







STRUCTURE 		INSTRUMENTATION 		MELODY 	
MAIN FEATURES <ol style="list-style-type: none"> 1. Sonata form made up of exposition (repeated), development and recapitulation 2. Added introduction with a grave tempo and repetition of this before the development and as a coda. 3. 1st and 2nd subject are separated by a transition which helps it modulate 4. Tonality helps define the structure. 	CONTEXT <u>Typically a classical structure</u> but use of a 'grave' introduction and repeat of this section is pushing the boundaries.	MAIN FEATURES <ol style="list-style-type: none"> 1. Piano forte is now used rather than a harpsichord and the piece shows off the features. 2. Large range of dynamics from the outset. 3. Use of accents and articulation throughout. 4. Cross hands used in the 2nd subject. 5. Larger range 6. Virtuoso performance 	CONTEXT <u>Development of the piano from the Baroque era</u> demonstrated how the dynamics and articulation could now be exploited by the performer.	MAIN FEATURES <ol style="list-style-type: none"> 1. Descending chromatic scale on sextuplets at the beginning 2. Introduction uses a 4 note motif which is sequenced. 3. 1st subject 'Rocket theme' is ascending and staccato 4. 2nd subject uses cross hand technique and acciaccatura and mordents. 5. Acciaccatura in the 2nd subject 6. Phrases are mostly 4 bars. 	CONTEXT <u>Virtuoso</u> nature of the piano shown through the use of crossed hands. <u>Typically classical</u> phrase structure.
HARMONY/TONALITY 		TEXTURE 		RHYTHM & TEMPO 	
MAIN FEATURES <ol style="list-style-type: none"> 1. Based around C minor 2. 1st subject in C minor and 2nd subject in Eb minor (unexpected) 3. In the recapitulation the 1st subject is in C minor and the 2nd is F minor which is the subdominant (not expected as usually tonic) but 2nd half goes to C minor. 4. Use of chromatic harmony - diminished 7ths and augmented 4th 5. Use of a murky bass/tonic pedal in the 1st subject. 	CONTEXT <u>Pushing the boundaries of the classical period.</u> The 2 nd subject is usually in the dominant rather than Eb minor. The recapitulation is usually all in the tonic key. <u>Minor key links to the Pathétique (emotional).</u>	MAIN FEATURES <ol style="list-style-type: none"> 1. Homophonic introduction 2. 1st and 2nd subject are melody dominated homophony. 3. Alberti bass is used in the 2nd half of the 2nd subject. 4. Monophonic sections 	CONTEXT <u>Typical textures of the classical period.</u> Especially Alberti bass in B89.	MAIN FEATURES <ol style="list-style-type: none"> 1. Grave sections are in 4/4 2. 1st subject is in 3/2 and tempo is allegro-e con brio. 3. Introduction uses dotted rhythms and hemidemisemiquavers. 4. Subjects use mostly crotchets and quavers due to the tempo. 	CONTEXT The rhythms seem simple but due to the tempo this is difficult to play and is <u>virtuoso</u> .
EVIDENCE Diminished 7 th B2, 3, 4 beat 1. Augmented 4 th B34 (before the transition) 1 st subject B11 2 nd subject B51		EVIDENCE B51 cross hands in piano 2 nd subject		EVIDENCE 1 st subject B11 (augmented 2 nd interval is B12-B13) 2 nd subject B51	

Beethoven Piano Sonata in C minor - 'Pathetique'

Gcse Music

John Finney, Felicity Laurence



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Heinemann GCSE Music Mark Phillips, 2002 Providing audio CDs with relevant excerpts and a CD ROM with supporting files this pack offers an integrated approach to the requirements of performing composing listening and appraising for Key Stage 4 The pack also offers a copy of the student book and a teacher's resource file *OCR GCSE Music Revision Guide* Barbara Ashby, Margie Marshall, 2017-05-19 The OCR GCSE Music Revision Guide presents all the key information you will need to know for the Listening and Appraising exam of the 9 1 specification For exams 2017 onwards It includes Top ten revision tips Notes on the elements of music Sections on each of the main topics in Areas of Study 2 3 4 and 5 Crosswords quizzes and questions A glossary of the technical terms you will need to learn **MY MUSIC** LAWRENCE BARNETT JR., 2009-09-18 **A Student's Guide to GCSE Music for the AQA Specification** David Bowman, 2002-10

MasterClass in Music Education John Finney, Felicity Laurence, 2013-02-28 MasterClass in Music Education provides vivid topical reflective and above all real accounts from existing teachers researching in the field together with theoretical insights and a guided view of the relevant existing literature Students embarking upon research will gain a many faceted understanding of the possibilities for using action research and other research methods to explore the interesting and challenging issues confronting music education At the same time they will be able to develop an understanding of how to carry out research from the real life case study accounts written by their peers John Finney and Felicity Laurence provide overarching support drawing on their own experiences as supervisors of MA Music Education students to frame the debates and reflections which arise *OCR GCSE Music Study Guide* Steven Berryman, Hanh Doan, David Guinane, 2016-10-12 The OCR GCSE Music Study Guide is the definitive study guide for the reformed GCSE Music 9 1 specification For exams 2018 onwards Written by experts this comprehensive guide Covers all components of the GCSE Performing Composing and Appraising Gives support and practice in dealing with unfamiliar repertoire Offers comprehensive support for the composing briefs Provides tests and activities to help monitor progress with practice questions and essay writing advice Introduces the terminology and techniques that the specification requires students to know *Edexcel GCSE Music* John Arkell, Jonny Martin, 2006 Written for Edexcel this course provides what students need for the GCSE Music specification The books are tailored to the specification so teachers can be confident that students are getting all the information they need for success in the exam Music, Gender, Education Lucy Green, 1997-03-28 This book focuses on the role of education in relation to music and gender Invoking a concept of musical patriarchy and a theory of the social construction musical meanings Lucy Green shows how women's musical practices and gendered musical meanings have been reproduced hand in hand through history Covering a wide range of music including classical jazz and popular styles Dr Green uses ethnographic methods to convey the everyday interactions and experiences of girls boys and their teachers She views the contemporary school music classroom as a microcosm of the wider society and reveals the participation of music education in the continued production

and reproduction of gendered musical practices and meanings A Practical Guide to Teaching Music in the Secondary School Julie Evans, Chris Philpott, 2009-04-07 A Practical Guide to Teaching Music in the Secondary School provides valuable support guidance and creative ideas for student teachers mentors and practising teachers who want to develop their music teaching Written to accompany the successful textbook Learning to Teach Music in the Secondary School it will help you understand important current developments and explore new possibilities for teaching and learning Focusing on teaching music musically the book explores musical learning through placing pupils at the centre of a musical experience Considering the revised KS3 curriculum and the 14 19 agenda in music it also seeks to broaden the perspectives of music teachers through engaging with collaborative practice transitions and cross curricular work Key issues explored include personalising musical learning teaching creatively and promoting creativity approaches to using ICT in the classroom musical collaboration with other adults assessment for learning in music making connections with other subjects Using practical examples and tasks this book will help you critically examine the way in which children learn music It is an invaluable resource for those involved in teaching music who are seeking to develop their practical and theoretical understanding *Learning to Teach Music in the Secondary School* Chris Philpott, 2001 Learning to Teach Music in the Secondary School is intended to support student teachers newly qualified teachers and more experienced music teachers in their professional development Topics covered include the place of music in the curriculum the nature of musical learning planning managing and assessing musical learning school examinations and music music outside of the curriculum One of the main premises of the book is that music needs to be taught musically with specific reference to both the nature of music itself and its metaphorical significance It is important that music itself guides what goes on in the music classroom if we are to motivate our pupils and help them to fulfil their potential as musicians This book will help student teachers to develop their subject knowledge teaching skills understanding of the wider issues and their ability to reflect on classroom practice **Edexcel GCSE Music Revision Guide** Paul Terry, 2016-09-01 The Edexcel GCSE Music Study Guide presents all of the key information you will need to know for the written exam Component 3 of the 9 1 specification For exams First teaching 2018 onwards It includes the most important facts about each of the eight set works a test on each set work tips on how to prepare for the exam a guide to the elements of music to help you prepare for the questions on unfamiliar works and a glossary of the technical terms you will need to learn A definitive study guide for the 9 1 GCSE syllabus this comprehensive guide supports all components of the GCSE Performing Composing and Appraising This title also covers the full list of Set Works and suggested Wider Listening provides tests and practice exam questions and includes advice and tips on how to do well in the written paper *Teaching Music in Secondary Schools* Gary Spruce, 2002 This series brings together a range of articles extracts from books and reports that inform an understanding of secondary schools in today's educational climate *Aspects of Teaching Secondary Music* Gary Spruce, 2003-08-27 Aspects of Teaching Secondary Music provides a practical illustration of the skills knowledge and

understanding required to teach music in the secondary classroom Musical concepts and ideas are discussed and a critical examination of key issues is given This encourages the reader to engage with these thoughts and consider their views and beliefs in terms of how they will influence their potential to teach music in an inspired and effective manner **Learning to Teach Music in the Secondary School** Christopher Philpott, Gary Spruce, 2005-08-12 Packed full with tasks activities and reflections to help student teachers to integrate the theory and practice of music education this book aims to develop open and reflective practitioners who will critically examine their own and others ideas about music education and the way in which children learn music *Sociology and Music Education* Ruth Wright, 2017-07-05 Sociology and Music Education addresses a pressing need to provide a sociological foundation for understanding music education The music education community academic and professional has become increasingly aware of the need to locate the issues facing music educators within a broader sociological context This is required both as a means to deeper understanding of the issues themselves and as a means to raising professional consciousness of the macro issues of power and politics by which education is often constrained The book outlines some introductory concepts in sociology and music education and then draws together seminal theoretical insights with examples from practice with innovative applications of sociological theory to the field of music education The editor has taken great care to select an international community of experienced researchers and practitioners as contributors who reflect current trends in the sociology of music education in Europe and the UK The book concludes with an Afterword by Christopher Small *Let's Make Music* Trevor Webb, 1987-01-01 Engaging Students with Music Education Pete Dale, 2017-03-27 Engaging Students with Music Education is a groundbreaking book about using DJ decks and urban music in mainstream schools to re engage disaffected learners and develop a curriculum which better reflects overall contemporary tastes Many young learners are at risk of exclusion this book argues that for such individuals the implications of such a shift in the music curriculum could be especially positive Drawing extensively on the author's own wealth of teaching experience and bridging the gap between practice and theory this book demonstrates through case studies that DJ decks can prove extremely valuable in mainstream classroom situations across the secondary school age ranges Addressing challenging and crucial topics combining rigorous theoretical analysis with practical suggestions the book addresses questions such as Are DJ decks actually a musical instrument and are they suitable for classroom teaching Will Ofsted's school inspectors approve of music teaching involving DJ decks and urban music If we bring urban music into the classroom will this further marginalise classical music Are DJing and MCing skills recognised within examination specifications at least in the UK Current teachers will find the practical advice on how to incorporate DJ decks and urban music into their classroom especially helpful whilst educational researchers will be captivated by the critical discussion of the child centred tradition and a theoretical approach which stretches from continental philosophy to practice based reflection With an insistence that the starting point for music education should always be the interests and experiences of the learners

this book is essential reading for those music teachers and researchers interested in the benefits of non standard music making in the classroom **Language, Knowledge and Pedagogy** Frances Christie,J. R. Martin,2009-04-01 An in depth exploration of the nature of language knowledge and pedagogy providing a progressive analysis of knowledge structures at work in educations institutions Issues in Music Teaching Chris Philpott,Charles Plummeridge,2004-08-02 Issues in Music Teaching stimulates critical reflection on a range of topics related to the teaching and learning of music in both the primary and secondary school including the place of music in the curriculum the nature of music and music education ICT and music education music education and individual needs continuity and progression in music education The book prompts the reader to be analytical and critical of theory and practice and to become an autonomous professional and curriculum developer

Trends in Music Information Seeking, Behavior, and Retrieval for Creativity Kostagiolas, Petros,Martzoukou, Konstantina,Lavranos, Charilaos,2016-06-01 In the literature of information science a number of studies have been carried out attempting to model cognitive affective behavioral and contextual factors associated with human information seeking and retrieval On the other hand only a few studies have addressed the exploration of creative thinking in music focusing on understanding and describing individuals information seeking behavior during the creative process Trends in Music Information Seeking Behavior and Retrieval for Creativity connects theoretical concepts in information seeking and behavior to the music creative process This publication presents new research case studies surveys and theories related to various aspects of information retrieval and the information seeking behavior of diverse scholarly and professional music communities Music professionals theorists researchers and students will find this publication an essential resource for their professional and research needs

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