

Prelude No.15 Opus 28 (Raindrop)

by Frédéric François Chopin

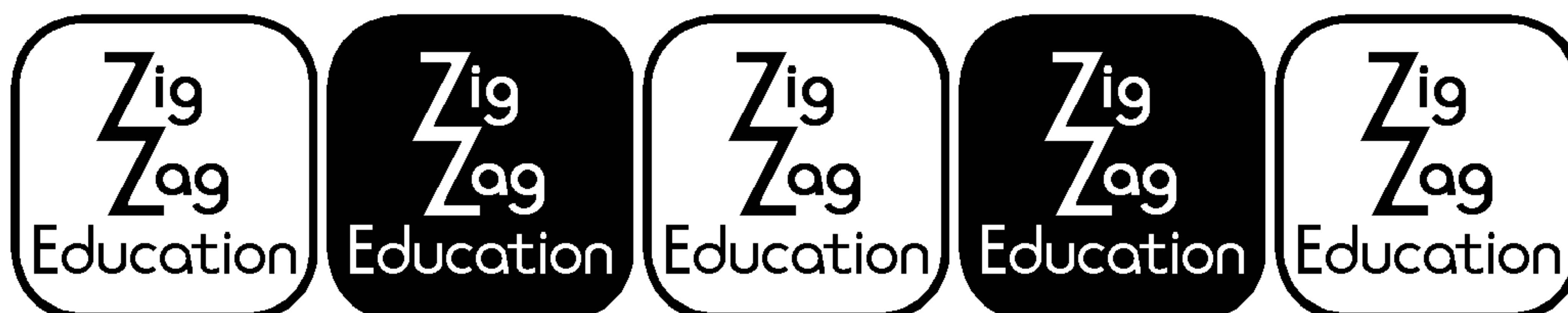
GCSE Set Work Analysis & Activities

UPDATE V1.1



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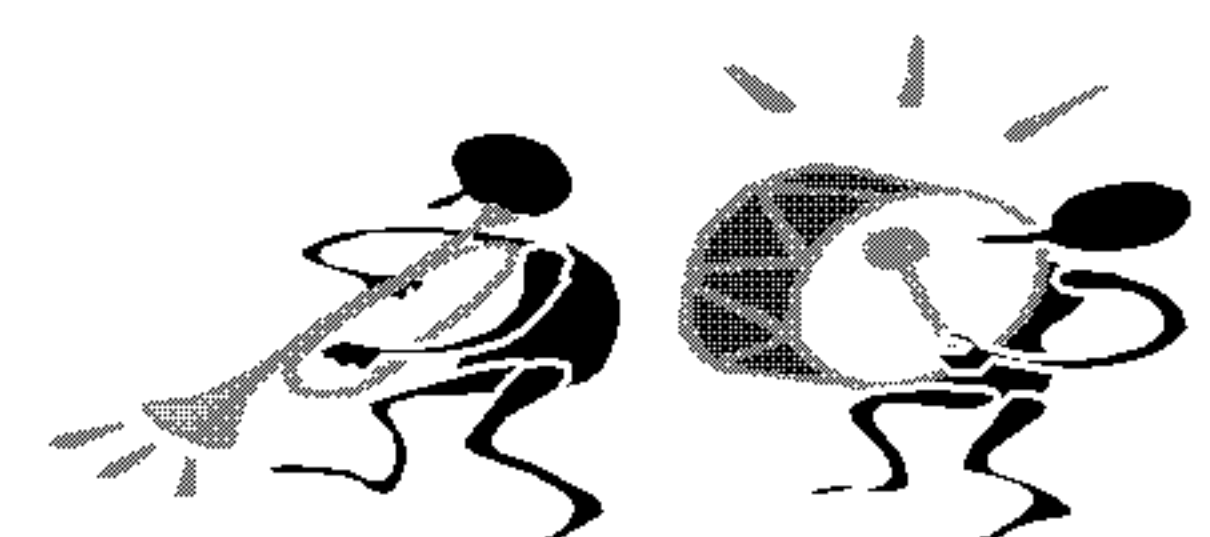
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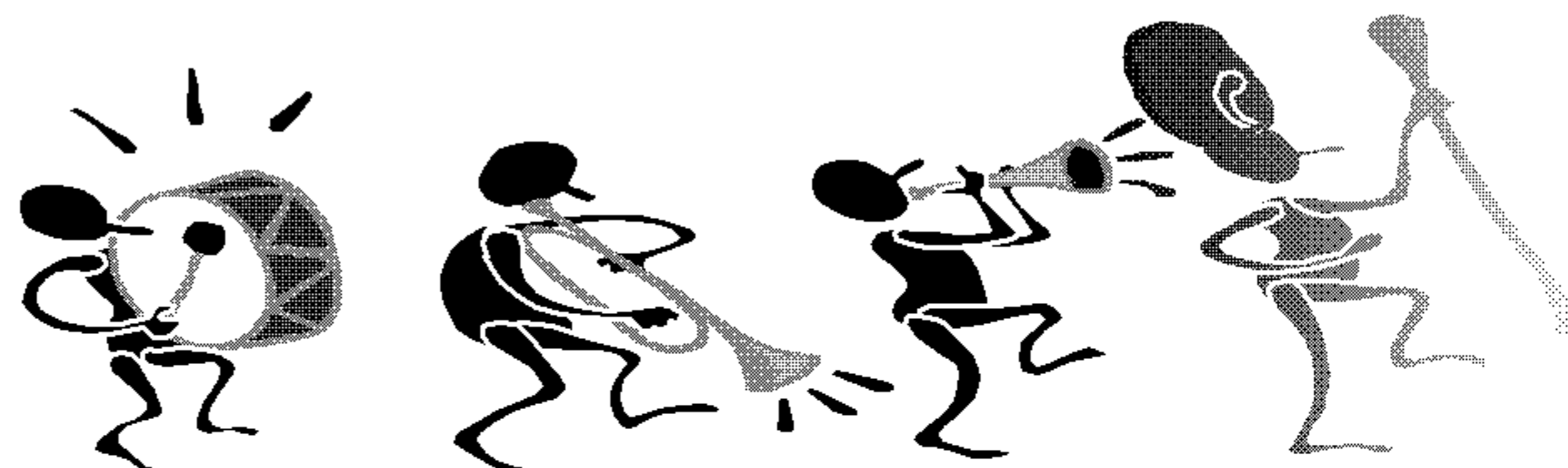
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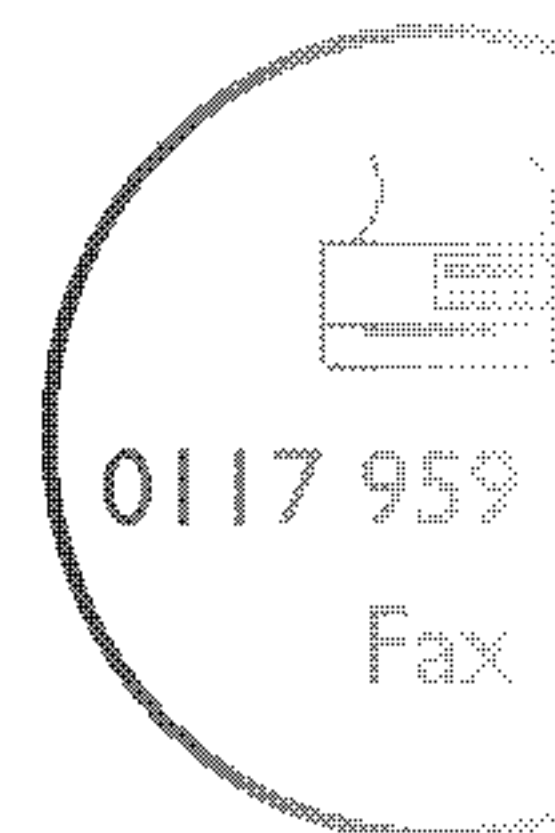
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Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, B- to C-grade candidates in particular will find it very useful for raising their standards, as they often struggle to find it difficult to understand and use music vocabulary well. This resource tackles layout and approach.

The composition task and the practice questions are aimed at all grades. The set work is taught jointly as a performance piece and as a learning exercise for the musical development mentioned in it. Its overall structure and internal structure can be used as a template. Candidates should be encouraged by the teacher to analyse the music to learn the sound like by learning to play the piece.

The separate composition task will take the candidates through the steps of composing a miniature inspired composition. *Prelude 15, Opus 28* by Chopin is analysed in detail for musical events. It is then analysed again using the composition content guide and the detailed unit content of the listening paper. This is to make the resource more accessible for learners and to make it adaptable to different teaching styles.

There are mark schemes for the practice questions and a keywords table with definitions. This is aimed at teachers that have general knowledge of the Romantic period of Western music. It provides quick and accessible information to the busy teacher who does not need to do more paperwork. It is to be used in conjunction with the Edexcel Schemes of Work.

MA (IoE, London) PGCE (Cambridge), B.Mus Hon

Sheila James is an experienced Head of Music in challenging London schools and a former Music examiner.

Update v1.1 October 2010

- Minor correction on page 9

Note:

If you have purchased the editable Word version of this resource, you will need the **Opus Text** font for musical notation (flat, sharp and natural symbols) in the text of this resource. If you already have it installed on your computer, you will already have the font. It can also be obtained for free by installing 'Scorch' from the Sibelius website (www.sibelius.com/scorch). Alternatively, you can find the font on our website, zigzageducation.co.uk: click on 'Music' and then click on 'Download Files' at the top. Once onto a Windows computer, double click on the CD icon to open the CD window, click the font file and then **File > Install New Font...** and follow the prompts.

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Introduction to *Prelude No. 15 Op. 28*

The Overview

This prelude is a piano miniature in ternary form. It is in D♭ major and 4/4 time. See (Appendix 1 for key signature: D♭ major = 2 flats). The piece is nicknamed *The Raindrop* prelude because the A♭ / G♯ which is present throughout the whole piece represents the raindrops that Chopin heard whilst writing the piece in unexpected rainy weather.

Factual Information

Edexcel GCSE Music area of study: One

Title of set work: *Prelude No.15 (Raindrop)*

Title of Larger Work: *Opus 28 – A set of 24 Preludes*. Composed between 1835–1838 and published in 1839

Type of Work: Prelude (a solo piano miniature)

Date of Composition: 1838

Composer: Frédéric François Chopin

Stockist: <http://www.amazon.co.uk>

Full score: PDF from www.mfiles.co.uk

Duration: 3' 48" (89 bars)

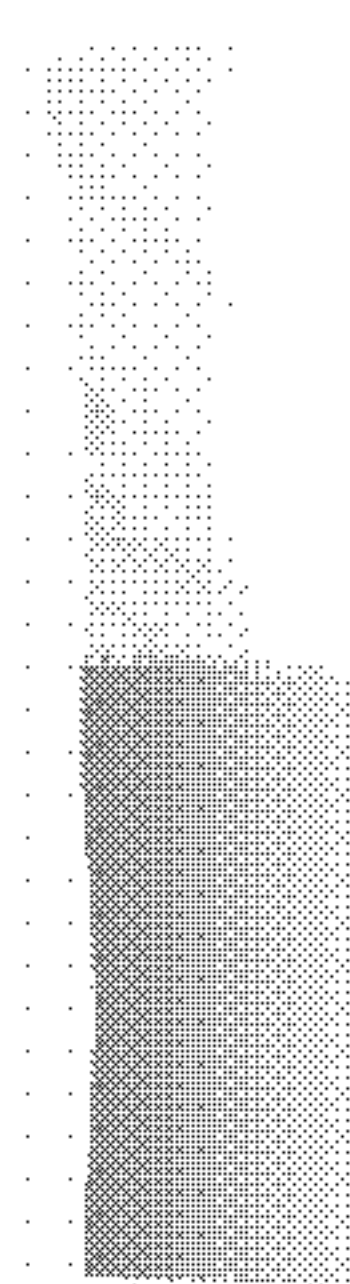
Country: The composer was Polish but moved to France

Geographical information: Central Europe. Poland is mainly a landlocked country surrounded by Germany, Ukraine, Lithuania, Slovakia and the Czech Republic. It is the 9th largest European country and 69th globally.

Official language at the time: Polish and French



A musical notation



Meaning – Social, Historical and Cultural Context

The romantic period spanned from 1830–1899. It was an age of freedom of expression, revolution, inventions, evolution and nationalism.

The music became more expressive through developments of chromatic and tritone chords and the improvements to or invention of many musical instruments.

Virtuoso performers showed off the new capacities of musical instruments. The pianoforte/piano led to it becoming the supreme instrument of the era.

Poland during Chopin's lifetime was at war. Therefore, he moved to France to escape the war.

The set of 24 Preludes was based on J S Bach's *Well-Tempered Clavier*, a set of 48 preludes and fugues presented in the order of the rising chromatic scale. Chopin's 24 Preludes are based on the 12 major scales and their relative minors, e.g. C major, A minor, G major, E minor.

The *Raindrop Prelude* is the 15th prelude and was composed whilst Chopin was in a monastery in Majorca during stormy weather. The local residents forced Chopin to leave the monastery because he had tuberculosis. This was a very contagious and often fatal disease and the residents were fearful of catching the disease from Chopin.

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Contextual Information: The Romantic Period

The Political Climate in Europe

The drive for the people to rule the people led to the rise of republics and democracies. The power of royal families, and the influence of the Church, had diminished during the Napoleonic era. Britain, under Queen Victoria controlled at least a quarter of the world, while the German Empire and the United States grew. The Spanish, Portuguese and Holy Roman Empires decreased. There were colonies throughout global territories owned by European countries and there was a general sense of nationalism.

The Industrial Revolution led to an era of invention, discovery, development and growth. In the nineteenth century, there was a rise in Nationalism, whose roots can be found in the French Revolution. National identity and culture became of wider interest. In the development of the world, wars were increasingly fought to gain territory rather than to keep one's national identity.

The Social Climate in Europe

The nineteenth century saw:

- Developments in machinery leading to the growth of manufacturers, factories and mass production. Economic forces began to gather more impetus rapidly.
- Inventions in transport such as the railway, railroads, better ships, and maps led to a faster movement of people. Canals were built to improve passage to the sea. People began to move to cities where there were jobs in factories and mines and a chance to earn money regularly.
- A great number of people moved out of Europe to live abroad in America and other parts of the world where there were possibly better for them.
- Discoveries in the sciences led to developments in medicine and the doubling of life expectancy by the end of the century.
- More rights for the ordinary person led to a rise in primary school education for all. There was a demand for more rights for women and children.
- The rise in anthropologists, discoverers, explorers, journalists and missionaries led to a greater knowledge of populations about other places and other peoples. This had its influence on the arts. Photography was invented so that visual pictures of other places and peoples could be shared.
- Colonialism, urbanization and transportation brought global communities closer together. This influenced social culture, sports and the arts. Interest in the arts grew greatly. Music was no longer to be learnt and performed in small private settings such as people's homes were no longer the only place to be heard.

Wars and The Social Climate in Poland

During the late eighteenth century, Poland had been divided by three stakeholders: Russia, Prussia and Austria. This large European country was ruled by three rulers. The Polish opposed this in a series of rebellions. Napoleon reunited Poland in the early eighteenth century but after his defeat by the British, Russians and Austrians were able to divide the country up again. It took until the early twentieth century for Poland to be reunited. Therefore, Poland was part owned by different countries during the entire Romantic era. Chopin lived in the French speaking part of Poland and moved to France to escape the fighting. Although he lived in France for the rest of his adult life, he remained true to his nationality by his music.

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The Philosophy, Musicology and Sociology of Music in the Romantic Era

Philosophy

The philosophy of music in the romantic era was about self expression. Music was no longer just a means of entertainment. Literature and music became more linked. This led to the growth of programme music (music that tells a story or describes emotions and objects) and the Lied (a German secular song genre), as well as instrumental music. Composition titles began to reflect the programmatic meanings and intentions of the composer. Composers aimed to use their music to evoke emotions in the listener that words could not describe. They aimed to do this by getting the listener to reference the unconscious human experiences and emotions and couple it with the interpretations of the performer. Music evolved into a form of expression that could take the listener on a personal journey that their imagination could find. Later on, music philosophers of the late nineteenth and early twentieth centuries argued that music could never actually conjure up the same specific pictures in everyone's mind. They believed that music had no meaning outside itself but only took on the meanings that the composer gave it through a programmatic title or, later on, in the moving picture on a screen. However, many modern music critics after the Romantic period view music as a tool of expression, and as a reflection of the unconscious mind of the listener.

Musicology/Harmony

To be more expressive, composers used more frequent modulations in their music, moving to more remote keys than did their classical counterparts before them. Pivot chords and pivot notes (notes common to both the previous key and the new key) were used as a device to facilitate modulation. However, some composers would take their music to a new and remote key without using a pivot chord. With the development of pivotal harmony came the wider usage of extended chords, 9ths, 11ths and 13ths. These chords were calculated from the root note of the chord and the scale of the current key. The resulting extended chords were major versions where the 7th is a natural 7th, minor versions where the 7th is a flattened leading note in major keys. Minor versions in minor keys used the natural minor scales. Sometimes 7ths, 9ths, 11ths and 13ths were diminished or augmented to expand the harmonic pallet.

New chords appeared on the harmonic scene. These were the Neapolitan chord, the augmented 6th chord and the diminished 7th chord.

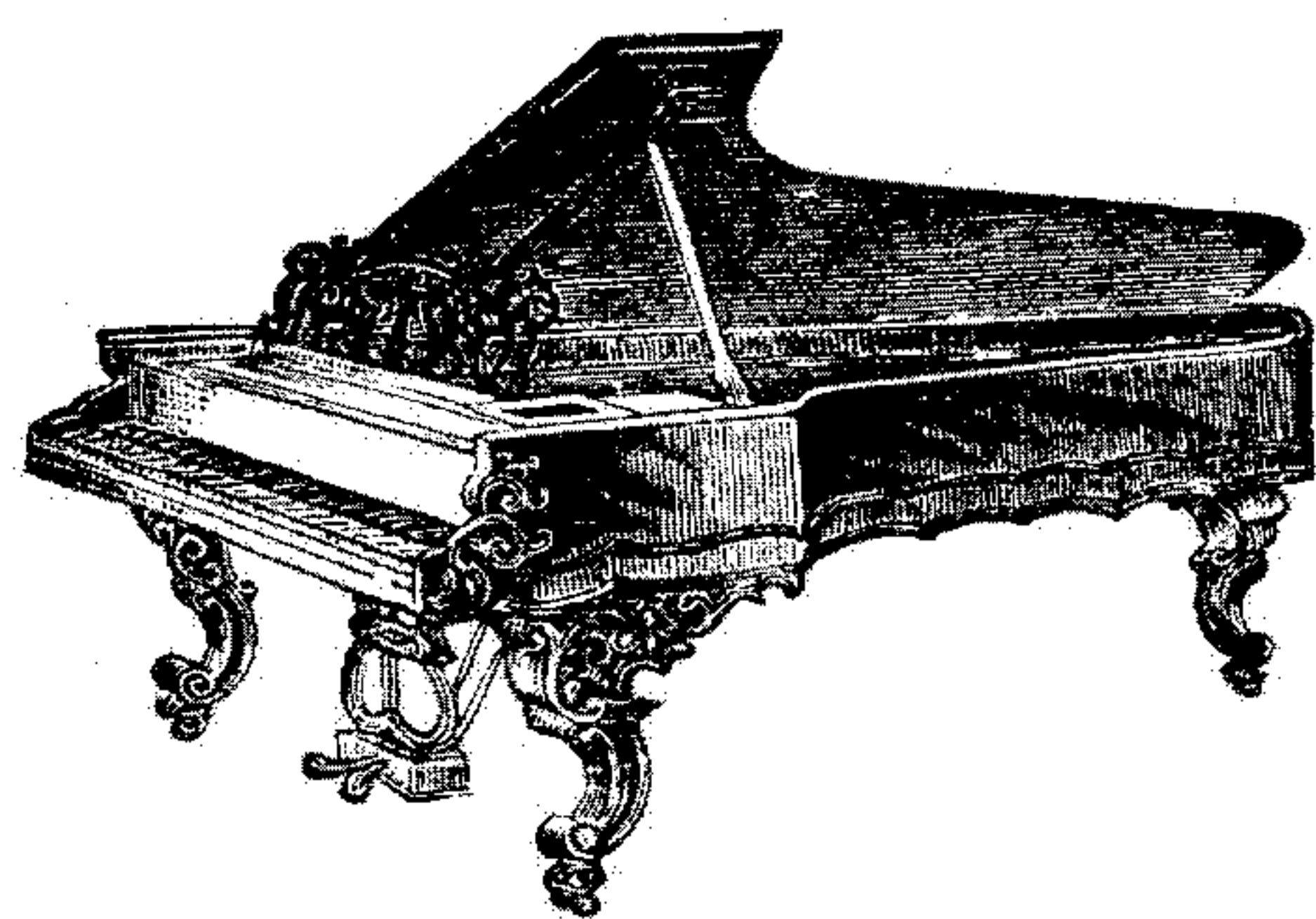
- The Neapolitan chord is simply the major chord built on the flattened supertonic. In C major, it would be a D \flat major chord. This chord leads up to a perfect cadence and is followed by the dominant chord.
- The augmented 6th chord has four notes and is created as an effect of two major chords. For example, if chord II \flat moves towards chord V. The submediant is lowered by a semitone and the supertonic note is augmented. There are three main variants of this chord – the French, the German and the Italian. In the French augmented 6th, the subdominant note of the scale rises by a semitone in the dominant key whilst the submediant note falls by a semitone. This creates a chromatic movement. In C major these notes would be D F \sharp A \flat C (D7^{dim} 5th) or A \flat C D G \flat (A \flat 7^{dim} 5th). This chord resolves immediately on chord V. In the German augmented 6th chord (which is the same as the French augmented 6th) the subdominant note rises by a semitone, the submediant note falls by a semitone and the supertonic note rises by a semitone. In C major this resulted in the notes of the chord A \flat C E \flat F \sharp / G \flat (A \flat 7). This chord would resolve to Ic then V. In the Italian augmented 6th chord, the supertonic note is omitted to make a three-note chord. In C major there would be no E \flat or D notes. This chord resolves immediately on chord V.
- The diminished 7th chord is a four-note chord made up entirely of minor 3rds. It has four leading notes and there are only three variants of this chord – the version beginning on C \sharp , the version beginning on D and the version beginning on E \flat . The variants when inverted are also used as secondary seventh chords. Each note in a diminished 7th chord is a leading note to a major chord. It was often used as the most versatile pivot chord to the remotest of modulations. For example, in C major to the most bipolar key of F \sharp major, a composer could build a diminished 7th chord with the two familiar notes in it of F and B, then, using F as the pivot leading note, move to F \sharp major with ease and speed.

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The growing use of complex chords, chromatic voice leading, chromatic harmony and ambiguous tonality. Chopin's 24 Preludes were a way of re-establishing the 12 major keys in his own reference. J S Bach's *Well-Tempered Clavier* was used to establish the 24 keys of the Baroque period and Chopin had been studying it prior to writing his set of preludes.



The Romantic period was a new age of innovation. New musical instruments were invented and existing instruments were improved. More instruments were used in the orchestra and there was more experimental use of the existing or invented capacities of musical instruments. The range of instruments rose in music to show off the capabilities of the instruments. Composers wrote for such playing styles. More idiomatically composed and more florid instruments were discovered on the piano and this led to new compositions.

Sociology

The social political climate led to the growth of nationalistic pride. As nationalism moved from being something that was taken for granted to a venerated art form.

The Development of Musical Genres

Vocal

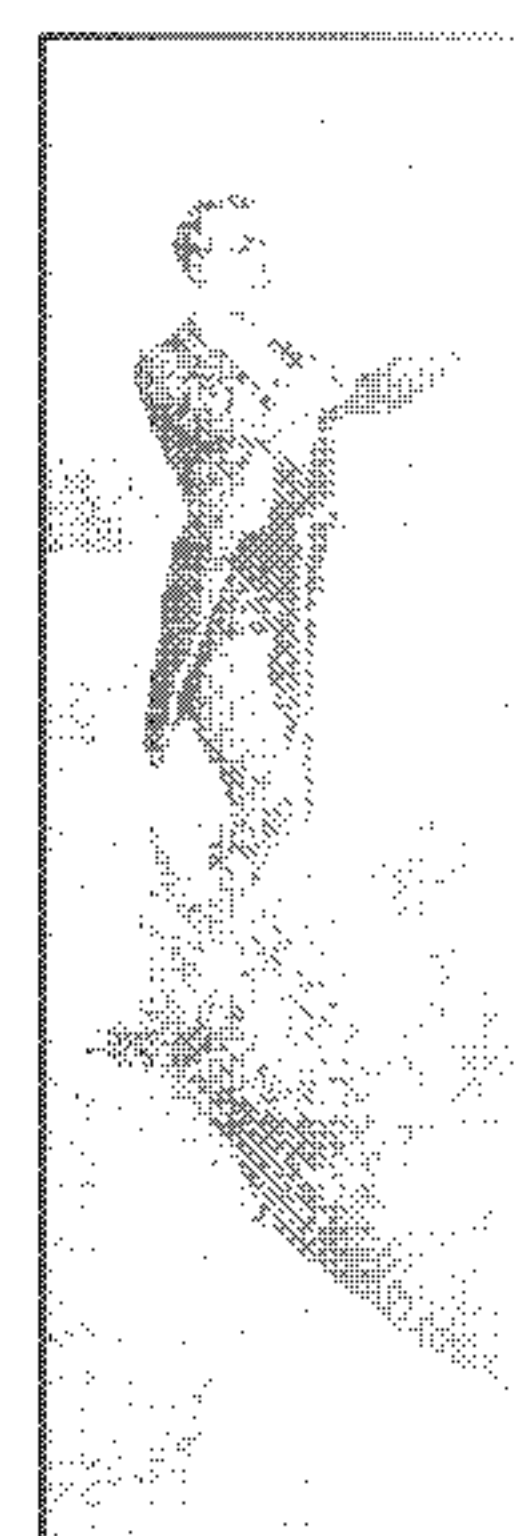
Secular vocal music grew in popularity. The German Lied was a secular song genre that was popular in the nineteenth century. Austrian composers used in the nineteenth century. Folk songs rose in importance across Europe. Part songs also grew in popularity. Sacred vocal music of the time changed in secular music by restoring musical features of the medieval and renaissance. Gregorian chant and the a cappella singing style. However, this resulted in a purer music style. Many beautiful masses and sacred pieces were composed during this time.

Chamber

Chamber music did not appeal to some Romantic period composers because it lacked the power of an orchestra on one hand and the personal expressiveness of solo pieces such as Lied. More neoclassical composers such as Schubert, Brahms and Mendelssohn to some extent. Most chamber pieces were string quartets or combinations involving strings and woodwinds. Brahms was the most prolific composer in the chamber music genres of the Romantic period. Franck was the most noted French composer who set the trend for the new French Romantic period onwards.

Orchestral

Beethoven provoked two different schools of thought and approaches. One began with the 4th, 7th and 8th symphonies and led to neoclassical absolute music which is based on compositional skills. The other one began with the 5th, 6th and 9th symphonies and led to self expression and programme music and new forms. The harmonic language which Beethoven introduced led to two different approaches to composing. One was the more expressive composing approach where composers tried to tell stories by the way they composed their music, including how they used harmony and tonality. They would give the music a title to help create the mood or picture in the mind of listeners. This approach is called programme music. The other approach was neoclassic (new classical) where composers focused on developing classical music in a more technical way supported by more complex harmonic procedures. The most notable orchestral works of this period are Schubert, Mendelssohn, Schumann, Berlioz, Liszt, Dvorak and Tchaikovsky. Most of these composers wrote symphonies or symphonies.



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Music Drama

France became the capital in Europe for the opera because of the Napoleonic Empire during the early nineteenth century. Over the century different forms of opera evolved. The Grand Opera aimed at the uncultured audience who wanted entertainment, which featured spoken as well as sung dialogue and was a simpler set-up which followed a serious plot. There was also the Lyrical Opera which fell in between the two others, a larger scale than the Opera Comique but not as grand as the Grand Opera, and focused concentrated on melodies. Berlioz, Rossini, Donizetti, Bellini, Verdi, Weber and Wagner wrote operas and dramas during the nineteenth century.

Piano

Many piano miniatures were written. These were small pieces aimed at evoking a picture to a scene. These were in dance forms or short lyrical pieces of various descriptions: fantasie, rhapsody etc. Larger piano compositions were sonatas, concertos, variations etc. Longer works were often collections of mood pieces.

The Development of the Piano and Playing Techniques

The nineteenth century piano had developed beyond the capacity it had in the eighteenth century. It had been enlarged and mechanically improved to be capable of encompassing expressiveness and virtuosity.

John Broadwood (1732 – 1812) was the piano manufacturer who made the most advanced modern piano. He invented the piano action of how the strings were hit by the hammer, a bridge panel to support the bass notes and invented the soft pedal. Taut strings on a panel, thus widening the pitch range of the instrument. The piano was made larger and more sonorous and the mechanism of the action of the notes therefore became freer to allow for dynamic playing. A hammer would hit a string as soon as the corresponding key was pressed on the keyboard. The velocity of the touch determined how hard or soft the hammer would hit. The damper pedal by the right foot enabled more legato playing and the soft pedal on the left hand side of the piano by placing a damper in front of the strings to muffle the hammer action. The sostenuto pedal appeared on the grand piano was the diminished pedal which allowed all but the pedaled notes to be sustained.

Various schools of piano playing had developed. Mozart's pupil Johann Nepomuk Hummel (1778–1837) led the school of thought on piano playing based on clarity and texture. The other school of thought was based on fullness of tone, wide dynamic range, technical ability and the ability to mimic the orchestra. Beethoven belonged to this school of thought. Muzio Clementi, an Italian composer, teacher, pianist and piano manufacturer published *Gradus ad Parnassum* in 1817–1826 which encompassed both schools of thought in a hundred etudes. He also wrote other piano pieces. Several other schools of thought evolved: John Field (1782–1837), Clementi's pupil, focused on elegance, sentiment, brightness and clarity; Adolf von Henselt (1814–1899), Hummel's pupil, focused on fulfilling Hummel's goals. Chopin was influenced by Clementi's school of thought.

Some of the best piano music of the nineteenth century was written by Liszt, Brahms, Schubert, Mendelssohn, Schumann and his wife Clara Schumann.

The Virtuoso

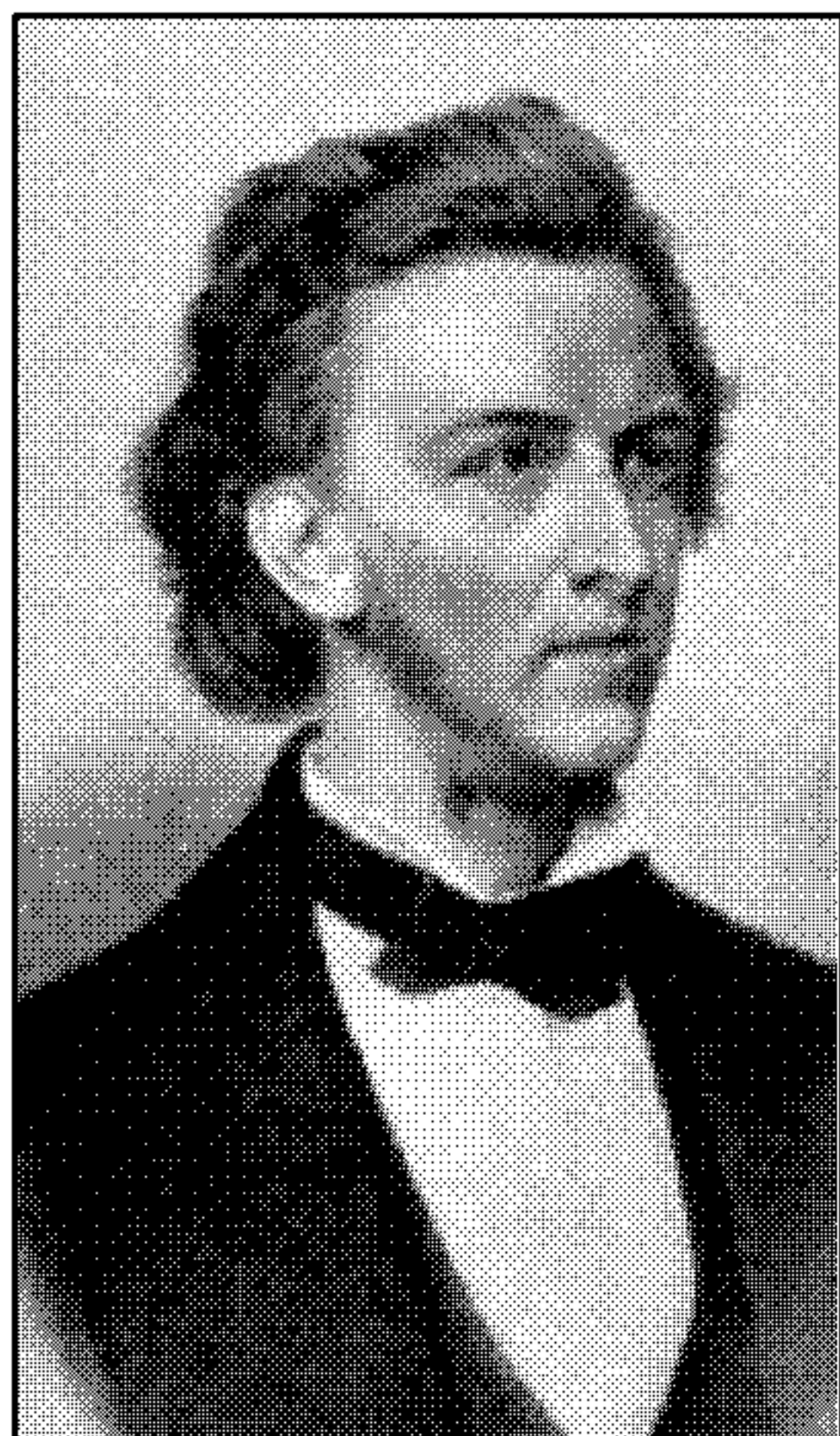
Other pianists focused on displaying showmanship and virtuosity. Many composers wrote pieces for themselves to perform in public. However, there was soon a growth of composition for the concert hall. Chopin's pieces were written for himself to perform as a famous concert pianist. Other virtuosos performed them too.

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Chopin's Life in Context

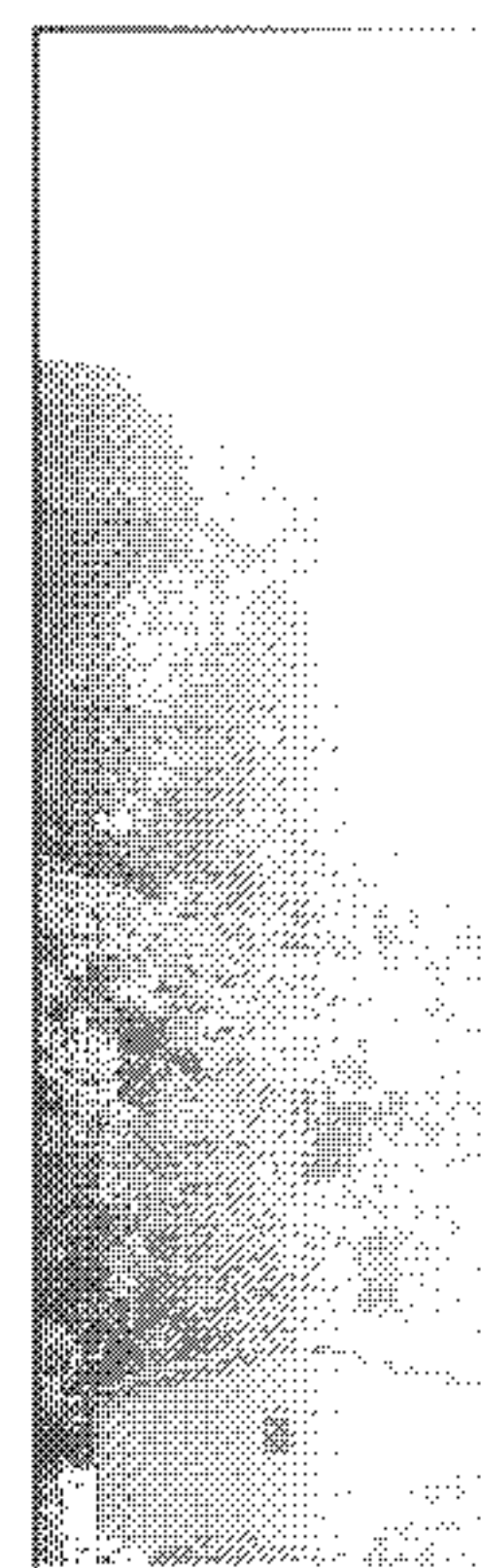


Chopin was born in **Żelazowa Wola**, a small village in the Duchy of Warsaw, on the 1st March 1810. His mother was a Frenchman living in Poland. This state was formed by Napoleon's failed invasion of Russia led to the Duchy of Warsaw. After the invasion, Poland was divided again by the Russians and Prussians. As the invasion brought new cultural influences to Poland, the Polish were hard pressed to maintain their identity. Chopin grew up in this social political atmosphere. He was like Mozart. Chopin's talent was for the piano. At 20 years old, in 1830, the year that Romanticism officially began, Chopin decided to advance his career. Austria still owned part of Poland. In the end of November, an un-commissioned Russian army officer led a rebellion against their army, backed by many Polish people. When the Russians suppressed it, there was a great exodus of Polish intelligentsia and other countries. This led to the conducting of Polish

Chopin moved to France in this wave of emigration of Poles from Poland. In France, he became a highly regarded musician, composer and virtuoso pianist. He had a long-term love affair with a woman who went by her writer's name – George Sand. She was a novelist.

Chopin suffered from poor health all his life. He developed pulmonary tuberculosis and as his health deteriorated he went on vacation to Majorca in 1838 with George Sand to improve his condition in a warmer climate. While there, the local residents feared for their life due to the contagious and fatal nature of his illness so Chopin was forced to stay in a derelict monastery. It turned out to be a rather rainy vacation rather than a warm one. It was in this monastery that Chopin wrote the 'Raindrop' prelude.

Chopin died from his illness in Paris on the 17th October 1849 aged 39.



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Unit 1: Performing Music

Works by Chopin

Chopin's compositions are almost all for the piano. Although Chopin lived in Paris, he maintained his Polish heritage. He composed in Polish forms such as the polonaise and mazurka, which gave them an improvised feel about it and incorporates the rhythms, harmonies and forms of Polish music. He composed nocturnes, impromptus and preludes which were often introspective in mood, displaying beautiful melodies and requiring perfect piano technique.

Characteristics of Chopin's Piano Music

- Clear cantabile (singing style) melodic lines with delicate chromatic decoration
- Long lyrical melodies
- Controlled florid virtuosic passages
- The use of tempo rubato where the left hand kept the rhythm whilst the right hand accelerated the general pulse of the music to create a more expressive feel to the music
- The use of Polish rhythms
- The use of Polish miniature forms such as polonaise, mazurka, etc.
- The use of other miniature forms such as impromptu, etude, prelude, etc.
- The use of remote transitional modulations, e.g. B minor to C major by the use of chromatic chords
- Simple and clear structures
- The use of broken chords
- The use of chromatic transitional harmony

Preludes Opus 28 No. 15 – Piano Technique

A persistent pedal note of A♭/ G♯ permeates the entire piece with a few exceptions, instead of two bars of just solo melody at the beginning of the coda.

Section A

Chopin's demand on the pianist is to maintain a cantabile upper melody with inner voices whilst maintaining the persistent general quaver raindrop effect pedal note. This requires careful calculation and thought.

- There is a clear melodic line.
- The opening melody is a repeated four-bar phrase, is legato and played cantabile. The left hand's repeated pedal note requires changes of fingers to maintain the effect. To achieve the sostenuto/sustained effect, the sustain pedal is required and changes of rhythmic harmony. A delicate touch is required to play the virtuosic phrase.
- The transitory subsection in section A uses broken chords in the left hand whilst the right hand plays the raindrop pedal notes as an inner pedal part. This requires different types of touch to be used to bring the broken chords into the background of the accompaniment whilst the melody continues to sing.

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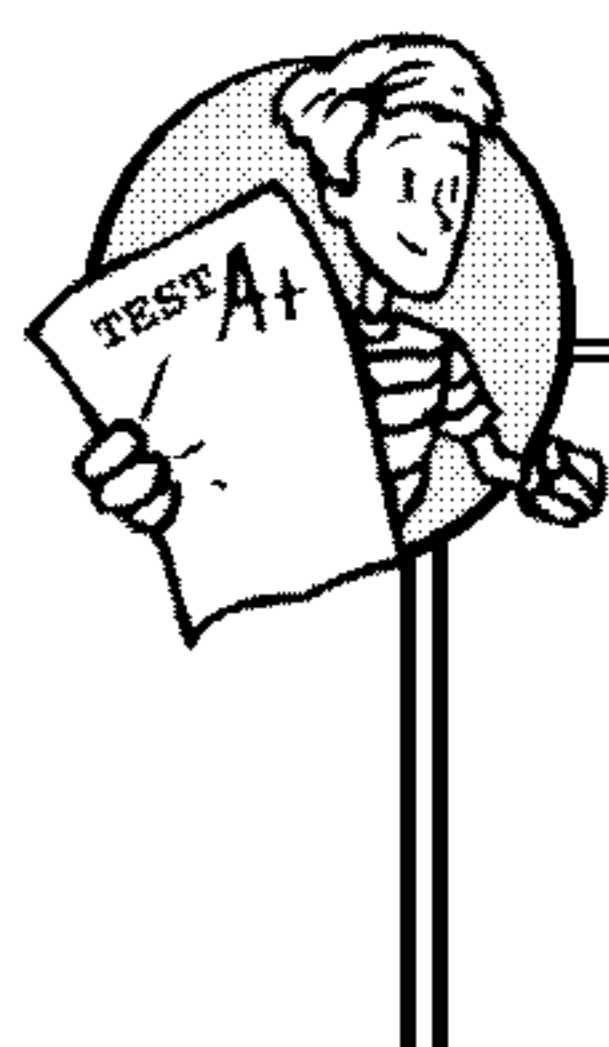
Section B

Chopin's main demand on the pianist is an excellent control of the touch sensitive enough to bring out melodies which are sometimes hidden within the texture whilst in phrasing and smooth pedalling.

- There is still a melodic line but it spends most of the time in the top part of the raindrop pedal note is inverted as it moves to the right hand part and has to require a gentle touch to keep it quiet, especially as *pianissimo* is the expressive time. The challenge grows when this same pedal note has to be played at octaves bass melody still has to sing out.
- When *pianissimo* is written the pianist might wish to use the soft pedal to reduce further. This pedal causes a damper to be placed in front of the strings in the hammers on the strings.
- The bass melody is homophonic, but to avoid muddy sound in the left hand, it is cantabile style. This requires observance of phrasing, dynamics, pedalling and is required to get the right balance of the hand parts.
- A bell-like timbre can be created in the right hand during the loud sections which is natural.
- The melody moves back to the top right hand part in the last subsection of Section pleading mood which is created by many suspensions and closely clashing 2nd phrasing plays a major part in making this work and flow.

Using the Chopin *Prelude Opus 28, No 15* as a performance piece

This set work may be used as a performance piece by more able candidates. Candidates may also perform another Chopin piano miniature as a performance piece.



Going for an A

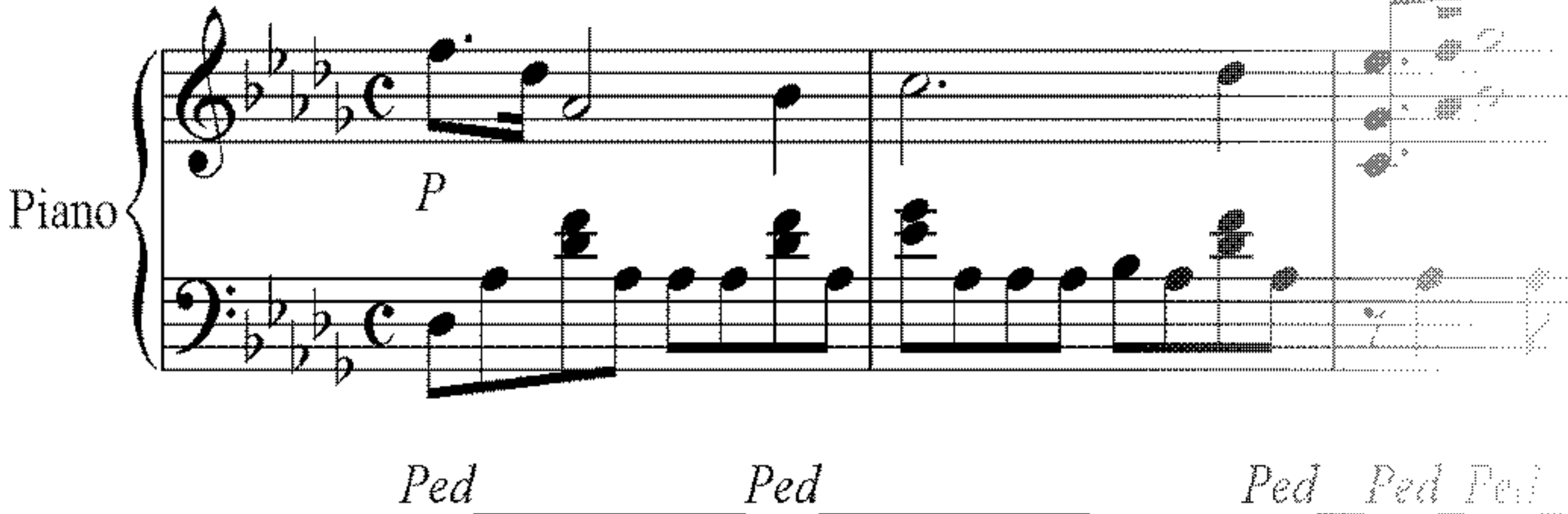

Candidates who are going for an A grade would need to perform a grade 6 piece fluently and expressively with a convincing sense of style. This piece is recommended by a qualified piano teacher.

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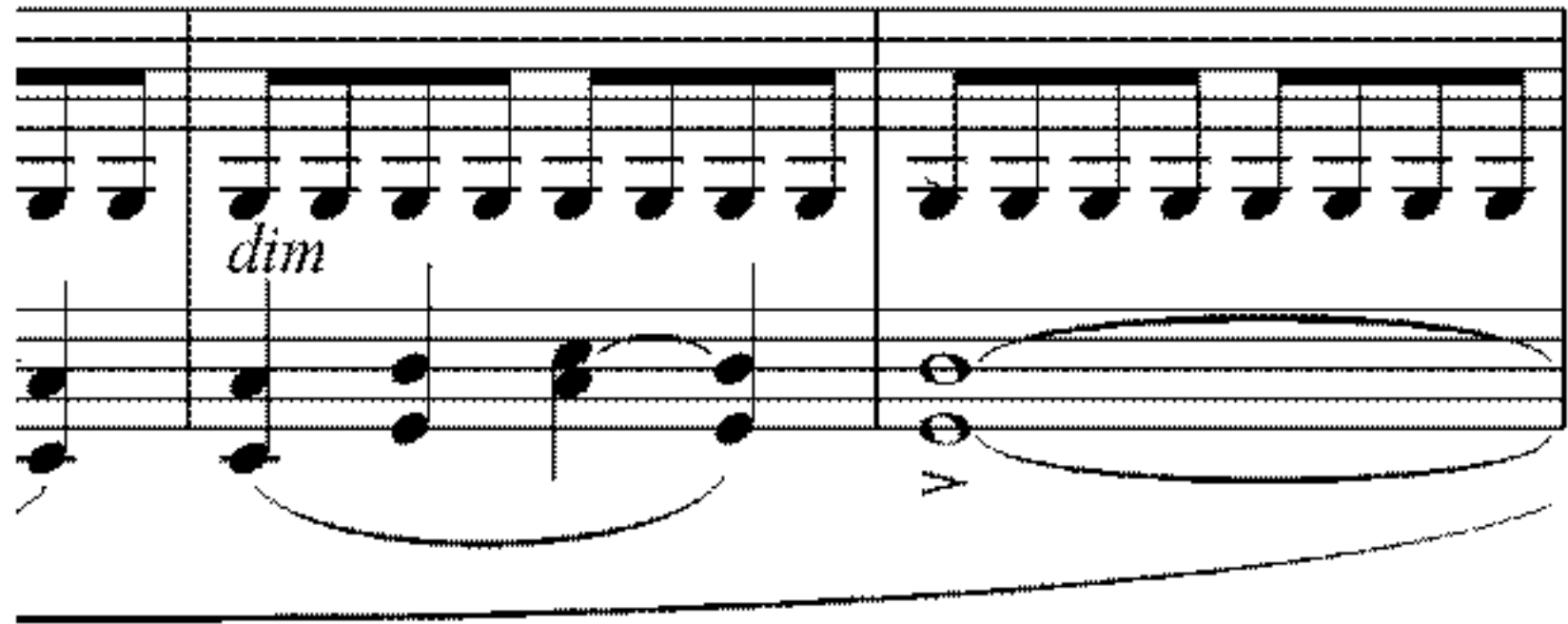
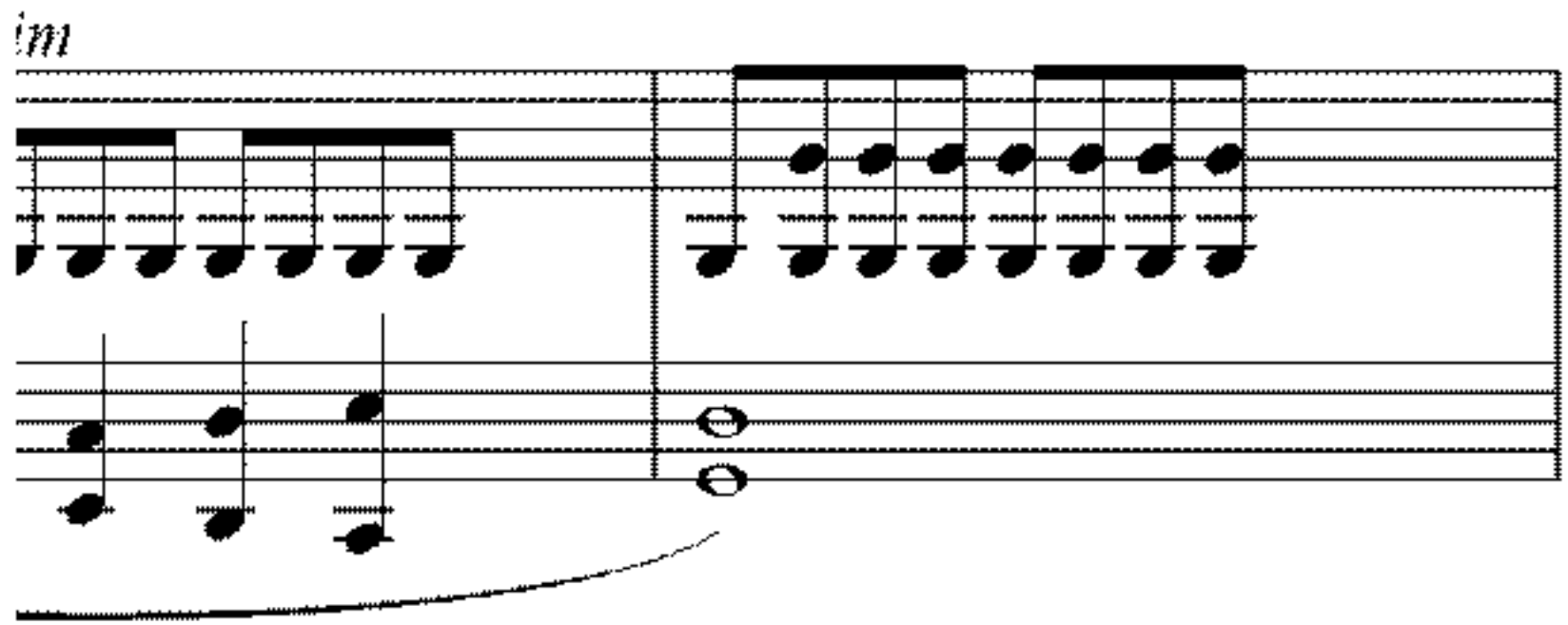

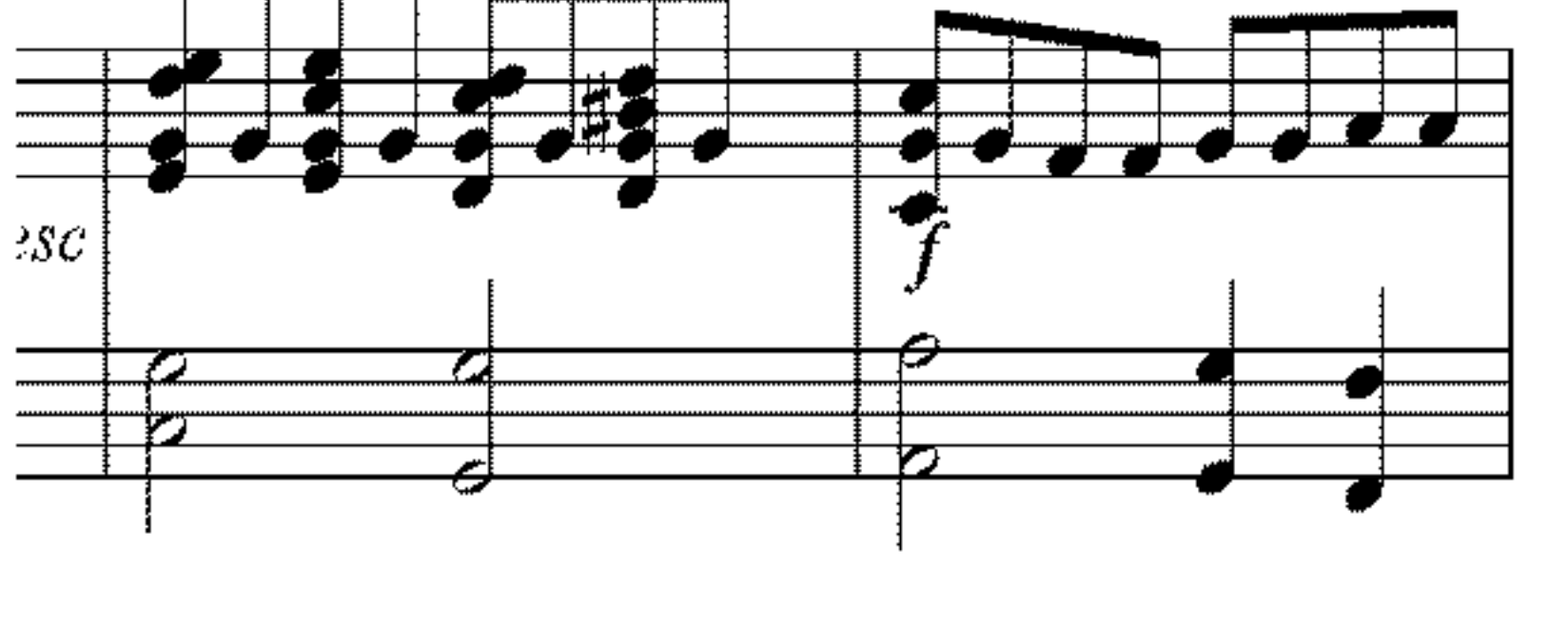
Opus 28 No 15 – The Raindrop Prelude Analysis

The expression marked on the score for the piece is *sostenuto* (*sustained*), the general tempo is *moderate pace* and the general dynamics are *piano* (*soft*) with occasional changes

Section		Description
<div>Section A</div> <div>In D^b major</div> <div>Bars 1–27</div> <div>The persistent quaver A^bs run throughout the section, often as a pedal note.</div>	A Bars 1–8	<p>These opening bars begin with a falling motif which rises in the first four bars and ends with a septet ornament which is repeated and functions as a means to keep the music buoyant to the end. The melody is harmonized homophonically a 6th lower. An A^b quaver runs throughout.</p>  <p>Ped Ped Ped Ped Ped</p> <p>These four bars are repeated but lead into the next part of the section on the next beat instead of using the same septet ornament at the end.</p>
	B Bars 9–18	<p>The 10 bars in this sub-section undergo transitions (briefly to G^b major and then to A^b minor). The A^b note now becomes an inner pedal note and is hidden in the texture.</p>  <p>Ped Ped Ped Ped Ped Ped Ped Ped</p> <ul style="list-style-type: none">• The first two bars drift from D^b major to G^b major by bar 9 (<i>first complete bar of this illustration</i>) and a pivot chord is used (end of first complete bar to the beginning of the second).• Bars 11–13 (<i>which are bars 3–5 above</i>), via the introduction, take the music to A^b minor using the typical Ic, V, I progression.• The next four bars begin with an identical high melody, but the harmony is different to enable it to evolve into the previous four bars as the last two bars are repeated. This is established from bars 15–18 (<i>the last four bars in this illustration</i>) using Ic, V, I in that key and the use of A naturals. This is a repeat of material from the previous two bars.
	A Bars 19–27	<p>This is very much the same as the first Section A except the fourth bar is slightly more chromatic rather than more chromatic in the first instance. It also ends unresolved this time, having worked a pivot chord for the tonic minor – C[#] minor.</p>

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<div><div>Section B</div><div>In C# minor</div><div>Bars 28–75</div></div> <div>The A^bs change enharmonically to G[#]s with the key signature change and continue to run persistently as quavers throughout most of this section.</div>	<div>C</div> <div>Bar 28–39</div>	<div>The <i>diminuendo</i> (always melodic) is much phrased persistently. These</div> <div>The <i>diminuendo</i> of this</div> <div>The <i>diminuendo</i> group</div>	<div>he expression mark is <i>sempre sostenuto</i> because of the minor key and the <i>diminuendo</i> homophonically by a lower part. There <i>diminuendo</i> iminuendos to create a very expressive <i>diminuendo</i> inverted dominant pedal because the <i>diminuendo</i> of the texture instead of at the bottom. <i>diminuendo</i> ps of four bars with the same harmony.</div> <div></div> <div>ferent tune in the bass and the last bar <i>diminuendo</i> the G[#] above middle C also.</div> <div></div> <div>ne tune in the bass. However, the last <i>diminuendo</i> ed in octaves to the lower G[#].</div>
	<div>D</div> <div>Bars 40–43</div>	<div>The <i>diminuendo</i> 12 bars that <i>diminuendo</i> the first at this</div>	<div>nuge dynamic contrast to the previous <i>diminuendo</i> <i>molto</i> (<i>very much held back</i>). This means <i>diminuendo</i> e. The pedal quavers change pitch for <i>diminuendo</i> octave quaver pedals. The musical idea <i>diminuendo</i> a is in G[#] minor.</div> <div></div> <div><i>diminuendo</i> Ped Ped Ped</div>
	<div>C</div> <div>Bars 44–55</div>	<div>This <i>diminuendo</i> dynamic</div>	<div>C mentioned above (bars 28–39) but the</div>
	<div>D</div> <div>Bars 56–59</div>	<div>This <i>diminuendo</i></div>	<div>D mentioned above (bars 40–43).</div>
	<div>E</div> <div>Bars 60–75</div>	<div>The <i>diminuendo</i> repeated</div> <div>This <i>diminuendo</i> repeated <i>diminuendo</i> imperative is used</div>	<div>ew eight bar idea is introduced and then <i>diminuendo</i> ing phrase.</div> <div></div> <div><i>diminuendo</i> fsc f</div>
<div>Section A</div> <div>abridged</div> <div>Bars 76–81</div>	<div>A</div> <div>Bars 76–81</div>	<div>The <i>diminuendo</i> result the first the first</div>	<div>vering four bar phrase. During the <i>diminuendo</i> the end to a series of repetitive <i>diminuendo</i> s) with much emphasis on the A[#] which <i>diminuendo</i> b major and the return to Section A.</div>
<div>Codetta</div> <div>Bars 82–89 (the end)</div>		<div>The <i>diminuendo</i> A^b <i>diminuendo</i> (piano) a <i>diminuendo</i> pp</div>	<div>uced from 27 bars to just six bars <i>diminuendo</i> full repeat. The ornament at the end of <i>diminuendo</i> aborate than ever before. The repeat of <i>diminuendo</i> odetta.</div> <div>with an <i>f</i> (<i>forte</i>) falling motif <i>without</i> the <i>diminuendo</i> o melody briefly takes over marked <i>p</i> <i>diminuendo</i> ed to chords and raindrops to complete</div>

Unit 2: Composing Music

Use and Development of Ideas

- Ideas are developed by repetition with the following modifications: ornamentation, change of chords to one or a few bars such as the end of section A just before the middle section, change of dynamics. Ideas sometimes develop by the use of harmonic sequence (sub-section B in main Section A).

Exploitation of the Medium

- The new capabilities of the pianoforte with its pedal and legato capabilities and its ability to crescendo and diminuendo via touch sensitive playing are also exploited, as organs and clavichords did not have these capabilities.

Structure and Form

- The overall structure is ternary form – A B A, codetta. However, within these sections are internal structures.
- There is a small ternary structure hidden in section A where bars 9–18 form a sub-section within Section A.
- In Section B there is a binary structure followed by a repeated ending sub-section.
- The recapitulation of Section A is very abridged and followed by a very brief coda.

Accompaniment

- The accompaniment in Section A is in the lower parts while the main melody is in the upper parts. The accompaniment is based mainly on the A^b pedal note which represents the tonic. The melody is the harmonization of the melody by 6ths in the inner treble part. The middle part adds broken chords to the accompaniment.
- In Section B the accompaniment becomes more chordal throughout and the main melody is in the lower left hand part whilst the outer treble parts become the accompaniment but relabelled the enharmonic G[#] instead and stays mainly in the right hand part. The A^b is replaced by a B natural or played in octave unison in the right hand part.

Texture

- The texture is quite light in Section A due to the A^b pedal note and sometimes the use of the sustain pedal adds body to this otherwise light texture.
- Section B has a much thicker texture due to the use of a chordal melody in the right hand and the G[#] pedal note played in octave unison. The sustain pedal is still heavily used throughout.
- The change of texture for the middle section adds to the contrast of mood from light and airy to dark and broody.
- The change of mood in the middle section of a ternary form piece was typical of the Romantic period.

Tempo and Rhythms

- Rubato (robbed time) is used in this piece as a typical Romantic period feature. The tempo is less strict. The performer is allowed to speed up slightly and slow down to add a natural expressive feel to the performance.
- The application of rubato is subject to the interpretation of the performer.

Dynamic Contrast

- The overall dynamics are *piano* (soft). However, they are naturally shaped by the melodic lines and the harmonic structure.
- In Section B the dynamic contrast is more pronounced. It begins *pianissimo* (very soft) and *diminuendos* add further contrast. There are passages of stark dynamic contrast, *fortissimo* (very loud). This is all in addition to the natural shaping of dynamics by the melodic lines and the harmonic structure.

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Instrumentation and Technique

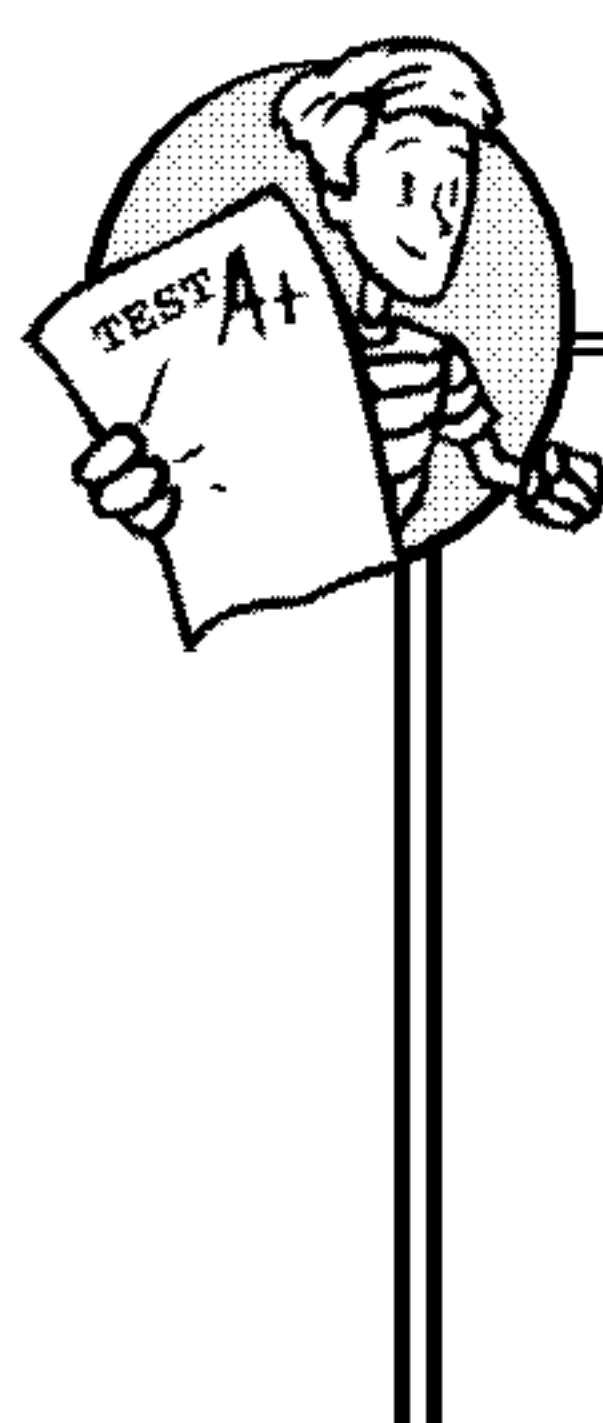
- The only instrument in use is the piano. The sustain pedal was used for softer legato (smooth unbroken phrases).
- The crescendos (getting louder) and diminuendos (getting softer) are created within the capacity of the pianoforte – which was a new feature for keyboards at the time.

Melodies and tonality

- The tonality of the piece is D^b major. However, the contrasting Section B is in a different key.
- This prelude is No.15 in a collection of pieces which Chopin called the *24 Preludes*. Chopin composed a prelude in each of the 12 major and 12 minor keys. This is a similar concept to the *Tempered Clavier* of the Baroque era, where Bach established the 12 major and 12 minor keys and composed a collection based on each of them.
- The main melody is in the top right hand part in Section A. It moves to the inner left hand part in most of section B and returns to the top part for the final section.
- The melody has many descending motifs which tie in with the idea of falling rain.
- The pitch range of the melody does not go very high. It goes as low as the bottom C in the bass clef during the middle section and only finally climbs to the B^b above treble C in the final section.
- The A^b pedal note permeates most of this piece and represents the raindrops throughout the composition.

Composing

Candidates may also choose to compose a piano miniature.



Going for an A

Candidates going for an A grade could compose a clearly structured piano miniature in a major or minor key, using relative and tonic minor/major keys and two other related keys. They could use simple, constructed melodies which use regular phrasing. The accompaniment could use different accompaniment styles and textures to help define the structure. Extended chords could also be used such as 7ths and 9ths chords. The augmented 6th chords could also be used.

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Creating a Romantic Period Piano Miniature Inspired by Chopin

Compose your piano miniature piece by following the instructions from 1 to 7 below.

Alternative keyboard instruments, including music technology, may be used instead of piano. (Allow at least five lessons to complete this task. It could take half a term to perfect your piece.)

1) Preparation:

- Choose a scale to create your tune from.
- Use a piece of manuscript paper and map out the tonic scale and chords, the tonic minor scale and chords, and the sub-dominant scale and chords that are common to more than one key.

Important: Keep the chart nearby as you compose.

2) Creating Ideas:

- Make up a balanced melody in the tonic key which consists of eight bars and ends with a cadence. Make up a new musical idea in the sub-dominant key of eight bars and repeat the melody again afterwards.
- The second section creates an eight bar melody in the tonic minor and repeat the melody in the relative minor. The second section repeats.
- The first section returns and is performed again with variations and extended with a codetta which uses a tonic pedal note in the bass.

3) Developing Ideas:

- Change the accompaniment style for each new section and possibly each time the melody returns.
- Add ornaments to the melodies.

4) Consolidating Ideas:

- Put all your ideas together and edit them to form a final piece.

5) Finalising the Composition:

- Try notating your compositions.
- Add phrase marks and dynamic markings.
- Add pedal markings.

6) Rehearsing Your Piece:

- Don't be afraid to make changes even at this stage.

7) Handing in Your Coursework:

- Record your composition. Create a neater score using Sibelius or other software. Check the accuracy of your notation this way by playing the score back. Practice with the recording.

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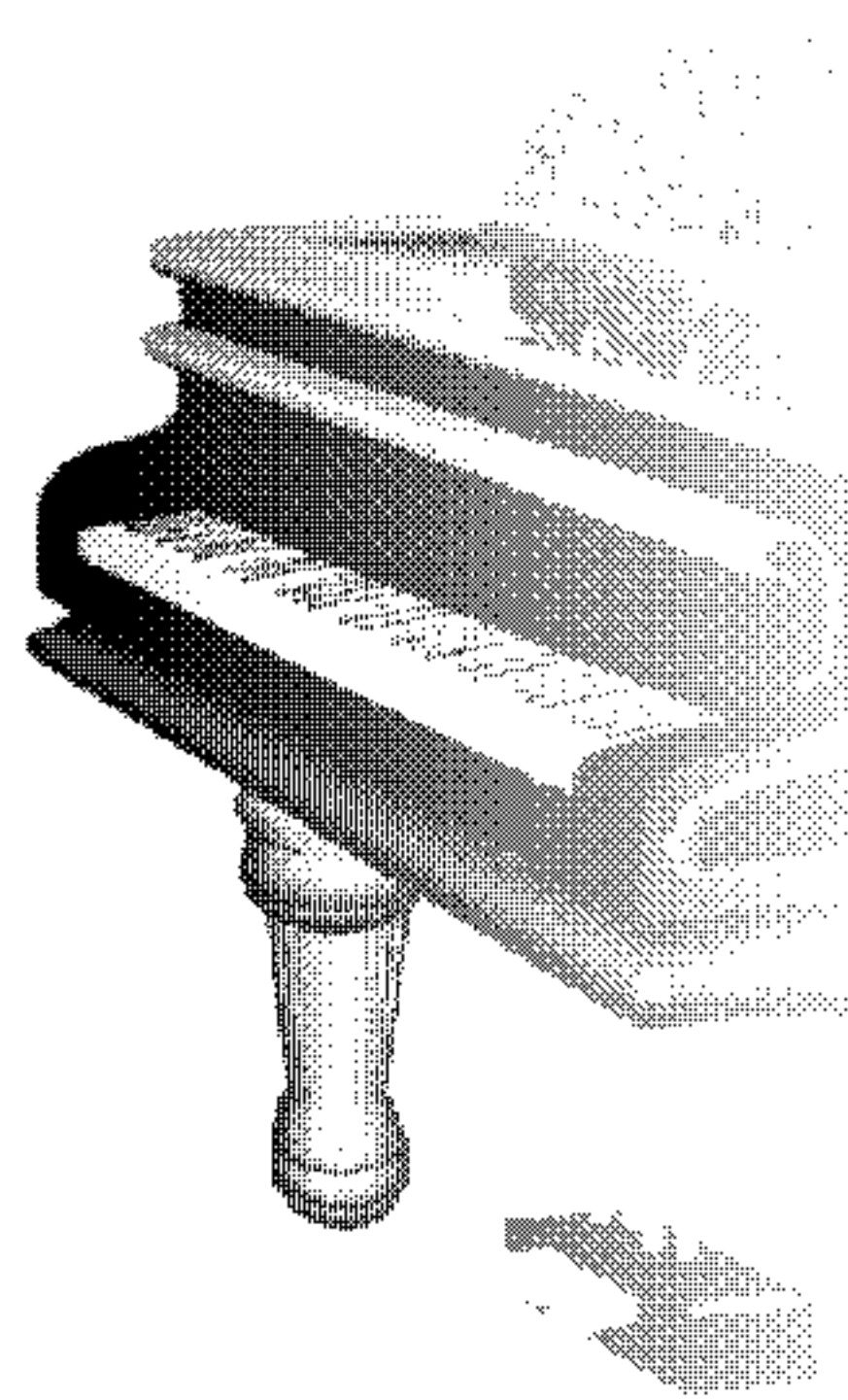
Unit 3: Listening and Appraisal

Musical Elements

- **Pitch** – This prelude is in D^b major but moves to the tonic minor, C[#] minor, in the middle section. The pitch range of the piece goes quite low and uses the E natural over an octave. The bass notes do not go very high and only hits the highest note of the piece, the B^b above treble clef, in the final section of the entire prelude.
- **Duration** – This prelude is 3m 48s long / 49 bars long. Although it is short, it is a complete piece in the collection.
- **Dynamics** – The dynamics in this prelude are generally piano to pianissimo. However, there is a contrast more in the middle section to include shaping via the phrasing, and then fortissimo and fortississimo for added contrast. Crescendos and diminuendos are also explored in the middle section.
- **Tempo** – The tempo is fairly slow at 80 crotchet beats per minute. Rubato is used throughout, which allows the performer to speed up and slow down a little to add a freer and more expressive feel.
- **Timbre** – The different timbres are created by the changes in mood between sections. The use of other elements to create the change of mood. The sustained timbre is used throughout the piece in general. The A^b pedal note is played with a different timbre to the more legato playing in the middle section throughout the prelude.
- **Texture** – The texture is light with the A^b pedal note as the root with higher pitched notes above it, and some use of broken chords in Section A. Section B uses the continuous melody in the bass clef and the pedal note in the right hand. This creates a thick texture.
- **Structure** – The overall texture is ternary form A B A + codetta. The internal structure is as follows: Section A = A B A; Section B = C D C D E; Section A abridged follows and then a final codetta.

Instrumentation

- The only instrument used is the pianoforte – which was a newly invented and yet increasingly popular solo instrument of the day



Key Musical Features

- The A^b pedal note
- The sustained playing technique created by the use of the pedal
- Falling melodic motifs
- The use of chromatic melodic flourishes and acciaccaturas

Musical and Melodic Devices

- The use of pedal notes
- Falling melodic motifs
- Occasional use of harmonic sequences
- The use of repeated melodic ideas with changed harmony

Rhythmic Devices

- The rhythmic device used is rubato (robbed time). The performer would play without a strict metric pulse to create a more expressive feel.

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Tonality

- The piece is in D^b major but the middle section is in the tonic minor – C[#] minor. Section A is quite transitional and moves through three related keys – G^b major, D^b major and C[#] minor.

The Context of the Music

- This prelude is the 15th prelude in a collection of 24 preludes with a prelude in each of the 12 major and 12 minor keys. It is a similar work to J S Bach's *Well-Tempered Clavier* of the Baroque period, which contains 48 preludes in 12 major and 12 minor keys that are used in Western music today.
- Chopin was on holiday in 1838 but the local people were not willing to let him stay because he had tuberculosis. As a result, he had to stay in a derelict monastery. He experienced the weather and wrote the *Raindrop Prelude* whilst there. The repeated pedal notes were inspired by the constant raindrops that he was hearing at the time that he was composing.

Conventions of Music in the Romantic Period of Western Art Music

- Romantic miniatures for solo instruments such as the piano were very common.



Essential Related Music Theory Topics

Students should cover the following theory topics with their music teacher in detail:

- All major and minor scales
- Writing down key signatures with mnemonics to help remember the order of sharps and flats
- Relative minors and how to work them out
- The use of pivot chords and dominant seventh as part of the modulation process
- The effective use of the augmented 6th and Neapolitan 6th chords
- The use of extended chords such as major, dominant, minor and diminished 7th

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Sharing Opinions – Cross-Curricular links with Humanities

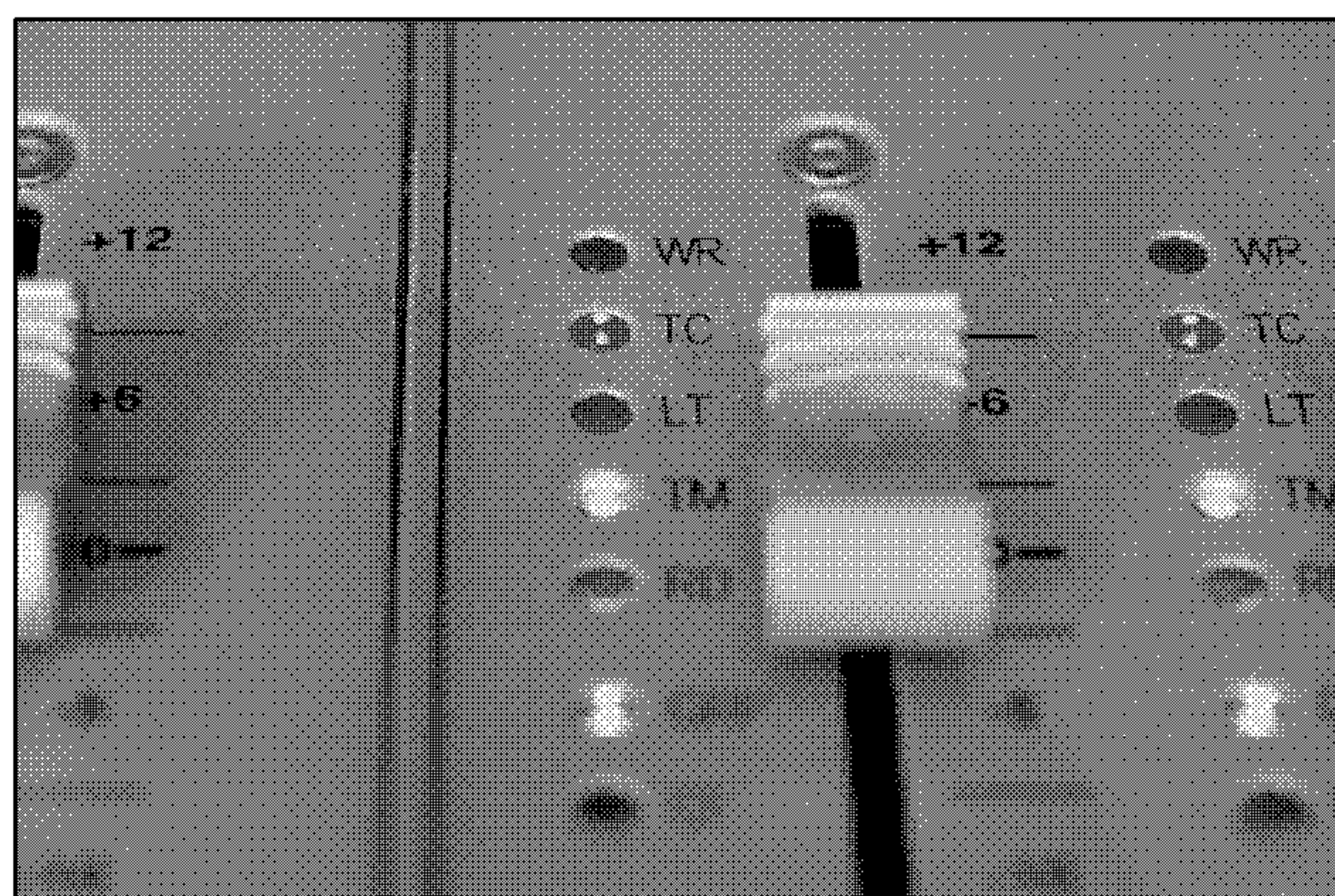
The nineteenth century was a time of innovation, creation, development and exploration for all the technological developments of the twentieth century. Electricity, the telegraph, accurate world maps, the railway system and trains, archaeology and preventative medicine transformed the entire world in a matter of a century. The political map changed several times during the century. People learnt to speak English. As the globe became more urbanized and cosmopolitan, nations began to aim to maintain their national identities. Chopin grew up in a time when his homeland was divided up by Austria, Russia and Prussia.

Chopin grew up in a time of great changes around him. However, we can still find parallels between him and his musical predecessors. His preludes were comparable with J S Bach's *Well-Tempered Clavier*. His musical styles were based on traditional Polish music styles which he fused with the harmonic language of the Romantic era.

The twentieth century saw the maturity and commonplace application of many nineteenth century inventions and many new ones, which were based on nineteenth century predictions and theories. Most machinery is run by electricity. There are cities throughout the world which are built on a transport infrastructure of railway networks and buses. We now have automobiles and aircraft of various sorts. Music can now be stored by sound rather than just heard live or in your head whilst reading a score, which means that the modern virtuoso pianist may be heard across the globe simultaneously at the consumer's leisure from a recording. The moving picture with sound may be viewed on screens. Styles of music change rapidly rather than every century and their popularity is measured in weekly charts.

The twenty-first century saw such rapid changes that some technologies never became obsolete. So far it is the age of mobile phones, computers and entertainment gadgets. Students should not just be learning to play musical instruments and composing pastiche classical pieces. They should be learning computer music programming languages used for copyright and about intellectual property. These are the current well-paid music jobs if pop stars are not. The music industry is changing rapidly as new types of jobs are appearing for the

<http://www.youtube.com/watch?v=ljbl-363A2Q> is the link for an exciting video (duration 8m 29s). This video clip takes a look at the probable future of the global current GCSE candidates. The class should view it and then discuss it.



As a homework task candidates should be encouraged to search for job sites. They should then put in a search for music jobs. A list of 20 different types of music jobs would be useful for candidates to know. They may know where their qualifications will be used years time after college and university education establishments.

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Links with Wellbeing

<http://www.nhs.uk/conditions/Tuberculosis/Pages/Introduction.aspx> is a tuberculosis information page for more information about the disease. It is a bacterium that mainly affects the lungs but can spread to other parts of the body. Most healthy people have it without showing any symptoms. However, some people carry the bacteria around their body and it lies dormant without symptoms. People whose immune system is weak due to illness or due to lack of regular good nutritious food could develop the disease. Tuberculosis is especially dangerous if detected late.

Students should eat regularly, eat plenty of fruit and vegetables (five portions per day), get enough sleep per day and exercise regularly to help maintain good health. They should also avoid sugary foods and try to eat freshly made dinners instead of over-processed food. Eat in order to fight obesity. Drink plenty of water. Do not smoke, drink alcohol or take drugs not prescribed for you.

Avoid stress by doing homework, class work and coursework on time and to your best ability. Ask for help that you did not understand in class and also add to your own learning by looking up extra resources and visiting revision Websites from the beginning of your GCSE course. Stress weakens your ability to be well prepared for learning and behave well in class so that you learn well and grasp new topics and new concepts in music. Keep your work neat and orderly to help you achieve your goals for exams. Always revise for all your exams. Practise your instrument daily. Get involved in music activities in school to relax in social interaction. Bands and choirs are perfect for this. Practice your instrument or be able to sing well.

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Practice Questions: Area of Study

Section A

1) Listen to Chopin's *Raindrop Prelude, Op.28 No.15*, which will be played.

a) Name the solo instrument used. _____

b) Name the two main tonalities that this Prelude uses.

(i) _____

(ii) _____

c) *Circle* the music vocabulary that best describes the musical device used.

ostinato

imitation

sequence

d) Briefly describe, using correct music vocabulary, the overall structure and internal structure of this prelude.

e) Describe how section B contrasts with section A with reference to the changes: tonality, dynamics, melody and texture.

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Section A

2) Listen to Chopin's *Raindrop Prelude, Op.28 No.15*, which will be played.

a) Why is this piece nicknamed 'The Raindrop'?

b) Comment on the placing of the main melody in the second main section compared to where it is placed in the first main section.

(i) _____

(ii) _____

c) *Circle* the music vocabulary that best describes the musical device used in the second section:

_____ canon

_____ antiphony

_____ repetition

d) The middle section (bars 9–18) of Section A passes through three keys before returning to the tonic key of Db major. List these three keys below:

e) Describe how the repeat of Section A near the end of the prelude differs from the first presentation of Section A in the beginning of the prelude. What is the effect of what happens in it?

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Section B

Answer either Question 3 or Question 4

3) The following questions are about Chopin's *Raindrop Prelude, Op.28 No.15*

a) Give the year that this piece was composed. _____

b) What larger work was this prelude part of?

c) State how the following musical items are used in Chopin's *Raindrop*

- Tonality
- Pianoforte playing techniques for sostenuto, dynamics and phrasing
- Tempo
- Structure

Use correct musical vocabulary throughout your answers.

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Section B

4) The following questions are about Chopin's *Raindrop Prelude, Op.28 No.15*.

a) Which baroque work is this set of preludes comparable to?

b) What traditional social occasion is this prelude performed at?

c) State how the following musical devices are used in the *Raindrop Prelude*.

- Pivot notes and pivot chords
- Pedal notes
- Ornaments in section A
- Rubato

Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Question

Question		Answer
Section A		
1	a	Piano
	b	D ^b major and C [#] minor
	c	Pedal
	d	The overall structure is ternary form. The internal structure is Section A abridged and codetta.
	e	Any three of the following: changes key to the tonic minor, puts the register/ left hand, adds more dynamic contrast, changes the dynamics to a chordal accompaniment instead of broken chords
Section B		
2	a	The name Raindrop is often used to title this piece because of the natural pedal notes used throughout most of this piece to represent rain whilst this piece was being composed.
	b	The melody moves from the top right hand part where it was for Section A to the bottom left hand part in the bass clef in Section B.
	c	Sequence
	d	G ^b major, A ^b minor and B ^b minor
	e	The final presentation of Section A is abridged so that it is much shorter than the first presentation. The ending section is called a codetta. It consists of a half note and the highest note of the piece.
Section C		
3	a	1838
	b	This prelude is part of a larger set of 24 preludes.
	c	<p>The tonic key of D^b major and its tonic minor are the main keys used throughout the piece. There are smaller transitions to other keys. These are A^b minor instead of D^b major in the middle section. A good portion of this work is in the key of D^b major and its tonic minor.</p> <p>The piano playing technique to produce sostenuto is the use of the finger to create the sustained effect. Dynamics and natural shaping through the phrasing. Touch sensitive playing. Press harder for louder and use a gentler touch for softer.</p> <p>The tempo is a little looser with the use of rubato. This is when the performer slows down to create an expressive sound. The performer speeds up and compensates for the slowing down to create the rubato effect.</p> <p>The structure is ternary form overall but the repeat and development of Section A. Internal structure of Section A = ABA, Section B = a binary subsection tagged on the end, Section A abridged followed by a codetta.</p>
4	a	Any reference to the <i>Well-Tempered Clavier/ 48 Preludes and Fugues</i> as an answer.
	b	Concert
	c	<ul style="list-style-type: none"> Pivot notes and pivot chords notes and chords which are common to both the old and the new key are used to aid a smoother key change in this set work. The raindrop A^b note is played through most of the piece except for one subsection in the middle section for one subsection. Usually the pedal point is in the left hand part but moves to the upper part during the middle section as a sequence (2 marks) An ornamental flourish occurs at the end of the first melody which becomes more elaborate whenever this tune occurs to include more notes and rests (2 marks) Rubato is the slowing down and speeding up of the tempo to make the music more expressive in feel. (2 marks)

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Keywords

Keyword	Definition
Abridged	Reduced in length
A cappella	Unaccompanied vocal music
Absolute music	Music that is not written to evoke any moods or images
Ambiguous tonality	Music that is not in a clear key due to continuous key changes or is not written to be performed safely in a particular key
Antiquity	The period in music from ancient times to A.D 200
Articulation	Marks on the music score which indicate performing technique and phrasing when performing.
Augmented 6th chord	The chord built on the flattened 6 th degree of the scale which also has a major 3 rd
Binary form	A piece of music based on two alternating sections such as the verse and chorus in a song
Brightness	The timbres which have a lot of high frequency overtones
Cadence	The last two chords at the end of a musical sentence
Cantabile	In a singing style
Chamber music	Music composed for performing in the bedroom of aristocrats; music for a small number of instruments
Chord	Three or more notes played together
Chromatic	Lots of semitone movement in the music
Chromatic harmony	The use of lots of semitones in the backing part
Circle of 5ths	Key changes that occur in a pattern of 5ths apart
Clarity	Clearness of tone and part
Clavier	A keyboard with strings inside it which are plucked
Codetta	A short ending section of a piece of music
Complex chords	Chords with more than one additional note in it other than notes in the key
Concerto	A large orchestral work based around a solo instrument
Crescendo	Gradually getting louder
Dance Form	Music in a form that was traditionally or is written for dancing
Decrescendo	Gradually getting quieter
Diminished 7th chord	A 4-note chord consisting of notes which are a minor 3 rd apart

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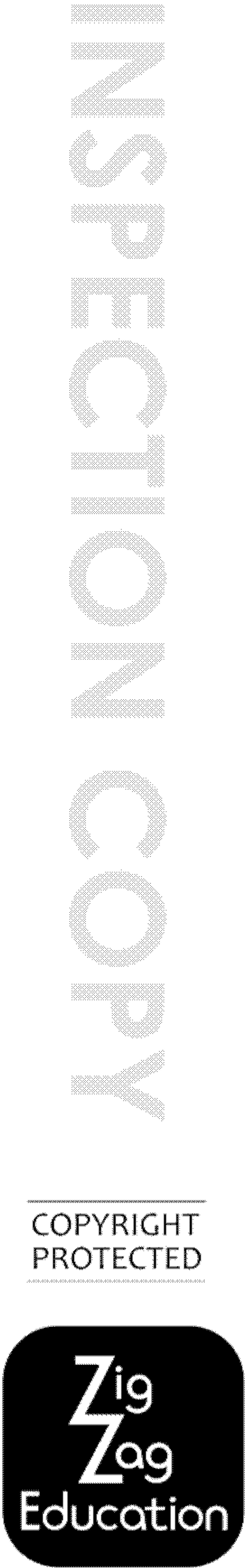
Diminuendo	Gradually getting softer
Dominant	The 5 th degree of a scale
Dynamics	The volume level of a sound, described in terms of loudness and softness, gradually changing
Elegance	Grace and style
Enharmonic	The other name for a note, e.g. B and C#
Etude	A musical study
Expression	The use of dynamics to convey an emotional meaning
Extended chords	A chord with more than three notes
Fantasia/Fantasia	A piece composed for solo keyboard
Folk song	Traditional songs, often without a written score
Forte	Loud
Fortissimo	Very loud
Fugue	Music with three or more parts, each with its own melody
Grand Opera	A large scale opera
Gregorian Chant	A liturgical plainchant called Gregorian chant
Harmony	Chord progression
Homophonic	A tune harmonised with chords
Impromptu	A composition written without prior planning
Internal structure	The inner shape of a piece of music
Leading Note	The 7 th note of a scale
Legato	Smoothly
Lyrical	Song-like with lyrics
Lyrical Opera	The nineteenth century style of opera
Major	An eight note scale The tune is typically happy
Mass	A large scale church service
Mazurka	A triple time dance
Mechanism	The machinery of a piece of music



described in terms of loudness and softness, gradually changing
ner to portray their interpretation of the music
d
parent to children) rather than through the written score
e whose entries alternate a 5 th apart
d its liturgical role established by a Pope
h notes
or bigger musical structure
e white notes on a keyboard from C–C'. The key signature has one sharp and to make a total of 12 major scales.
e church service
ear Warsaw

Mediant	The name given to the 3 rd note of a scale.	
Minor	An eight note scale. The tune is tristich. There are three harmonic minor scales. The harmonic minor scale is as described above. The melodic minor scale has raised 6 th and 7 th notes when going upwards and lowered 6 th and 7 th notes when going downwards.	
Modulation	A key change.	
Molto	Very fast.	
Motif	A short musical phrase.	
Nocturne	Music for the night.	
Lied	A nineteenth century German song.	
Neapolitan 6th chord	A major chord with a lowered 2 nd note.	
Neoclassical	Music written in a classical style.	
Opera	A large scale dramatic work.	
Opera Comique	A French opera.	
Orchestral Music	Music that is played by an orchestra.	
Ornament	An additional note or notes.	
Part song	A song written for several voices.	
Piano	Soft.	
Piano duet	A piano piece for two players.	
Pianoforte (piano)	A musical key. foot. Pianoforte means soft.	
Piano miniature	A short piano piece.	
Pianissimo	Very soft.	
Pivot chord	A chord which is common to both the previous and the new key.	
Pivot note	A note which is common to both the previous and the new key.	
Pedal note	A note that is held in the music change. The pedal note is at the bottom of the scale.	
Ped	An abbreviation for pedal.	
Polonaise	A triple-time dance.	
Prelude	The movement before the main part of a work.	

Programme Music	Music which is written to give the music a specific meaning
Relative minor	The minor key which shares the same notes as the major key
Remote modulation	A key change which is not directly adjacent
Renaissance	The period of music from 1450 to 1600
Rhapsody	A free-flowing piece of music, often with a narrative or historical theme
Romantic period	European classical music from 1800 to 1900
Rubato	Speeding up or slowing down the tempo for expressive effect
Sacred song	A religious vocal piece, often with a liturgical function
Secular song	A non-religious vocal piece, often with a narrative or historical theme
Semitone	Half a step in music
Sentiment	With reference to the emotional content of a piece of music
Septet ornament	A 7-note decorative figure
Sequence	A short melodic phrase, often used as a building block for larger pieces
Sonata	A piece which is typically in three movements
Sonority	The timbre or quality of a sound
Sostenuto	Sustained
String quartet	A piece of music for four string instruments (violin, viola, cello, and double bass)
Subdominant	The 4 th degree of a scale
Submediant	The 6 th degree of a scale
Supertonic	The 2 nd degree of a scale
Suspension	Extending notes from one chord to the next, often to create a sense of tension
Sustain pedal	The pedal by which the notes of a piano are sustained, often used to create a sense of atmosphere
Symphonic poem	A large-scale orchestral work, often with a narrative or historical theme
Symphony	A large orchestral work, often with a narrative or historical theme
Technique	The art of using musical instruments or the voice to produce a desired effect
Tempo Rubato	The left hand of the music, often used to create a sense of atmosphere



listeners mind. The composer usually
ut based around a different note
nic key
sic to give the music a more expressive
itten for a solo instrument
and a cello in four part harmony
ent chord before resolving the music on
own, the sustain pedal allows notes to
ed.
omposed to evoke a mood or create a
s called movements
ment to create the desired effect
nd slows down and speeds up to make

Tenuto	Holding the beat for a longer period than the performer and the conductor	the notes are held for a longer period than the conductor (subject to the interpretation of the conductor)
Ternary form	A piece of music in three parts, the first and the middle sections are the same	the first section is repeated at the end after the middle section
Texture	The number of parts and the way they are written, e.g. polyphony, unison	the parts are written for different instruments to play together, e.g. homophony, polyphony
Tonal	Music which is in a key	the music is in a key
Tonality	The key which a piece of music is in	the key of the music, e.g. C major, D minor, even in a key
Tonic	The home note of a key	the first note of a key, e.g. C in C major
Tonic minor	The minor key, same note with a flat	the minor key, e.g. C minor, D ^b major and C [#] minor. D ^b and C [#] are the same note
Transition	The music moving from one key to another	the music moving from one key to another key
Variations	A different version of a piece of music, following: – rondo	the changing of one or more of the elements, e.g. melody, harmony, tempo and dynamics
Velocity	The force with which a note is played	the speed at which a note is played, e.g. piano, forte
Virtuoso	An expert performer, usually in a flamboyant style	the performer of music of great technical demand
Vocal music	Music for voice	the music for voice, e.g. opera, song
Voice leading	The inner part of the set work, usually the vocal part	the main tune, e.g. the main tune in section B
Well tempered	Well tuned across the whole octave (e.g. a piano)	the tuning of the instrument, e.g. equal temperament, where all semitones are evenly spaced within an octave

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Match-Up Exercise

Match up the key words with the correct definitions

Keyword	Definition
A cappella	A composition which has a very improvised feel
Cantabile	Well tuned according to equal temperament where notes are spaced within an octave (e.g. a C [♯] and D [♭] were not used in equal temperament)
Enharmonic	A free-flowing, piece of music which sounds improvised
Fantasia/ Fantasia	A piece composed by improvisation as a musical form
Impromptu	A song written for three or more vocal parts and often with lyrics
Legato	In a singing style
Lyrical	Smoothly
Part song	Song-like with long flowing melodies with long notes
Rhapsody	The other name for a note, e.g. A [♭] and G [♯]
Well tempered	Unaccompanied vocal music

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Fill In the Definitions

Read the key word and write its definition in the box to it.

Keyword	Definition
Abridged	
Ambiguous tonality	
Antiquity	
Articulation	
Clavier	
Folk song	
Internal structure	
Mass	
Molto	
Motif	
Lied	
Neoclassical	
Orchestral Music	
Ornament	
Piano miniature	
Pivot chord	
Pivot note	
Pedal note	

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Keyword	Definition
Ped	
Renaissance	
Romantic period	
Rubato	
Septet ornament	
Sequence	
Sonority	
Sostenuto	
Sustain pedal	
Technique	
Tempo Rubato	
Tenuto	
Tonal	
Variations	
Velocity	
Virtuoso	
Vocal music	

🎵 Fill In the Key Words 🎵

Read the definition and write the key word that it defines in the

Keyword	Definition
	A non-religious vocal piece
	A piano piece with full parts for two players
	A piece of music written to be played by two violins, a violin and a viola
	A religious vocal piece
	A tune harmonised with the same rhythm but different pitch
	Clearness of tone and part
	Extending notes from the previous chord over into the current chord the music on to the current chord
	Grace and style
	Half a step in music, e.g. C–C#
	Music for the night
	Music that is not written to evoke any moods or images
	Music which is intended to evoke a mood or picture in the listener composer usually gives the music the title of the intended mood or picture
	The inner parts have very melodic parts in addition to the main melody tune in section B of the set work which is in the upper bass
	The machinery parts of an instrument
	The number of instruments playing together and how they play together homophony, polyphony, unison, heterophony
	The timbres which have a lot of high frequency overtones
	The use of dynamics, tempo and articulation by the performer interpretation of the emotional meaning of the music
	With reference to views about feelings

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🎵 Dominoes Exercise 🎵

Cut out the dominoes and match up the key words to the correct definition.

Augmented 6 th chord	Binary form	Cadence	Chamber music	
The nineteenth-century French opera style	An eight note scale based on the tune created playing all the white notes on a keyboard from C–C'. The tune is transposed to all the 12 semitones of the keyboard to make a total of 12 major scales.	A triple time Polish dance which originated from Mazovia near Warsaw	The name given to the 3 rd note of an eight note scale	An 8 base creates who keyboard. The tu to all of the make n.
Chromatic harmony	Circle of 5ths	Codetta	Complex chords	C
A major chord built on the flattened 2 nd degree of the scale	A large scale music drama where all the dialogue is sung	A French opera – less formal than the traditional Italian opera	Soft	A ma. inst. susta. right. pedas.
Dance Form	Decrescendo	Diminished 7 th chord	Diminuendo	D.
A triple-time Polish dance of moderate tempo	The movement which introduces a group of pieces	The minor key which uses the same scale as the tonic key but based around a different note	A key change to a key which is not related to the original tonic key	A pic the move often solo

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Etude	Extended chords	Forte	Fortissimo	
The 6 th degree of the scale	The 2 nd degree of the scale	A large-scale orchestral work, which has a programme (is composed to evoke a mood or create a picture in the listener's mind)	A large orchestral work split into three or four main sections called movements	A piece of music with contrasting sections which is recommended as a set piece
Gregorian Chant	Harmony	Leading Note	Lyrical Opera	
The home note or home key	The minor key that is based on the same tonic note, e.g. D ^b major and C [#] minor. D ^b and C [#] are the same note with different enharmonic names.	The music modulating briefly to a key before moving on to another key	The chord built on the flattened 6 th degree of the scale which also has an augmented 6 th note in it	A piece of music based on sections of the chorale
Mediant	Minor	Modulation	Neapolitan 6th chord	
Music composed for performing in the bedroom of aristocrats; music for small groups and quieter instruments	Three or more notes played together	Lots of semitone movement in the music	The use of lots of semitones in the backing part	Key signatures occur often



Piano	Pianoforte (piano)	Pianissimo	Polonaise
Chords with more than one additional note in it other than notes of the triad	A large orchestral work based around a solo instrument	Gradually getting louder	Music in a form that was traditionally or is written for dancing
Remote modulation	Sonata	Subdominant	Submediant
Gradually getting quieter	The 5 th degree of the eight note scale	The volume level of a piece of music. Dynamics are often described in terms of loudness and softness, gradually getting louder or gradually getting softer	A musical study of a playing technique
Symphony	Ternary form	Tonality	Tonic
Very loud	Music with the internal structure of layered entries of a tune whose entries alternate a 5 th apart	A large scale music drama of a serious nature	A liturgical plainsong chant of the first millennium which had its liturgical role established by a Pope called Gregory

