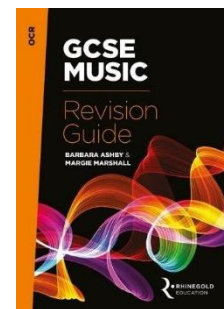


## KMA OCR GCSE Music Revision list summary



Content Overview	Assessment Overview	
Performance on the learner's chosen instrument. Composition to a brief set by the learner.	<b>Integrated portfolio (01 or 02)</b> 60 Marks Non-exam assessment	<b>30%</b> of total GCSE
Ensemble performance. Composition to an OCR set brief.	<b>Practical component (03 or 04)</b> 60 Marks Non-exam assessment	<b>30%</b> of total GCSE
Listening and appraising. A written paper, with audio recording. Aural recognition and context unheard/unfamiliar music from within the Areas of Study 2, 3, 4 & 5.	<b>Listening and appraising (05)</b> 80 Marks 1 hour and 30 minutes written paper	<b>40%</b> of total GCSE

### Music Theory & Musical Elements Content (DR PAT SMITH)

<b>Dynamics</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>Dynamics from pp (Pianissimo/Very Quiet) to ff (Fortissimo/Very Loud).</li> <li>Crescendo &amp; Diminuendo</li> </ul>
<b>Rhythms (Time Signatures)</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>Straight and/or syncopated (dotted) rhythms.</li> <li>Identification of written rhythmic patterns.</li> <li>Semi-quavers, quavers, crotchets, minims, semi-breves.</li> <li>Regular Time Signatures: 4/4, 2/4</li> <li>Irregular Time Signatures: 3/4, 5/4, 7/8</li> <li>Compound Time Signatures: 6/8, 9/8.</li> </ul>
<b>Pitch</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>High and Low Pitches.</li> <li>Ascending or Descending Pitches.</li> <li>Identification and notation of pitches on a treble clef stave Middle C – F.</li> </ul>
<b>Articulation</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>Staccato and Legato Articulation</li> <li>Different Timbres Produced by Instruments e.g. Pizzicato/Arco on Strings or Slap, Tone &amp; Bass on Djembe (African Rhythms)</li> <li>Descriptions of Timbres e.g.: Wooden, Metallic, Shimmering, Bright, Round etc.</li> </ul>
<b>Tempo</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>Italian terms for Tempo from: Largo/Lento – Presto.</li> <li>Accelerando &amp; Ritenuto</li> </ul>
<b>Structure</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>Binary, Ternary and Rondo Form.</li> <li>Song Form/Verse Chorus.</li> <li>Ritornello Form.</li> <li>Call &amp; Response.</li> <li>Theme &amp; Variation</li> </ul>

<b>Melody</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>• Repeated Melodic Patterns</li> <li>• Sequences</li> <li>• Conjunct &amp; Disjunct Melodies</li> <li>• Intervals – Steps and Leaps</li> <li>• Scalar or Chromatic Melody</li> </ul>
<b>Instrumentation</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>• Instrumental families of the Orchestra – Brass, Woodwind, Strings &amp; Percussion.</li> <li>• Common Instruments used in Pop Music, Rhythms of The World, Film Music and The Concerto Through Time.</li> <li>• The Development of The Orchestra.</li> <li>• Common Musical Ensembles.</li> <li>• Instrumental Techniques.</li> </ul>
<b>Texture</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>• Thick or Thin – Building/Developing.</li> <li>• A Capella – (Vocals only)</li> <li>• Monophonic – One instrument/melody alone/Solo.</li> <li>• Unison – Multiple instruments playing exactly the same thing.</li> <li>• Homophonic – Multiple instruments playing the same thing but in harmony.</li> <li>• Melody &amp; Accompaniment – Single melody line with simple accompaniment e.g. Singer with a piano.</li> <li>• Polyphonic – Multiple interweaving melodies, countermelodies &amp; lines to create a complex/thick texture.</li> <li>• Polyrhythmic – Multiple interweaving <u>rhythms</u> to create a complex/thick texture.</li> </ul>
<b>Harmony</b>	Understanding and recognition of: <ul style="list-style-type: none"> <li>• Major or Minor Keys</li> <li>• Modal</li> <li>• Cadences – Perfect, Imperfect, Interrupted, Plagal.</li> <li>• Modulation (Key Change)</li> <li>• Primary Chords</li> <li>• 7<sup>th</sup> Chords</li> <li>• Intervals.</li> </ul>

### **Areas of Study:**

#### **Aos2: The Concerto Through Time**

**Outline: Learners should study The Concerto and its development from 1650 to 1910 through:**

- the Baroque Solo Concerto
- the Baroque Concerto Grosso
- the Classical Concerto
- the Romantic Concerto.

**Focus for learning: Learners should study and develop an understanding of:**

- what a concerto is and the way it has developed through time
- the instruments that have been used for the solo part in the concerto and how they have developed through time
- the growth and development of the orchestra through time
- the role of the soloist(s)
- the relationship between the soloist(s) and the orchestral accompaniment

- how the concerto has developed through time in terms of length, complexity and virtuosity
- the characteristics of Baroque, Classical and Romantic music as reflected in The Concerto.
- Learners should study and understand how composers of concertos use musical elements and compositional devices in their concertos including:
  - instruments and timbre
  - pitch and melody
  - rhythm and metre
  - tempo
  - dynamics, expression and articulation
  - texture
  - structure, phrasing and cadences
  - harmony and tonality
  - repetition, sequence and imitation
  - ornamentation.

**Learners should have some knowledge of:**

- the names and intentions of composers who wrote concertos in each period
- the historical and social context of the concerto in each period
- the need for a larger venue over time as the genre expanded and developed
- the changing nature of commissioner and audience over time.

**Suggested Repertoire:**

- Vivaldi: The Four Seasons
- Bach: Brandenburg No 4
- Mozart: Flute Concerto in D Major
- Haydn: Trumpet Concerto in Eb Major
- Beethoven: Piano Concerto No 1 in C Major
- Brahms: Violin Concerto in D Major
- Rachmaninov: Piano Concerto No 2 in C Minor
- Corelli: Concerto Grosso Op 6

**Aos3: Rhythms of The World**

**Outline: Learners should study the traditional rhythmic roots from four geographical regions of the world:**

- India and Punjab
- Eastern Mediterranean and Middle East
- Africa
- Central and South America.

**Learners should study and develop an understanding of the characteristic rhythmic features of:**

- Indian Classical Music and traditional Punjabi Bhangra
- Traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music
- Traditional African drumming
- Traditional Calypso and Samba.

**Focus for learning: Learners should study and develop an understanding of the following for each geographical region including:**

- characteristic rhythms and metres
- the origins and cultural context of the traditional music
- the musical characteristics of the folk music

- the impact of modern technology on traditional music
- the names of performers and groups
- ways in which performers work together.

**Learners will study and understand how a range of musical elements is combined in traditional music, including:**

- instruments and timbre
- pitch and melody
- rhythm and metre
- tempo
- dynamics, expression and articulation
- texture
- structure and phrasing
- harmony and tonality
- repetition, ostinato
- ornamentation.
- Learners should have some knowledge of:
- techniques of performing traditional drums
- traditional rhythm patterns (including regular and irregular metres, syncopation and cross rhythms)
- how texture builds with added parts
- improvised melodic lines based on traditional scales (including modal and microtonal melodic ideas)

**Suggested Repertoire:**

Punjabi Bhangra:

- Audio CD: Bhangra Beatz Naxos World label
- Traditional Eastern Mediterranean and Middle Eastern Folk Rhythms:
- Palestinian folk music:
- Audio CD: Israeli Folk Dances Vol 1 Hataklit label: E.g. Ve'Shuv Itchem

Greek folk music:

- Audio CD: The Rough Guide to Greek Café World Music Network label
- E.g. Lesvos Aiolis: Kontrabatziðhes

Traditional African Drumming:

- BBC GCSE Bitesize: Music of Africa
- [http://www.bbc.co.uk/schools/gcsebitesize/music/world\\_music/music\\_africa2.shtml](http://www.bbc.co.uk/schools/gcsebitesize/music/world_music/music_africa2.shtml)

Traditional Rhythms of the Americas:

- The Beatlife Book: Playing & Teaching Samba by Preston and Hardcastle
- BBC GCSE Bitesize: Samba Music <https://www.bbc.co.uk/bitesize/guides/zrk9dxs/revision/5>

#### **Aos4: Music for Film & Computer Games**

**Outline: Learners should study a range of music used for films including:**

- music that has been composed specifically for a film
- music from the Western Classical tradition that has been used within a film
- music that has been composed as a soundtrack for a video game.

**Focus for learning: Learners should study how composers create music to support, express, complement and enhance:**

- a mood or emotion being conveyed on the screen
- a significant character(s) or place
- specific actions or dramatic effects.

**Learners should study and understand how composers use music dramatically and expressively through a variety of musical elements and compositional devices, including:**

- instruments and timbre
- pitch and melody
- rhythm and metre
- tempo
- dynamics, expression and articulation
- texture
- structure and phrasing
- harmony and tonality
- repetition, ostinato, sequence and imitation
- ornamentation
- motif, leitmotif.

**Learners should have some knowledge of:**

- how music can develop and/or evolve during the course of a film or video game
- the resources that are used to create and perform film and video soundtracks, including the use of technology
- the names of composers of music for film and/or video games.

**Suggested Repertoire:**

- John Barry: Out of Africa, Somewhere in Time
- Hans Zimmer: Pirates of the Caribbean, Gladiator
- Emmanuel Fratianni: Avatar
- John Williams: Jaws, Star Wars
- Tommy Tallerico & Emmanuel Fratianni: Advent Rising
- Halo
- Assassins Creed

### **Aos5: Conventions of Pop**

**Outline: Learners should study a range of popular music from the 1950s to the present day, focussing on:**

- Rock 'n' Roll of the 1950s and 1960s
- Rock Anthems of the 1970s and 1980s
- Pop Ballads of the 1970s, 1980s and 1990s
- Solo Artists from 1990 to the present day.

**Focus for learning: Learners should study and demonstrate an understanding of:**

- vocal and instrumental techniques within popular music
- how voices and instruments interact within popular music
- the development of instruments in popular music over time
- the development and impact of technology over time
- the variety and development of styles within popular music over time
- the origins and cultural context of the named genres of popular music
- the typical musical characteristics, conventions and features of the specified genres.

**Learners should study and understand how composers of popular music use and develop musical elements and compositional devices, including:**

- instruments and timbre (acoustic and electric)
- pitch and melody (including bass lines and riffs)
- rhythm and metre
- tempo
- dynamics, expression and articulation
- texture
- structure and phrasing
- harmony and tonality
- dynamics, expression and articulation
- ornamentation
- repetition, ostinato and sequence
- technology including amplification and recording techniques.
- Learners should have some knowledge of:
  - names of solo artists and groups who composed and/or performed in each genre
  - the changing nature of song structure
  - the historical and social context of the named genres of popular music
  - the growth of the popular music industry

**Suggested Repertoire:**

**Rock 'n' Roll of the 1950s and 1960s:**

- Elvis Presley: Hound Dog (1952)
- The Beatles: Saw Her Standing There (1963)
- The Beach Boys: Surfin' USA (1963)

**Rock Anthems of the 1970s and 1980s:**

- Queen: We Will Rock You (1977)
- Bon Jovi: Livin' On A Prayer (1986)
- Guns and Roses: Sweet Child O' Mine (1987)

**Pop Ballads of the 1970s, 1980s and 1990s:**

- Elton John: Candle In The Wind (1973)
- Bette Midler: Wind Beneath My Wings (1988)
- Bob Dylan: Make You Feel My Love (1997) (Also same year performed by Billy Joel)

**Solo Artists from the 1990s to the Present Day:**

- Michael Jackson: Black or White (1991)
- Kylie Minogue: Can't Get You Outta My Head (2001)
- Adele: Someone Like You (2011)