd Inversion or 7th. The chords in bars 1 and 4 have been completed for you. 1

ii) There is a modulation to C major at the end of the excerpt.

Identify the cadence heard in bars 7 and 8. 1

The music will be played twice.

Here is the music for the first time.

Here is the music for the second time.

Cadence:

4 / 26



Musical Map

This question follows on from N5 & H - same format, same style of questions. Concepts may be trickier to hear and perhaps "not as obvious" as in previous levels. There are three listening, the first two with the voice and third without.

1. The ornament played twice by two different woodwind instruments is a/an

_____ .

2. The melody is played by a solo

_____ .

3. The tonality changes to

_____ .

4. Write 1, 2 or 3 beside the instruments to indicate the order in which they play.

French horn

Oboe

Clarinet

Followed by a stand-alone question

Question 3 (continued)

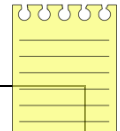
(c) Listen to a further excerpt and identify the style of music.

1

Read the table that follows to get an idea of concept answers depending on the type of question:

- Comment on the TONALITY
- Identify the STYLE of the music
- Identify the RHYTHMIC feature
- Identify the HARMONIC feature present in the music

Here are some possible answers - not every answer is given under each heading but a large proportion of possible concepts.



TONALITY	<i>Major, Minor, Pentatonic, Modal</i>
SCALE	<i>Major, Blues, Pentatonic, Whole-Tone, Chromatic, Harmonic Minor, Melodic Minor.</i>
TEXTURE	<i>Homophonic, Polyphonic, Contrapuntal,</i>
RHYTHMIC	<i>Dotted rhythms, Scotch Snap, Irregular Metre, Diminution, Augmentation, Syncopation, Accents, Ties, Hemiola</i>
MELODIC (can include ornaments)	<i>Sequence, Imitation, Glissando, Scale,</i>
HARMONIC	<i>Diminished 7th, Added 6th, Dominant 7th,</i>
STYLE	<i>Lied, Oratorio, Chorale, Opera, Jazz-Funk, EDM, Contemporary Jazz, Concerto, Sonata, Concerto Grosso, Serialism, Minimalist, Impressionism</i>
FORM	<i>Minuet & Trio, Binary, Ternary, Rondo, Sonata Form, Fugue</i>
ORNAMENT	<i>Trill, Mordent, Turn, Acciaccatura, Appoggiatura</i>

This literacy question features N5 level concepts - KEY & RESTS in line 1 - but the last line looks for a knowledge of modulations. Think about RELATED KEYS - where is a piece likely to modulate to? REL MAJ/MIN, DOMINANT OR SUB-DOMINANT. In this case, it is simply a change of KEY SIGNATURE that gives the answer - an N5 answer!

Key: _____

Rests _____

Key: _____

Notes _____

fade



Confidence and ability in BASS CLEF will be tested - in this case - using dictation. There is a large amount of help given from the chord information underneath the staff, stating which chord and which inversion is required. Revise the Chord chapter from your literacy workbook.

Question 4 (continued)

(d) Using the rhythm provided and the chord information printed below the staff, complete the bass line in bars 1 and 2. The first bass note has been inserted for you.

1

There will be no music played.

You have two minutes to complete your answer.

F	C 1st inv.	Dm	B \flat	F	B \flat	C
I	V 1st inv.	VI	IV	I	IV	V

(c) Listen to part of the previous excerpt and tick one box to identify the correct version of the music.

1

You now have 15 seconds to read through the possible answers.

The excerpt is short and will be played twice.

Here is the music for the first time.

Here is the music for the second time.

This question asks you to identify the correct version of the music. Think about direction - ASCENDING / DESCENDING, and think about STEPS / LEAPS in the music to help you narrow it down. There will be subtle differences between the options so look carefully, taking on board any rhythmic changes too.

Question 6

This is the final question in the Question Paper and is worth a large amount of marks - 10 marks (25% of the paper!).

Follow this structure and advice when answering the question to keep your mind focused on specific areas so that you have enough answers/concepts to write about. This will maximise your marks.

The first part asks you to listen to TWO excerpts and complete this ROUGH WORK TABLE. You will then convert your findings into your FINAL ANSWER and plenty of time is given on the CD to do this.

In this example, the question asks you to comment on MELODY/HARMONY and TIMBRE/TEXTURE. **THESE HEADINGS CAN CHANGE.** The headings can be any of the following:

Contexts for learning

Knowledge and understanding of music will be developed by performing listening to and composing music in this Course.

Styles	Melody/harmony	Rhythm/tempo	Texture/structure/form	Timbre/dynamics
Sonata	Mode/modal	3 against 2	Through-composed	Tremolando
Oratorio	Relative major/minor	Time changes	Da capo aria	Harmonics
Impressionist	Interval	Irregular time signatures	Lied	Coloratura
Musique concrete	Obbligato (instrumental)	Augmentation	Passacaglia	Ripieno
Plainchant	Acciaccatura	Diminution	Concerto grosso	Concertino
Mass	Mordent		Sonata form	String quartet
String quartets	Plagal cadence		Exposition	
Recitative	Interrupted cadence		Subject	
Chamber music	Tierce de Picardie		Basso continuo	
Jazz funk	Dominant 7 th		Ritornello	
Soul music	Diminished 7 th			
	Added 6 th			
	Harmonic minor scale			
	Melodic minor scale			

For each excerpt identify at least two prominent concepts in each of the following categories:

- melody and harmony
- timbre and texture

Categories	Excerpt 1	Excerpt 2
Melody and harmony		
Timbre and texture		

Rough work

Both excerpts will be played twice, with a pause of 15 seconds between playings, and with a pause of four minutes at the end for you to complete your final answer. A warning tone will sound 30 seconds before the start of part (b).

You may use the table on Page 12 for rough working, but your final answer must be written on Page 13.

Your final answer could be bullet points or short answers identifying the concepts you have heard.

Each Excerpt will be played TWICE. 4 minutes will be given at the end to re-draft your FINAL ANSWER.

Exam Technique Guidance...

As the headings of this question can change, there is no "one response" to this question. Instead, focus on ONE box per listening. In this example, focus on the MELODY/HARMONY for the first listening of excerpt 1+2 and then TIMBRE/TEXTURE for the second listening.

Refer back to the table of possible answers. REMEMBER, this is an ADVANCED HIGHER PAPER so don't write every single basic concept like, STEP/LEAP, ASCENDING etc.

+	TONALITY	<i>Major, Minor, Pentatonic, Modal</i>
	SCALE	<i>Major, Blues, Pentatonic, Whole-Tone, Chromatic, Harmonic Minor, Melodic Minor.</i>
	TEXTURE	<i>Homophonic, Polyphonic, Contrapuntal,</i>
	RHYTHMIC	<i>Dotted rhythms, Scotch Snap, Irregular Metre, Diminution, Augmentation, Syncopation, Accents, Ties, <u>Hemiola</u></i>
	MELODIC <small>(can)</small>	<i>Sequence, Imitation, Glissando, Scale,</i>

Do not volunteer any extra concepts that are not asked. This question does not ask anything about the STYLE of the excerpts because this comes later on in the question.

Question 6(a) (continued) MARKS

Final answer

(i) Excerpt 1 2

(ii) Excerpt 2 2

You may wish to structure your answer in a paragraph stating all the MELODIC/HARMONIC & TIMBRE/TEXTURE concepts you have identified. The marking scheme looks for 2 concepts under each section so $\frac{1}{2}$ mark per concept. You will need to write a minimum of 4 concepts in total per excerpt, split evenly over the two headings.

Question 6 continued

(b) This question has two parts.

(i) Analyse the two excerpts you have just heard.

In your extended answer you should refer to six similarities/differences across the following categories:

- type of work
- melody and harmony
- timbre

(ii) Conclude your analysis with a statement on the style/period of each excerpt and justify your answer.

You will hear each excerpt two more times, with a pause of 15 seconds between playings, and then have a further 10 minutes to complete your answers for part (i) and part (ii).

Rough work will not be marked.

You should write your final answer on the following page.

A warning tone will sound 30 seconds before the end of the question paper.

Rough work

Rough work

This is what the question paper looks like for the second part of Question 6.
Follow the advice mentioned below to answer this.



Question 6(b) (continued) MARK

Final answer

(i) Analysis

Remember to comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences. 4

(ii) Conclusion

Remember to include a statement on the style/period of each excerpt and justify your answer. 2

Use this rough work box to note down more relevant concepts relating back to the headings; MELODY/HARMONY, TIMBRE/TEXTURE.

Analysis Part - 4 marks

Your explanation of six similarities/differences needs to be precise - any combination of similarities/differences will be accepted. Try to aim for 3 similarities and 3 differences if you are struggling. State your answers like this:

- Both excerpts feature a harmonic minor scale.
- Both excerpts feature a string quartet
- Both excerpts feature an SATB Choir/Chorus

- Excerpt 1 features a turn whereas Excerpt 2 features a trill
- Excerpt 1 is in a major key but Excerpt 2 is in a minor key
- Excerpt 1 is mainly homophonic but Excerpt 2 is mainly polyphonic

Conclusion Part - 2 marks

Both styles/periods need to be stated correctly.

Example:

Excerpt 1 is from the Classical period and is from a Violin Concerto.

Excerpt 2 is from the Romantic period and is from a Piano Concerto.

You must also justify the answer, again, relating back to MELODY/HARMONY or TIMBRE/TEXTURE to gain the full marks.

