

PiXL Independence:

Music – Student Booklet

KS5

A Level Romantic Music

Contents:

- I. Multiple Choice Questions – 10 credits per quiz
- II. Skills Audit – 20 credits each
- III. Wider Listening and Tasks – 50 credits each
- IV. Essay Style Questions – 100 credits
- V. Wider Study Tasks – 150 credits each

I. Multiple Choice Questions - 10 credits per quiz

Quiz 1 – Stylistic features

1. Which of the following chords (notes are in ascending order) is an augmented 6th chord?
 - a. C E A
 - b. C E Ab
 - c. C Eb A
 - d. C E A#
2. Which of the following chords (notes are in ascending order) is an Italian 6th chord?
 - a. Eb Gb C
 - b. Eb G C#
 - c. Eb G C
 - d. Eb G C
3. Which of the following chords (notes are in ascending order) is a French 6th chord?
 - a. Db F G B
 - b. Db F G Bb
 - c. Db F G B#
 - d. Db F# G Bb
4. Which of the following chords (notes are in ascending order) is a German 6th chord?
 - a. F A C D
 - b. F A C Db
 - c. F Ab C D
 - d. F A C D#
5. Which of the following chords (notes are in ascending order) is a Neapolitan 6th chord, if the key signature is B major?
 - a. E G B
 - b. B D# F#
 - c. E G C
 - d. E G C#

6. Which of the following is a dominant 7th chord?
- F A C E_b
 - F A C E
 - C E G B
 - F A_b C E_b
7. Which of the following is a dominant 7th chord?
- D_b F A_b C
 - D_b F A_b C_b
 - D_b F_b A_b C_b
 - D_b F_b A_b C
8. Which of the following is not a dominant 7th chord?
- G[#] B[#] D[#] F[#]
 - B_b D F A_b
 - D F[#] A C[#]
 - A C E G
9. Which of the following is an ascending major 6th interval?
- D B_b
 - D[#] B
 - D C
 - D B
10. Which of the following is a descending perfect 4th interval?
- F[#] B
 - F[#] C[#]
 - F[#] C
 - F[#] B_b
11. Which of the following is a tritone interval?
- B F
 - B F[#]
 - B_b F
 - B_b F[#]
12. Which of the following is an ascending minor 7th interval?
- E D[#]
 - E_b D
 - E D
 - E_b D[#]

13. What is the difference between a rallentando and a ritenuto?
- A rallentando is a direction for the tempo to suddenly slow down, whereas a ritenuto is a direction for the tempo to gradually slow down
 - A rallentando is a direction for the tempo to gradually slow down, whereas a ritenuto is a direction for the tempo to suddenly slow down
 - A rallentando is a direction for the tempo to gradually speed up, whereas a ritenuto is a direction for the tempo to suddenly speed up
 - A rallentando is a direction for the tempo to suddenly speed up, whereas a ritenuto is a direction for the tempo to gradually speed up
14. What is the purpose of a sustain pedal?
- To lift the dampers away from the strings to allow them to continue to vibrate
 - To be able to sustain selected notes, whilst the others remain unaffected
 - To reduce the number of strings that the hammer strikes per note, creating a softer timbre
 - To be able to sustain selected notes, whilst the others remain unaffected
15. What is the purpose of a una corda pedal?
- To lift the dampers away from the strings to allow them to continue to vibrate
 - To be able to sustain selected notes, whilst the others remain unaffected
 - To reduce the number of strings that the hammer strikes per note, creating a softer timbre
 - To push the dampers further onto the strings to mute them
16. What is the purpose of a sostenuto pedal?
- To lift the dampers away from the strings to allow them to continue to vibrate
 - To be able to sustain selected notes, whilst the others remain unaffected
 - To reduce the number of strings that the hammer strikes per note, creating a softer timbre
 - To push the dampers further onto the strings to mute them
17. Which of the following chords (notes are in ascending order) is a diminished chord?
- Bb D F
 - B D# F
 - B D F#
 - B D F

18. Which of the following chords (notes are in ascending order) is a diminished 7th chord?

- a. C Eb G Bb
- b. C Eb Gb Bbb
- c. C Eb Gb Bb
- d. C Eb Gb B

19. Which of the following chords (notes are in ascending order) is a 4-3 suspension?

- a. D F# A
- b. D G B
- c. D G A
- d. D F# B

20. Which of the following chords (notes are in ascending order) is a 6-5 suspension?

- a. F A D
- b. F A C
- c. F A E
- d. F B C

Quiz 2 – Facts

1. Which of the following were composers in the romantic period?
 - a. Chopin
 - b. Mozart
 - c. Webern
 - d. Grieg

2. Which of the following were not composers in the romantic period?
 - a. Beethoven
 - b. Schumann
 - c. Haydn
 - d. Mahler

3. Which of the following were composers in the early romantic period?
 - a. Faure
 - b. Berlioz
 - c. Mendelssohn
 - d. Mussorgsky

4. Which of the following were composers in the late romantic period?
 - a. Verdi
 - b. Beethoven
 - c. Vivaldi
 - d. Sibelius

5. Which of the following developments to the piano were made during the romantic period?
 - a. Felt replaced leather that was used on the hammers
 - b. The range was extended from five octaves to seven octaves
 - c. Cast iron frames replaced the previous wooden frames
 - d. The range was reduced from seven octaves to five octaves

6. Which of the following composers was famous for writing virtuosic music for the violin?
 - a. Chopin
 - b. Paganini
 - c. Grieg
 - d. Bruckner

7. Which of the following composers were from France?
 - a. Chopin
 - b. Grieg
 - c. Beethoven
 - d. Berlioz

8. Which of the following composers were from Poland?
 - a. Chopin
 - b. Grieg
 - c. Brahms
 - d. Wagner

9. Which of the following composers were from Norway?
 - a. Chopin
 - b. Grieg
 - c. Brahms
 - d. Beethoven

10. Which of the following composers were from England?
 - a. Faure
 - b. Liszt
 - c. Bizet
 - d. Elgar

11. Which of the following composers were from Italy?
 - a. Rossini
 - b. Tchaikovsky
 - c. Glinka
 - d. Verdi

12. Which of the following composers were from Bohemia (part of what we today call Czech Republic)?
 - a. Tchaikovsky
 - b. Mussorgsky
 - c. Smetana
 - d. Borodin

13. Which of the following composers were from Russia?
- a. Beethoven
 - b. Tchaikovsky
 - c. Bruckner
 - d. Rachmaninoff
14. Which of the following composers were from Austria?
- a. Bruckner
 - b. Faure
 - c. Wagner
 - d. Schumann
15. Which of the following composers were from Germany?
- a. Mendelssohn
 - b. Wagner
 - c. Beethoven
 - d. Brahms
16. Which of the following composers were from Hungary?
- a. Tchaikovsky
 - b. Faure
 - c. Liszt
 - d. Schumann
17. Which of the following instruments were invented during the romantic period?
- a. Violin
 - b. Trumpet
 - c. Saxophone
 - d. Clarinet
18. Which of the following instruments were invented during the romantic period?
- a. Tuba
 - b. Trombone
 - c. Double bass
 - d. French horn

19. The saxophone was an exploration in combining elements of which two families of instruments?

- a. Brass and strings
- b. Woodwind and percussion
- c. Brass and woodwind
- d. Brass and percussion

20. Which of the following are double reed instruments?

- a. Oboe
- b. Clarinet
- c. Flute
- d. Bassoon

Quiz 3 – Definitions

1. Which of the following best describes the term appoggiatura?
 - a. A type of ornament where a note is played very quickly
 - b. A type of non-chord note that does not resolve
 - c. A type of non-chord note that takes up half the time value of the given note, before resolving to the regular note of the chord
 - d. A direction for a string player to pluck the strings

2. Which of the following best describes the term virtuosic?
 - a. A term used to describe a passage of music that is very simple
 - b. A term used to describe a passage of music that displays exceptional technical skill
 - c. A term used to describe a passage of music that is played staccato
 - d. A term used to describe a passage of music that is in a major key

3. Which of the following best describes the term rubato?
 - a. A direction for the performer to gradually slow down
 - b. A direction for the performer to suddenly slow down
 - c. A tempo marking allowing the performer to freely speed up or slow down
 - d. A direction for the performer to speed up

4. Which of the following best describes the term accelerando?
 - a. A direction for the performer to gradually slow down
 - b. A direction for the performer to suddenly slow down
 - c. A tempo marking allowing the performer to freely speed up or slow down
 - d. A direction for the performer to speed up

5. Which of the following best describes the term rallentando?
 - a. A direction for the performer to gradually slow down
 - b. A direction for the performer to suddenly slow down
 - c. A tempo marking allowing the performer to freely speed up or slow down
 - d. A direction for the performer to speed up

6. Which of the following best describes the term cross rhythm?
 - a. A rhythm that constantly changes
 - b. A rhythm where the regular pattern of beats is contradicted by a conflicting pattern
 - c. A rhythm that makes use of a repeating pattern of notes
 - d. A direction for the performer to suddenly become much faster

7. Which of the following best describes the term scalar movement?
 - a. Melodies that rarely change note
 - b. Melodic movement that leaps
 - c. Melodies that always change note
 - d. The movement of a melody that follows the order of a particular scale

8. Which of the following best describes the term disjunct movement?
 - a. Melodic movement that moves in steps
 - b. Melodies that rarely change note
 - c. Melodic movement that leaps
 - d. Melodies that always change note

9. Which of the following best describes triadic movement?
 - a. The movement of a melody that is constructed around notes from a triad
 - b. The movement of a melody that moves in steps
 - c. The movement of a melody that rarely change note
 - d. The movement of a melody that always change note

10. Which of the following best describes ornamentation?
 - a. A term that describes the movement of a melody that follows a particular scale
 - b. A term used when voices sing without instrumental accompaniment
 - c. Where a chord progression or melody is frequently repeated
 - d. Items that are added to notes to decorate and embellish the melody line

11. Which of the following best describes a trill?
 - a. A single rapid alternation between two adjacent notes
 - b. A type of ornament where the melody revolves around the written note using the notes both above and below the written note
 - c. A long and sustained note in the melody
 - d. A constant rapid alternation between two adjacent notes

12. Which of the following best describes a turn?
 - a. A single rapid alternation between two adjacent notes
 - b. A type of ornament where the melody revolves around the written note using the notes both above and below the written note
 - c. A long and sustained note in the melody
 - d. A constant rapid alternation between two adjacent notes

13. Which of the following best describes a mordent?
- A single rapid alternation between two adjacent notes
 - A type of ornament where the melody revolves around the written note using the notes both above and below the written note
 - A long and sustained note in the melody
 - A constant rapid alternation between two adjacent notes
14. Which of the following best describes the term dissonance?
- The use of notes that belong to a key
 - A combination of sounds that creates tension
 - A combination of sounds that creates a sense of stability and is generally pleasing to the ear
 - The use of notes outside of a key signature
15. Which of the following best describes the term chromatic harmony?
- When chords are used that only use two notes
 - When chords are used that have an interval of a minor second in them
 - When chords are used that contain notes from outside of the key signature
 - When chords are used that contain notes from within the key signature
16. Which of the following best describes the term modulation?
- When a piece of music does not change key for the entire piece
 - A direction for the performer to gradually increase the tempo of a piece of music
 - When a melody is adapted to work over a new chord progression
 - Means for a piece of music to change key and have a new tonal centre
17. Which of the following best describes the term marcato?
- A direction for the performer to emphasise a note or chord, and is louder than the usual accent
 - A direction for the performer to hold the note or chord for its full value
 - An instruction for a string player to play with the back of the bow
 - A instruction for an instrument to be played with a mute
18. Which of the following best describes the term maestoso?
- A direction for the music to be played in a majestic fashion
 - A direction for the music to be played in a playful manner
 - A direction for the music to be played in a spirited manner
 - A direction for the music to be played in a singing style

19. Which of the following best describes the term *giocoso*?
- a. A direction for the music to be played in a majestic fashion
 - b. A direction for the music to be played in a playful manner
 - c. A direction for the music to be played in a spirited manner
 - d. A direction for the music to be played in a singing style
20. Which of the following best describes the term *irregular phrases*?
- a. Referring to melodic phrases that are not symmetrical and are often extended
 - b. Referring to melodic phrases that are symmetrical and often 2 or 4 bars long
 - c. Referring to a melodic phrase that contains many large intervals
 - d. Referring to a melodic phrase that is answered by another

II. Skills Audit

20 credits.

Listening and Appraising

The purpose of this self-evaluation is to reflect on what you have achieved so far and become clear about the most effective use of your time in your Key Stage 5 Music studies. Make sure you refer to the precise requirements of your A Level specification. You may find it helpful to discuss your answers with your classmates or teacher.

1. On a scale of 1-10, how much experience do you feel you have of listening to a wide range of musical styles, genres and traditions?

No experience					Extensive experience				
1	2	3	4	5	6	7	8	9	10

2. On a scale of 1-10, how often do you listen to music you have never heard before from the romantic period?

Never									Daily
1	2	3	4	5	6	7	8	9	10

3. On a scale of 1-10, how well developed is your ability to identify when a piece of music was written, or who the composer was, just by listening to it?

Undeveloped					Very well developed				
1	2	3	4	5	6	7	8	9	10

4. On a scale of 1-10, how developed is your knowledge of orchestral timbres from the romantic period (instruments of the orchestra, the families that they belong to and recognising them by their sound).

Undeveloped					Very well developed				
1	2	3	4	5	6	7	8	9	10

5. On a scale of 1-10, how confident are you with aurally identifying structures from unfamiliar excerpts of romantic music?

Not confident at all					Very confident				
1	2	3	4	5	6	7	8	9	10

6. On a scale of 1-10, how confident are you with aurally identifying a range of dynamics, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all					Very confident				
1	2	3	4	5	6	7	8	9	10

7. On a scale of 1-10, how confident are you with aurally identifying a range of articulation, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all					Very confident				
1	2	3	4	5	6	7	8	9	10

8. On a scale of 1-10, how confident are you with aurally identifying a range of textures, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all					Very confident				
1	2	3	4	5	6	7	8	9	10

9. On a scale of 1-10, how confident are you with aurally identifying a range of melodic techniques, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all					Very confident				
1	2	3	4	5	6	7	8	9	10

10. On a scale of 1-10, how confident are you with aurally identifying a range of techniques relating to rhythm and metre, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all								Very confident	
1	2	3	4	5	6	7	8	9	10

11. On a scale of 1-10, how confident are you with aurally identifying a range of harmonic techniques, using appropriate terminology from unfamiliar excerpts of romantic music?

Not confident at all								Very confident	
1	2	3	4	5	6	7	8	9	10

12. On a scale of 1-10, how confident are you with aurally identifying the tonality of a piece of music and any modulations from unfamiliar excerpts of romantic music?

Not confident at all								Very confident	
1	2	3	4	5	6	7	8	9	10

13. On a scale of 1-10, how confident are you with melodic dictation (writing down pitches by ear) from unfamiliar excerpts of romantic music?

Not confident at all								Very confident	
1	2	3	4	5	6	7	8	9	10

14. On a scale of 1-10, how confident are you with rhythmic dictation (writing down rhythms by ear) from unfamiliar excerpts of romantic music?

Not confident at all								Very confident	
1	2	3	4	5	6	7	8	9	10

III. Wider Listening and Tasks

50 credits per task.

These are recommended listening excerpts to become more familiar with music from the romantic period, although it is not exhaustive as the era was so vast and the more music that you can listen to from these composers and more, the more confident you will become with analysing music from this genre.

1. <https://www.youtube.com/watch?v=5HggPpjlH5c>

Listen to Berlioz's 'Symphonie Fantastique'. You can use the link above or find another. Analyse the music and makes notes on the following:

- How each movement is different
- How each of the musical elements have been used and how they reflect the story that is occurring throughout
- How this is typical of the romantic period

2. <https://www.youtube.com/watch?v=PVjsQBdqps0>

Listen to Puccini's 'Turandot'. You can use the link above to watch the opera with English subtitles, or you can find another recording. Analyse the music and comment on the following:

- How Puccini was able to create contrast
- How he made use of the musical elements
- Which compositional devices have been used in order to reflect the action on stage and developing story

3. https://www.youtube.com/watch?v=F5zg_af9b8c

Listen to 'Finlandia' by Sibelius. You can use the link above or find another recording of your choosing. Analyse the music and comment on the following:

- How Sibelius has used the musical elements
- Research and state how this piece reflects the issues of Finland at the time of composing

4. https://youtu.be/INVe_1Eb5dw

Listen to Elgar's famous cello concerto. You can use the link above to listen to Sheku Kanneh-Mason performing it, or you can find another recording of your choosing. Analyse the music and comment on the following:

- How Elgar has written for each instrument, especially the cello, in order to demonstrate its capabilities

5. <https://www.youtube.com/watch?v=SvuitFzDxDg&t=2s>
Listen to Rachmaninoff's Symphony No. 2. You may use the recording in the link above or find another. Analyse the music as you listen to it and comment on the following:
 - How the symphony had developed from the classical period
 - How Rachmaninoff has used the musical elements in a way that is typical of the romantic period

6. <https://www.youtube.com/watch?v=SvuitFzDxDg&t=2s>
Listen to a range of nocturnes written by Chopin. You may use the link above or find some other recordings. Write a list of features that were used in the composition and make a note of when they occurred so that you are able to revisit it for revision. Be sure to identify the following:
 - Dissonance
 - Chromatic harmony
 - Ornamentation
 - Appoggiatura

7. https://www.youtube.com/watch?v=l1Yoyz6_Los
Listen to Grieg's famous piano concerto. You may use the link above or find another recording. Analyse the music and comment on the following:
 - How the writing for piano demonstrates the capabilities of the instrument
 - The roles of the piano and the accompanying instruments

8. <https://www.youtube.com/watch?v=7QLuYj2jxoc> Listen to the symphony by Brahms in the link. You may find another recording if you prefer. Analyse the music and create an elements table, naming at least three devices in each element that Brahms has used.

9. <https://www.youtube.com/watch?v=rOjHhS5MtvA>
Listen to all of Beethoven's 9th symphony. You may use the link above or find another. Comment on the use of musical elements and identify how they are used in a way that is typical of the romantic period, and also how this piece was ground-breaking at the time that it was composed.

10. <https://www.youtube.com/watch?v=w6jlhLUgER0>
Listen to the whole of 'Ma Vlast' by Smetana. You may use the recording in the link above, or find another. Write out an elements table with how the musical elements have been used, and identify features that develop the idea of nationalism.

IV. Essay Style Questions

100 credits each

1. Name one composer that contributed to the development of music that was composed in the romantic period. Refer to musical excerpts to justify your answer.
2. Discuss the instrumentation in the romantic period and how this changed over time. Mention new instruments that was invented as well as developments of existing ones and how this influenced the music that was composed at the time.
3. In which ways did music reflect features of the art of the time? Give musical examples where appropriate.
4. Choose a piece of programmatic music that was composed in the romantic period, analyse it, and explain how the musical elements were used in a way in order to represent the reflect the story or other stimulus of the music.
5. Discuss one composer who develop the idea of nationalism in their compositions and how they achieved this.
6. Explain how Chopin uses the musical elements in his nocturnes in a way that reflects the idea of being inspired by, or evocative of the night.
7. Explain how Mahler and Wagner were influential in developing the size of the orchestra and the music that was composed in the romantic period.
8. Explain how the French revolution in France towards the end of the eighteenth century influenced the music composed in the romantic period of the early nineteenth century. Refer to musical examples where appropriate.
9. Explain the differences between the symphony of the romantic period and the symphonic poem. Refer to the length, purpose and a range of musical elements in your answer, referring to musical examples where appropriate.
10. Discuss the careers and works of at least two female composers in the romantic period and their development of the era.

V. Wider Study Tasks

Composition/Analysis/Aural Skills/Score Reading

150 credits per task.

1. Composition

Compose an opening section of a piece of music in a romantic style. You can choose which instruments you choose to compose for and what kind of composition it is.

You may wish to consider the following:

- The range of the instrument(s) that you are composing for
- Possible stylistic features to be included e.g. long melodic phrases, chromatic harmony, range of dynamics, etc.

Play your composition to someone else so that they can comment on how successful it is for a composition in the style of the romantic period.

2. Listening

Find a recording of a piece of music from the romantic period that you are not currently familiar with.

Write out an elements table similar to the one below and comment on how the musical elements have been used. Try and find examples of each technique and write down the time where they occur.

Dynamics/Articulation	
Rhythm/Metre	
Texture	
Structure	
Melody	
Instrumentation/Sonority	
Tonality	
Harmony	

3. Aural Skills

<https://www.youtube.com/watch?v=-ENf4VEhI40>

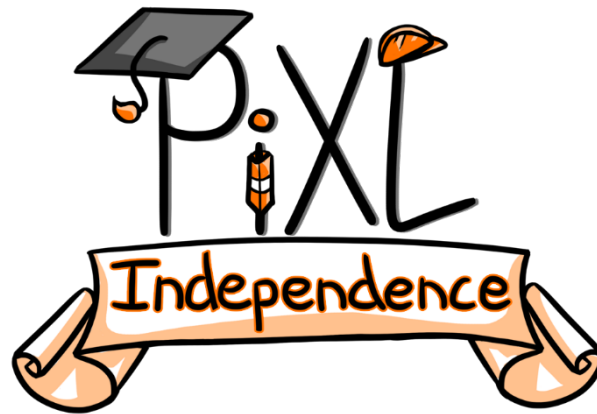
Listen to the 2nd movement from the 'New World Symphony' by Dvorak. Work out the harmonic progression by ear (you may find it easier to play it on your instrument to do this) and then write it down using roman numerals. You should also work out the melody and notate it using some notation software, or by hand.

You should then find the score online and analyse the use of harmony in the opening and compare what you have written to the score and note any differences between them.

4. Score reading

Find a piece of music from the romantic period that you are not currently familiar with. Find the score of it on: http://imslp.org/wiki/Main_Page

You should then follow the score whilst listening to a recording of the piece. Annotate the score and comment on how the musical elements have been used. Try and comment on each of the musical elements to show a broad understanding of the composition.



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