



GCSE Music Revision

This booklet will help you prepare for success in your
Music PPE2 *and* final GCSE. Read it all. Do it all.

Mr Barrett



ST PAUL'S ACADEMY

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Well, obviously not anymore. But it was.

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Introduction

So here's the plan.

Your music GCSE has three components: **Performing**, **Composing** and **Appraising** (the exam). We aim to maximise your score on each.

To make sure you're hitting all your targets, your [personal learning checklist \(PLC\)](#) includes everything you need to do, submit and revise. Check it at the end of every music lesson.

Two things a most important:

- 1. Practice. Every. Day.**
- 2. Meet composition deadlines.**



"Music expresses that which cannot be said and on which it is impossible to be silent." Victor Hugo



Personal Learning Checklist (PLC)

Use this checklist to ensure you are prepared for all PPE2 components. The same work (after improvements) will be submitted for your finals.

Component 1: Performing (30%)

Topic/Task	Description	✓	Notes/Comments
Solo Piece	Title agreed with tutor		
	Rehearsed, ready to record		
	Recorded and submitted		
	Score/lead sheet submitted		
	Authentication form signed		
Ensemble Piece	Title agreed with tutor		
	Rehearsed, ready to record		
	Recorded and submitted		
	Score/lead sheet submitted		
	Authentication form signed		

Component 2: Composing (30%)

Topic/Task	Description	✓	✓	Notes/Comments
Set Brief & Free Brief	Recording mp3 complete			
	Score or detailed written description and lead sheet			
	Composition log			

Component 3: Appraising (40%)

Topic/Task	Description	✓	Notes/Comments
Musical Elements	Know MAD TSHIRT!!! By heart		
Forms and Devices	Key forms and devices used in classical music.		
Music for Ensemble	Study of texture and roles within ensembles.		
Film Music	Understanding music's role and construction in film.		
Popular Music	Exploration of genres and technological impacts in popular music.		
Set Works	Know Toto Africa and Badinerie KO		

Practice Questions

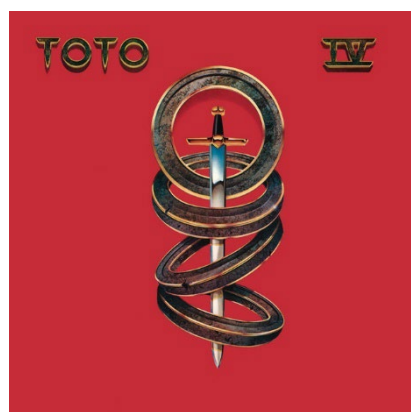


Exercise that brain!

For the exam, your questions will all be based on the music you hear in the room.

Here are some questions to help you brush up on your **knowledge**. Use your **CGP Revision Guide** to help you answer them. Ask me anytime. I would be very pleased to be stopped in the corridor with one of these questions! Pay attention to the **emboldened** command words.

1. What are the **characteristics** of the music of the Romantic period?
2. **List** three primary roles of the rhythm section in a rock band.
3. **Explain** the sonata form and its importance in classical music compositions.
4. What is a trill and how is it notated in musical scores?
5. **Describe** the difference between crescendo and decrescendo.
6. What are the characteristics of African music that can be identified in Toto's "Africa"?
7. How does improvisation feature in jazz music?
8. What musical era is Bach's "Badinerie" from, and what are its defining features?
9. **Identify** the function of a conductor in a live performance.
10. What is a leitmotif, and how is it used in film music?
11. **Explain** the difference between legato and staccato articulations.
12. How has digital technology influenced the way music is produced in the 21st century?
13. **Describe** the texture of polyphonic music.
14. What is syncopation, and how is it used in music?
15. How does a cadenza differ from a typical solo passage in classical music?
16. **Discuss** the use of dynamics in creating mood and contrast within a piece.
17. What are the key elements of Baroque music found in Bach's "Badinerie"?
18. How do major and minor scales differ emotionally and structurally?
19. What role does the bass play in establishing harmony and rhythm in rock music?
20. **Explain** the concept of theme and variations in music.



Model Exam Answer

Here's an example of a 10-mark question and how to answer it for full marks.

- (c) The film is about a tough and intelligent police detective who is **determined** to catch a criminal. Explain how the music introduces both the **action and excitement** of the story. You should use musical vocabulary in your answer. [10]

In your answer refer to:

- (i) musical elements
- (ii) the purpose and intention of the music as outlined above

Begin your answer here:

The music introduces the character as a hero by using brass for the melody, as this is associated with heroism and being good. The piece also has a major tonality, which emphasises the idea of heroism (as major tonality sounds "good"). The second part of the extract is played at *virace* tempo, giving it an energetic feel which suits a superhero. Timpani rolls also add to the suspense as do the strings playing on and off-beat chords on the 5th note, leading to a perfect cadence into the main theme, which adds to the feel of heroism. The melody is disjunct, and this brings to mind soaring heights and being high up, which is suitable for a heroic character. The dynamics are forte, which creates excitement, as do crescendos in tubas and trumpets to add to the heroic feel. A thick homophonic texture is used to harmonise diatonically with the melody, giving the piece a happy, optimistic feel - ideal for a superhero. A pedal note is used on the tuba to harmonise with the lead trumpets as well, which play alongside cymbal dashes.

Many features of the music correctly identified and linked to the story. Musical vocabulary used correctly throughout. Perceptive judgements.

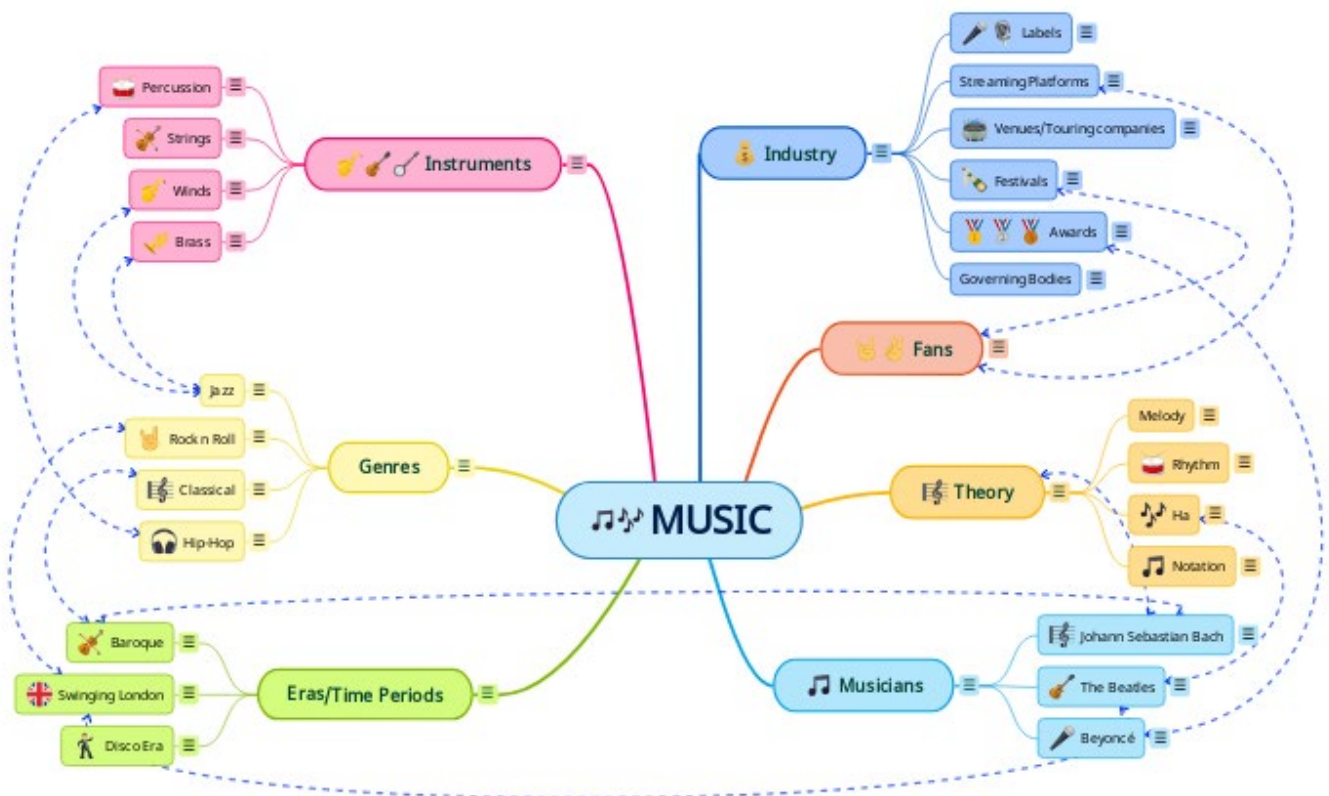
Typed version

The music introduces the character of a hero by using brass for the melody, as this is associated with heroism and being God-like. The piece also has a major tonality, which emphasizes the idea of heroism as major tonality sounds gallant. The second part of the extract is played at vivace tempo, giving an energetic feel, which suits a superhero. Timpani is also used to emphasize as do the strings playing on offbeat chords on the first note leading to a perfect cadence in the main theme, which adds to the feel of heroism. The melody is disjunct and has soaring minor second leaps, which is suitable for a heroic character. The dynamics are forte, which creates excitement, as do crescendos in this action-filled piece. The heroic feel is further enhanced as the texture is used to harmonize diatonically with the melody, giving the piece a harmonic and symphonic feel—ideal for a superhero. A pedal note is used on the tonic to harmonize with the trumpets as well, which again, alongside cymbal crashes.

Knowledge Organisers

These lay out the key knowledge for each area of study.

They are already shared on Google Classroom. Paper copies always available in the classroom.



Musical forms and devices

Area of study 1 - Eduqas GCSE Music

Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V

Secondary chords ii, iii, vi, vii

C Major Scale

C Major Triads

C Major Scales

Blues Scale in C

A Minor (Harmonic) Scale

Chromatic Scale on C

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB: II: CD :II AB
The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A A

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Devices

Repetition	A musical idea is repeated exactly.
Imitation	An idea is copied in another part.
Sequence	Repetition of an idea in the same part at a higher/lower pitch.
Ostinato	A short, repeated pattern or phrase.
Drone	A long held or constantly repeated note(s).
Arpeggio/broken chord	The notes of a chord played individually.
Alberti bass	A broken chord accompaniment (I,Vi,iii,V) common in the Classical era.
Anacrusis	An 'up-beat' or pick-up before the first strong beat.
Dotted rhythms	A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect).
Syncope	Off beat accents.
Conjunct	Notes that move in steps.
Disjunct	Notes that move in leaps/intervals.
Regular phrasing	Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases.

Cadences

The two chords at the end of a phrase

Perfect	V-I	Strong ending – sounds 'finished'; a musical full stop.
Plagal	IV-I	Sounds finished but 'softer'; Amen.
Imperfect	I-V, II-V, VI-V	Sounds unfinished.
Interrupted	V-vi	Moves to an unexpected chord; 'surprise'.

Music for ensemble

Area of study 2 - Eduqas GCSE Music

Texture	
MONOPHONIC	A single melodic line.
HOMOPHONIC	A chordal style or melody and accompaniment moving together.
POLYPHONIC	A more complex (contrapuntal) texture with a number of different lines.
Melody and accompaniment	A tune with accompaniment (e.g. chords).
Unison	All parts play/sing the same music at the same time.
Chordal	The music moves in chords (e.g. like a hymn/chorale).
Descant	A decorative, higher pitched line.
Counter melody	A new melody, combined with the theme.
Round	A short (vocal) canon.
Canon	The melody is repeated exactly in different parts but starting at different times, with parts overlapping.
Drone	Long held notes.
2-3-4 part texture	Textures which have 2/3/4 different lines.

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.

Improvised: music made up on the spot.

Blue notes: flattened 3rd, 5th, 7th.

Syncopation: off-beat accents.

Call and response: a phrase played/sung by a leader and repeated by others.

Walking bass: bass line that 'walks' up and down the notes of a scale/arpeggio.

Swing style: 'jazzy' rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

'Horn section'

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

I	I	I	I
IV	IV	I	I
V	IV	I	I/V

Example in C major

C	C	C	C
F	F	C	C
G	F	C	C/G

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone's home.

Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).

Classical: String quartets (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small 'chambers'.

A piece of music for:

DUET	2 performers
TRIO	3 performers
QUARTET	4 performers
QUINTET	5 performers
SEXTET	6 performers
SEPTET	7 performers
OCTET	8 performers

Musical theatre

Musical numbers may include:

Solo: a song for one singer.

Duet: a song for two singers.

Trio: a song for three singers.

Ensemble: a song sung by a small group.

Chorus: a large group (usually the full company/cast).

Recitative: a vocal style that imitates the rhythms and accents of speech.

Overture: an orchestral introduction to the show, which usually uses tunes from the show.

The orchestra/band is used to **accompany** the voices and to **underscore**.

Voices

Soprano

Alto

Tenor

Bass

The band/orchestra (sometimes called the 'pit' orchestra), may use **strings**, **woodwind** (sometimes called 'reeds'), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

Film Music

Area of study 3 - Eduqas GCSE Music

Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:

In a **sad, reflective scene**, a composer might use **slow tempo**, **minor tonality**, **soft dynamics**, **legato**, **homophonic texture**, **long sustained notes**, and a **conjunct melody**.

An **exciting car chase scene** in a thriller might have a **fast tempo**, **busy, polyphonic texture**, **dissonant chords**, **loud dynamics**, **syncopated rhythms**, a **disjunct melody** and **short riffs**.

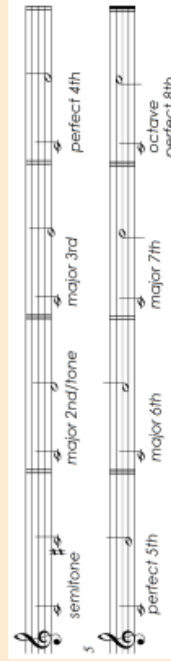
A scene where the **superhero 'saves the day'** might use a **major tonality**, **brass fanfares**, **loud dynamics**, **accents**, **4ths** and **5ths** (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds 'heroic', and a semitone can sound 'menacing').

An **interval** is the distance between two notes.



Rising interval: moving upwards (ascending)
Falling interval: moving downwards (descending)

Specific instrumental terms

Pizzicato	Plucking the strings.
Divisi	Two parts sharing the same musical line.
Double stopping	Playing two strings at the same time.
Arco	Using a bow to play a stringed instrument.
Tremolo	A 'trembling' effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth).
Tongued	A technique to make the notes sound separated (woodwind/brass).
Slurred	Notes are played smoothly.
Muted	Using a mute to change/dampen the sound (brass/strings).
Drum roll	Notes/beats in rapid succession.
Glissando	A rapid glide over the notes.
Trill	Alternating rapidly between two notes.
Vibrato	Making the notes 'wobble' up and down for expression.

Composers also use:

Theme	The main tune/melody.
Motif	A short musical idea (melodic or rhythmic).
Leitmotif	A recurring musical idea linked to a character/object or place (e.g. Darth Vader's motif in Star Wars).
Underscoring	Music playing underneath the dialogue.
Scale	Melody follows the notes of a scale.
Triadic	Melody moves around the notes of a triad.
Fanfare	Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord.
Pedal note	A long, sustained note, usually in the bass/lower notes.
Ostinato/riff	A short, repeated pattern.
Conjunct	The melody moves by step.
Disjunct	The melody moves with leaps/intervals.
Consonant harmony	Sounds 'good' together.
Dissonant harmony	Sounds 'clashy'.
Chromatic harmony	Uses lots of semitones/accidentals that's not in the home key.
Minimalism	A style of music using repetition of short phrases which change gradually over time.

Popular Music

Area of study 4 - Eduqas GCSE Music

Popular music includes:

- **POP**
- **ROCK**
- **RAP**
- **HIP HOP**
- **REGGAE**

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock'n'roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. 'rap metal', or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

ELECTRIC GUITAR:

- **Lead guitar:** plays the melody/ solos/riffs
- **Rhythm guitar:** plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.

DRUM KIT: provides the beat.

LEAD SINGER: the main vocalist.

BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

Riff	A short, repeated pattern.
Hammer on	Finger brought sharply down onto the string.
Pitch bend	Altering (bending) the pitch slightly.
Power chords	A guitar chord using the root and 5 th note (no 3 rd).
Distortion	An effect which distorts the sound (creates a 'grungy' sound).
Slap bass	A percussive sound on the bass guitar made by bouncing the strings on the fret board.
Fill	A short, improvised drum solo.
Rim shot	Rim and head of drum hit at same time.
Belt	A bright, powerful vocal sound, high in the chest voice.
Falsetto	Male voice in a higher than usual range.
Syllabic	One note sung per syllable.
Melismatic	Each syllable sung to a number of different notes.
A cappella	Voices singing without instrumental accompaniment.

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.

VERSE: same music but different lyrics each time.

CHORUS: repeated with the same lyrics each time (refrain).

MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.

BRIDGE: a link/transition between two sections.

OUTRO: an ending to finish the song (coda).

*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

Technology

Amplified	Made louder (with an amplifier).
Synthesized	Sounds created electronically.
Panning	Moving the sound between left and right speakers.
Phasing	A delay effect.
Sample	A short section of music that is reused (e.g. looped, layered).
Reverb	An electronic echo effect.

Form and structure:

The piece is in **Binary** form (AB).
Section A is 16 bars long.
Section B is 24 bars long.
Each section is repeated (AABB).

Dynamics:

Mostly **forte** throughout, although no markings appear on the score.
On some recordings, **terraced dynamics** (sudden changes) are included.

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.
Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.
The piece was composed between **1738-1739**.

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.
Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.
Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Instrumentation:

Flute, string orchestra and harpsichord.
The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.
Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1st violin participates occasionally.

The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.

Toto: Africa

Soft rock

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 - 4 4 bars	5 - 39 / 14 - 39 35 bars / 26 bars	40 - 57 18 bars	58 - 65 8 bars	66 - 82 17 bars	83 - 92 22 bars	93 - 96 4 bars

Metre and rhythm:

Simple duple time - 2/2 (split common time) - with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Instrumentation:

Rock band: drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

Harmony:

Diatonic: mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A - G[♯]m - C[♯]m**.

Choruses use a standard chord pattern: **vi (F[♯]m) - IV (D) - I (A) - V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):

Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.

Music terms and signs

Glossary - Eduqas GCSE Music

Dynamics		
<i>ppp</i>	<i>p</i>	<i>mp</i>
PIANISSIMO	PIANO	MEZZO PIANO
very soft (v. quiet)	soft (quiet)	moderately soft
crescendo (cresc.)	diminuendo (dim.)	
gradually getting louder	gradually getting quieter	

Tempo			
LARGO	LENTO/ ADAGIO	ANDANTE/ MODERATO	ALLEGRO/ VIVACE
v. slow	slow	walking pace/ moderate	quite fast
<ul style="list-style-type: none"> Accelerando: gradually getting faster Rallentando/ritardando: gradually getting slower A tempo: return to the original speed Ritenuito: in slower time Rubato: rhythms are played in a more free/flexible way ('robbed time'). 			

Time values			
NOTE	NAME	LENGTH (duration)	REST
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beats	
	Quaver	1/2 beats	
	Semiquaver	1/4 beats	
A dot after the note increases its length by half:			
	Dotted minim		
	Dotted crotchet		
Groups of quavers/semiquavers are usually beamed together:			

Terms and signs	
#	Sharp Raises a note by a semitone.
b	Flat Lowers a note by a semitone.
natural sign	Natural Cancels a previous sharp or flat for a note.
staccato sign	Staccato Detached.
slur	Slur Play smoothly.
tie	Tie Hold the notes for the full value of the tied notes.
accent sign	Accent Emphasize the note (play forcefully).
pause sign	Pause Hold the note longer.
sfz	Sforzando Sudden stress/ accent.

Music terms and signs

Glossary - Eduqas GCSE Music



Key signatures

C Major
G Major **D Major** **A Major** **E Major**
F Major **Bb Major** **Eb Major** **Ab Major**

F C G D A E B

Order of sharps # →

← Order of flats b

treble clef time signature barline repeat sign
 staff bar notes on the lines notes in the spaces
 bass clef key signature

Treble clef notes

Bass clef notes

Time signatures

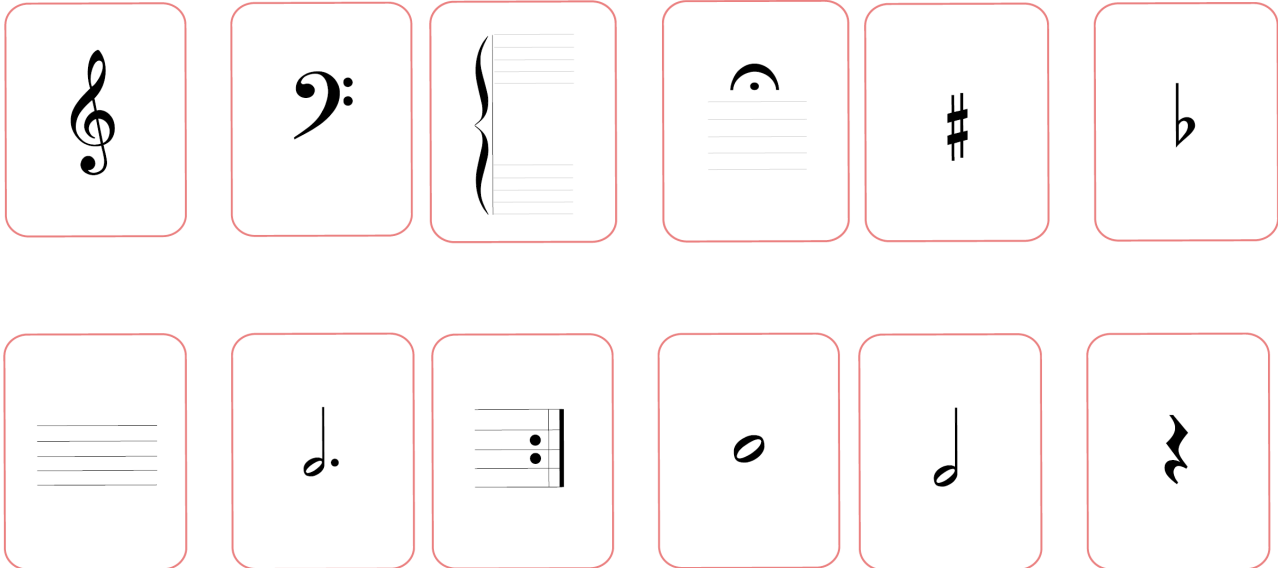
Two crotchet beats per bar: simple duple
Two dotted crotchet beats per bar: compound duple
Three crotchet beats per bar: simple triple
Three dotted crotchet beats per bar: compound triple
Four crotchet beats per bar: simple quadruple
Four dotted crotchet beats per bar: compound quadruple



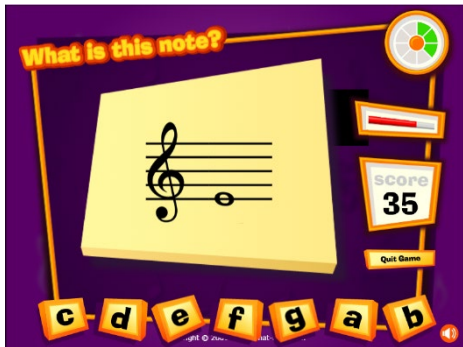
A triplet is when three notes are played in the time of two.

Revision cards

Use these for quick recognition of symbols below (the low hanging fruit we talked about) **get paper version from me.**



Links to Resources



Name that note – excellent game

<https://www.richmanmusicsschool.com/products/name-that-note>

Here's a fun digital version of the revision cards: <https://music-theory-practice.com/key-signatures/key-signature-flashcards>

Music Theory: <https://www.musictheory.net/lessons>

Eduqas Quiz: https://resource.download.wjec.co.uk/vtc/2019-20/int19-20_1-5/eduqas/unit01/01-musical-terms.html

Walkthrough of exam paper: <https://www.youtube.com/watch?v=1vTuZ0ls65k>

Score reading: <https://www.youtube.com/watch?v=wGyVIDZps2Q>

Circle of fifths: <https://www.youtube.com/watch?v=apVp-x-SzNo>

Official Exam Guides

Student guides from Eduqas: [Component 1](#); [Component 2](#); [Component 3](#)



Make Notes Here (no pun intended)



This is the home straight.

*The more you push, the more
you'll **love** what you create,
and the better your outcome
will be.*



ST PAUL'S ACADEMY