

OCR GCSE Music J536: Personal Learning Checklist

<p>This PLC covers what you need to know for the listening and appraising exam (component 05). The headers for the columns at the right hand side have been left blank so that you can use them in a variety of ways: to tick off when each item has been covered in lessons or revised, or to give a 1-10 confidence rating or RAG rating on various dates.</p>					
General listening concepts and terminology					
Articulation	<ul style="list-style-type: none"> • Staccato, tongued, legato/slurred • Pizzicato, arco • Tremolo • Accent/sforzando 				
Dynamics	<ul style="list-style-type: none"> • ff to pp (including Italian names) • crescendo and diminuendo in words and symbols 				
Harmony	<ul style="list-style-type: none"> • Diatonic, dissonant, atonal, chromatic, microtonal • Chords: major, minor, seventh, tonic, sub-dominant, dominant, blue note • Cadences: perfect, imperfect, plagal, interrupted • Block chords/chordal, arpeggio/broken chord, triad, comping • Primary triads, simple harmony, harmonic progression, harmonic rhythm • Modulation: tonic, sub-dominant, dominant, relative minor, relative major • Drone • 12 bar blues 				
Instruments	<ul style="list-style-type: none"> • Standard orchestral instruments and their families • Piano, harpsichord, organ • Continuo: what it is and how it works • Orchestra, string orchestra, duet, trio • Jazz group • Electronic and pop instruments • Basic instruments that relate to: Indian classical music, Punjabi bhangra, Greek folk music, African drumming, samba, calypso/steel band 				
Large structures	<ul style="list-style-type: none"> • Concerto, concerto grosso symphony, sonata 				
Melodic and compositional devices	<ul style="list-style-type: none"> • Repetition, sequence, imitation, ostinato • Inversion • Riff • Improvisation/improvised • Dialogue, question and answer phrases, call and response • Walking bass • Fills, stabs • Hook. 				

Melody/pitch	<ul style="list-style-type: none"> • Stepwise, scalar, passing note, leap • Intervals; unison, 2nd 3rd 4th 5th 6th 7th, octave, tone, semitone, microtone • Scales: Major, minor, chromatic, blues scale • Raga • Mode • Range • Bend/slide/glissando 				
Periods of history	<ul style="list-style-type: none"> • Baroque • Classical • Romantic • Modern 				
Notation	<ul style="list-style-type: none"> • Note lengths and rests from semibreve to semiquaver including dotted notes and triplets • Pitch names and their places on the treble clef from G3 to C6 • Stave, score • Treble and bass clefs • Bar and double bar lines, repeat marks • Key signatures and keys up to at least four sharps and flats • Time signatures: simple duple, triple, quadruple, and compound duple • Sharp, flat, natural • Phrase marks, tie • Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note 				
Rhythm	<ul style="list-style-type: none"> • Anacrusis/up-beat • Off-beat/syncopation, dotted • Metre/pulse • Irregular metre • Rest/silence • Cross-rhythm, polyrhythm • Swung/swing rhythm • Tala • Chaal • Son clave 				
Structure	<ul style="list-style-type: none"> • Binary, ternary, rondo, variation • Strophic, through composed • Round, canon • Introduction, coda, bridge, tag • Cadenza • Verse and chorus • Instrumental break, middle eight 				
Technology	<ul style="list-style-type: none"> • Synthesiser, drum machine, mixing desk, sequencer, multitracking, overdubbing 				

	<ul style="list-style-type: none"> • Amplification, sampler, sampling, scratching, DJ, decks, looping, groove, panning • MIDI, computer • Digital effects, (FX), reverb, echo, distortion, attack, delay • Vocoder, quantising • Remix, collage, overlay 				
Tempo	<ul style="list-style-type: none"> • Largo, andante, moderato, allegro, vivace, presto • Accelerando • Rallentando/ritenuto • Allargando • Rubato • Pause 				
Texture	<ul style="list-style-type: none"> • Solo, monophonic, thick, thin • Homophonic/chordal • Polyphonic, contrapuntal, counterpoint • Unison, parallel motion, contrary motion • Counter melody, descant, obbligato • Melody and accompaniment 				
Tonality	<ul style="list-style-type: none"> • Key, major, minor • Basic modulations, e.g. tonic – dominant • Chord progression 				
Voices, ensembles, timbres	<ul style="list-style-type: none"> • Voices: soprano, alto, tenor, bass • A cappella • Syllabic, melismatic • Solo, lead singer, backing vocals, chorus/choir • Scat 				

Area of Study 2: The Concerto Through Time

Overview	<ul style="list-style-type: none">• the Baroque Solo Concerto• the Baroque Concerto Grosso• the Classical Concerto• the Romantic Concerto				
Details	<ul style="list-style-type: none">• 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				
Context	<ul style="list-style-type: none">• 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				

Area of Study 3: Rhythms of the World

<p>Overview</p>	<ul style="list-style-type: none"> • 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 				
<p>Indian classical and Punjabi bhangra</p>	<ul style="list-style-type: none"> • Indian classical instruments: sitar, tambura, tabla, sarod, sarangi • Scales: raga • Rhythm patterns: tala • Structure: alap, jhor, jhala, gat • Punjabi bhangra instruments/voices: dhol, tumbi, male voices singing in Punjabi, shouts of 'hoi' • Rhythm: chaal rhythm 				
<p>Greek, Palestinian and Israeli music</p>	<ul style="list-style-type: none"> • Instruments: doumbek, bouzouki, defi, oud, rebabah, guitar, clarinet, accordion • Scales: maqam, microtones, double harmonic scale • Rhythms: maqsum, saidi, irregular rhythms i.e. karsilama • Musical characteristics: accelerando (Greek/Israeli), off-beat chords with bass outlining root/fifth (Greek/Israeli), melodies with small range, lack of chords (Palestinian), melisma 				
<p>African drumming</p>	<ul style="list-style-type: none"> • Instruments: djembe, dundun, talking drum, shekere, agogo • Rhythms: polyrhythm and cross-rhythm, syncopation, cyclic • Musical characteristics: role of master drummer, call and response, improvisation • Singing: short repeated phrases, small range 				
<p>Calypso and samba</p>	<ul style="list-style-type: none"> • Instruments: steel drums/pans, guitar (calypso); surdo, repinique, caixa, tamborim, agogo, chocalho, ganza (samba) • Rhythms: syncopation, calypso rhythm (calypso); polyrhythm (samba) • Musical characteristics: major/minor key, simple harmonies, political lyrics, verse/chorus structure (calypso); different sections marked by whistle, call and response (samba) 				

Area of Study 4: Film music

Overview	<ul style="list-style-type: none">• 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				
Details	<ul style="list-style-type: none">• How a film score is created: click track, diegetic/non-diegetic, cues, syncing, sync points• How film music fits with the action: underscore, mickey mousing, leitmotif• Instruments commonly used in film music: orchestral, electronic• Ways in which musical elements are manipulated in film music: ostinato, pedal notes, dissonance, use of distinctive intervals or pairs of chords, development of themes				

Area of Study 5: Conventions of pop					
Overview	<ul style="list-style-type: none"> • 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 				
Rock 'n' roll	<ul style="list-style-type: none"> • Instruments: electric guitar with overdrive/echo, upright bass/bass guitar, drum kit, piano 'shouty' vocals, backing vocals • Swing/boogie-woogie rhythm, backbeat • Primary chords, often 12-bar blues • Walking bass line, broken chords, ostinato/riff 				
Rock anthems	<ul style="list-style-type: none"> • Instruments: electric guitar with distortion, delay, chorus, bass guitar, drumkit, keyboards, vocals • Virtuoso guitar solos, memorable melodies and lyrics • Backbeat, ostinato/riff 				
Pop ballads	<ul style="list-style-type: none"> • Instruments: electric guitar, bass guitar, drum kit, piano/electric piano, perhaps strings • Usually 4/4, slower tempo, sustained chords, melisma/ornamentation in vocal line, backbeat • Chord inversions, descending/ascending bass lines, changes in texture • Sentimental lyrics • Use of reverb 				
Solo artists	<ul style="list-style-type: none"> • A lot of diversity of styles • May include features of dance music, hip hop, folk music as well as conventional pop • May include extensive use of technology including sampling, synthesisers, drum loops, reverb, overdubbing, use of a loop pedal • Vocal techniques: melisma, ornamentation, vibrato, riffing, rapping 				