

Introduction

KS3 Music Listening Exercises looks at basic musical designs which students will have experienced many times, even though they may not know it! The increased understanding and awareness gained should enable students not only to appreciate the works of many composers, in a variety of styles, but also to apply these designs to their own compositions. In their adult life they may even become part of the next generation of composers.

This pack is written for KS3 music students and is also suitable for teaching the AQA GCSE specification. It includes at least one example of each of the five required Areas of Study in the AQA GCSE. GCSE students are also expected to compose music in these areas, and ideas for composition can be gleaned from the listening work.

How to use this pack

There are 16 listening exercises in the pack, which focus the listener's attention on the detailed way in which a composer builds a composition. Structural analysis is at the heart of the work, although some questions highlight other elements used in the music. Each listening exercise is set out in two parts:

- **Teacher's notes** – These include answers, notes, suggested teaching points and extension work.
- **Student sheets** – These consist of a worksheet and one or more answer grids in each exercise.

Listening

Recordings of the music for these exercises are not provided with this publication. However, at the time of writing, all of the recordings can be found at most music retailers. A list of compact disc catalogue numbers is given on page 59.

Students should always use a pencil when writing the answers to these exercises. When they are marking their own or one another's work, remind them to work neatly. They should:

- tick correct answers using a different coloured pen or pencil
- cross (with an x) any incorrect answers or answers placed in the wrong bar
- write in the correct information in the correct bar.

Ensure students listen to some of the music before beginning an exercise (about a minute of it should be enough) to establish the tempo. This is especially helpful where there are tempo changes in the piece. Students are not expected to get all the information the first time they listen, and they should not give up if they miss a piece of information. To help, it is advised that teachers break down the tasks into sections. Icons have been provided on the student sheets to indicate possible section breaks. Sometimes it is worth marking one question and then answering the next, each time checking previous answers are correct.

The listening exercises get progressively more difficult throughout the pack. In the first exercise, students are given all of the answers on the student sheet – they have to choose what is correct on a true or false basis. Later, students have a wider variety of options to choose from, or they are asked to create their own answers.

Yesterday

The Beatles

Yesterday was written and sung by John Lennon and Paul McCartney and it was recorded in June 1965. Before students listen to the song, ensure that they are aware of the meaning of the following musical elements:

- String quartet, string orchestra, wind quintet, brass band.
- Pedal notes, an inverted pedal note, ie a sustained or held note.
- The sound of a violin, a cello and an acoustic guitar (although 'guitar' is an acceptable answer to question 1).
- Fill-in, ie an additional melodic (or drum) fragment played or sung in a gap in the main theme.
- *Ritenu*to or *rallentando*, meaning slowing down.
- Double-tracking, ie the same voice/singer recorded twice.

Teaching ideas

- Go through some of the questions before listening and discuss some possible answers.
- Encourage the students to listen to the whole song once before answering any questions. The entire class or one of the students should beat time, conduct or count the bars out loud as they listen. As the exercise progresses, they do not need to count the bars out loud as much.
- Ask students to listen to the words. Discuss what the song is about.
- When the exercise is finished, discuss the phrase lengths and the structure of the chorus. The length of each verse is unusual because it is seven bars long. The chorus lasts for eight bars, which is a more common length of phrase. The overall structure of the song is as follows:

Bar	Description
1	Guitar introduction.
3	Verse 1: Solo voice and guitar.
10	Verse 2: String quartet begins.
17	Chorus: String quartet continues.
25	Verse 3.
32	Chorus.
40	Verse 3: Repeat, with the first violin playing a high pedal note.
47	<i>Ritenu</i> to ('Mmm' is sung).
48	End.

The structure of the chorus is A1, A2. The four bars are repeated twice; each phrase has the same beginning, but there are different endings. Each chorus is the same, although the accompaniment changes. Each verse begins with same note pattern, although the word changes ('Yesterday' then 'Suddenly').

‘March’ from *The Nutcracker Suite* Pyotr Ilyich Tchaikovsky

You will need *Student sheet 16* (page 38) when you answer these questions. Your teacher will tell you whether to follow the steady version or the quick version. Listen to the music and mark your answers on the grid or in the spaces provided below, as required.



- 1 **Tunes A** and **B** have been marked in for you where they first play. Mark every bar where these two tunes are used with the correct letter, **A** or **B**.
- 2 Mark every bar where the cymbals are used with the letter **C**. The first one has been marked for you.
- 3 Mark every bar where the strings play *pizzicato* with the letter **P**. The first one has been marked for you.
- 4 Mark any bars where there is an upward rushing scale, played as a decoration to **Tune A**, with the letter **D**. The first one has been marked for you.
- 5 There is a contrasted middle section which uses a different idea to the rest of the music. Mark the bars for this middle section with an arrow like this:



Answer the following questions in the spaces provided here.

- 6 **Tunes A** and **B** are similar in one way, but also different in another. Describe what is similar and what is different.

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- 7 Which instrument plays **Tune A**?

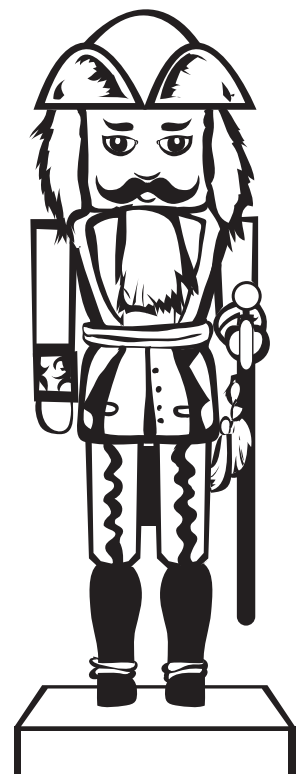
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- 8 Which instruments play the answering phrase to **Tune A**, for example, in bars 3 and 4?

.....

- 9 Which two instruments are involved in the imitation of the tune which is played in the section where you have drawn your arrow?

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Olympic Fanfare and Theme: Answer grid

John Williams

Count a steady four beats in a bar. Watch for a slight change in speed and two bars with a different time signature. Follow this grid as you listen and check you understand the information given.

1 Introduction	2	3 Tune A	4	5	6
7	8	9	10	11 Tune A	12
13	14	15	16	17	18
19 Tune B (slower)	20	21	22	23	24
25	26 Anacrusis	27 Tune C	28	29	30
31	32	33 Fanfare (Tune B)	34 Fanfare (Tune B)	35	36
37 Fanfare (Tune B)	38 Fanfare (Tune B)	39	40	41 Imitation	42 Imitation
43 Tune D	44	45	46	47 Tune D with imitation	48
49	50	51 Tune E	52	53 Three in a bar	54 Three in a bar
55 Four in a bar	56 Tune D with imitation	57	58	59	60
61	62	63	64 Tune D	65	66 Tune B
67	68	69	70	71	72
73 Anacrusis	74 Tune C	75	76 Fanfare (Tune B)	77 Fanfare (Tune B)	78
79	80 Fanfare (Tune B)	81 Fanfare (Tune B)	82	83	84 Fanfare (Tune B)
85 Fanfare (Tune B)	86	87	88	89 Fanfare (Tune B)	90 Imitation
91 Imitation	92 Imitation	93	94 <i>Rallentando</i> and pause	95	96

Pinball Wizard **Pete Townshend**

You will need *Student sheet 26* (pages 56 and 57) to complete this exercise. When you listen to this piece, count a steady two beats per bar (or a quicker four). There are two main vocal tunes which are sung in this music, and they have been marked where they first appear:

- **Vocals A** – first appearing in bar 19.
- **Vocals B** – first appearing in bar 43.



1 As you listen through the music, carefully mark each bar **VA** or **VB** to indicate the correct vocals tune beginning again. Only mark one bar each time the vocals begin a tune. For example, if you think the first tune begins again at bar 27, mark **VA** in that bar. You will need to listen carefully to remember which tune is which!



Listen to the music again and answer the question below.

2 Read through the list below, which describe musical events that happen in this song. Write the letter representing each event in the bar where you hear it occur. For example, if you think event **A** happens in bar 13, write **A** in bar 13, and so on.

You will need to listen and count carefully. Each musical event happens in the order listed. Some information is already given. Events **G** and **H** are close together, as are events **I** to **M**. As you hear more of the music and fill in more of the detail, you should see and hear how what you have written fits together.

Letter	Event	Letter	Event
A	Piano and guitar enter.	H	Piano solo.
B	Entry of bass guitar and tambourine.	I	Guitar and piano.
C	Entry of drum kit.	J	Guitar solo.
D	Instrumental section 1.	K	Piano re-enters.
E	Instrumental section 2.	L	Entry of drums.
F	Guitar solo.	M	Entry of bass guitar.
G	Piano part now played on guitar.	N	Entry of second guitar solo.



Listen to the music again and answer question 3.

3 A repeated drum rhythm is played in the accompaniment to this song, but in some bars the drummer plays a significantly different rhythm called a **drum break**. Write **DB** in any bars where you think there is a drum break. Drum breaks in bars 26, 37, 38 and 42 have already been marked for you.

