

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	5 – 39 / 14 – 39	40 – 57	58 – 65	66 – 82	40 – 92	93 – 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	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**.

## 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**.

## Tonality:

Section A begins in **B minor** (tonic) and ends in **F# minor** (dominant minor).

Section B begins in **F# minor** (dominant minor) and ends in **B minor** (tonic).

Section A modulates from B minor through **A major** before arriving at F# minor.

Section B modulates from F# minor through **E minor, D major, G major** and **D major** before arriving at B minor.

## 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 1<sup>st</sup> violin participates occasionally.

The 2<sup>nd</sup> violin and viola provide harmony with less busy musical lines.

## Tempo:

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

# 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**

### 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 II:CD :II AB

The minuet was a type of graceful dance from the 17-18<sup>th</sup> century, and was often used as the 3<sup>rd</sup> 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,V,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).
Syncopation	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.

### 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**

**Major pentatonic**

**Minor pentatonic**

**Chromatic Scale on C**

### 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 3<sup>rd</sup>, 5<sup>ths</sup>, 7<sup>ths</sup>.  
**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 1<sup>st</sup> 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.



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

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

PERCUSSION

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

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, 4<sup>ths</sup> and 5<sup>ths</sup> (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 4<sup>th</sup> 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.
Scalic	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 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 <sup>th</sup> note (no 3 <sup>rd</sup> ).
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.

A typical rock ballad in verse-chorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro

Technology

Amplified	Made louder (with an <b>amplifier</b> ).
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 <b>echo</b> effect.

## Anacrusis

A note that comes before the first strong beat in a passage of music



## Leitmotif

A musical idea associated with a person, play, object, feeling or idea

## Range

Refers to the span of pitches on an instrument or in a piece of music

## Counter melody

An extra melody played at the same time as the main theme

## Ornamentation/ Decoration

Decorate or embellish the music. Popular examples of ornaments are trills, mordents and turns.

Trill



Mordents



Appoggiatura



Acciaccaturas



Turns



## Motif

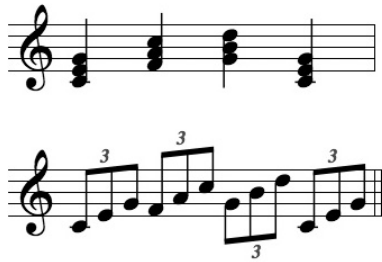
A short musical idea, melodic or rhythmic

## Repetition

When sounds, sequences, melodies or rhythms are repeated

## Arpeggio/ Broken Chord

When the notes of a chord are played separately in succession



# MELODY

## Chromatic Movement

When the melodic movement is in semitones



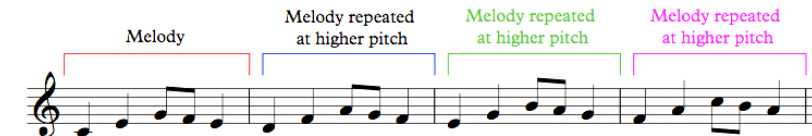
## Imitation

A contrapuntal device, when a melodic idea is copied in another part



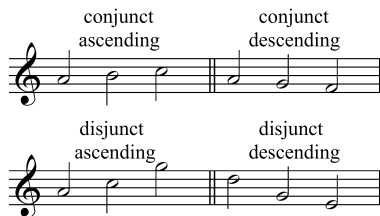
## Sequence

Repetition of a melodic or harmonic phrase in the same part, but at a higher or lower pitch



## Disjunct

Angular musical movement that moves in leaps or contains intervals



## Conjunct

Stepwise movement in a melodic line

## Thematic

The main musical idea

## Fanfare

Usually played on brass instruments, a loud call to attention

## Triadic

Musical movement that uses the notes of a triad

## Scalic

When the musical line moves in steps

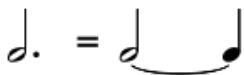




# RHYTHM

## Dotted notes

A dot placed after the note adds half the value of the note again.



## Tied notes

Two notes of the same pitch, joined by a short-curved line called a tie.

## Syncopation

Strong accents in a bar are shifted off beat.

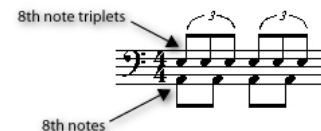


## Driving rhythms

Rhythms with a relentless energy, moving the music forwards

## Triplet

A rhythmic device where three equal note-values are played in the time of two



## Swing rhythms

Unequal performance of notes giving a triplet/dotted rhythm feel to the beat

## Simple Time

The main beat is a crochet beat

Duple Time: Two beats in each bar	Triple Time: Three beats in each bar	Quadruple Time: Four beats in each bar
2	3	4
4	4	4

# METRE

Duple Time: Two beats in each bar	Triple Time: Three beats in each bar	Quadruple Time: Four beats in each bar
6	9	12
8	8	8

## Compound Time

The main beat is a dotted crotchet beat

## Ritardando/ Rallentando

Gradually slowing down

## Lento/Adagio

Slowly, leisurely

## Moderato/Andante

At a moderate speed/a walking speed

## Allegretto

Moderately fast, slower than allegro

## Allegro/Vivace

Lively, brisk, rapid

## Accelerando

Gradually speeding up

## Rubato

A 'freer' approach to the tempo; when the performer gives an expressive interpretation of the music – not strictly sticking to time, but without altering the overall pace.

# TEMPO

# MAJOR

# MINOR

C	
G	
D	
A	
E	
F	
Bb	
Eb	
Ab	
Am	
Em	
Bm	
F#m	
C#m	
Dm	
Gm	
Cm	
Fm	

**Modulation**  
The process of changing key in a piece of music

**Tonic Key**  
The starting key of the piece according to the key signature

**Dominant**  
The 5th note of the Tonic Key.

**Modal**  
A set of notes, not major or minor. Each follows a different pattern of tones and semitones.

# TONALITY

## Degrees of a Scale

**Chromatic Scale**  
Based on all 12 semitones.

**Blues Scale**  
A scale that flattens the 3<sup>rd</sup>, 7<sup>th</sup> and sometimes with 5<sup>th</sup> note in any major scale. These flattened notes are called 'blues notes'.

**Pentatonic Scale**  
Based on just 5 notes. Major and Minor.

**Tonality is the key of a piece**

## Diatonic Harmony

Music based on the major and minor scale system

Chords I, IV and V are major triads known as primary chords

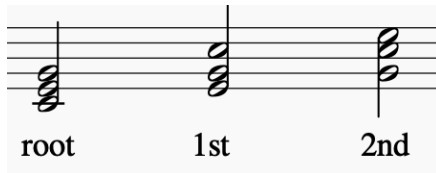
Chords ii, iii and vi are minor triads known as secondary chords

Chord vii° is a diminished chord.

## Chord positions

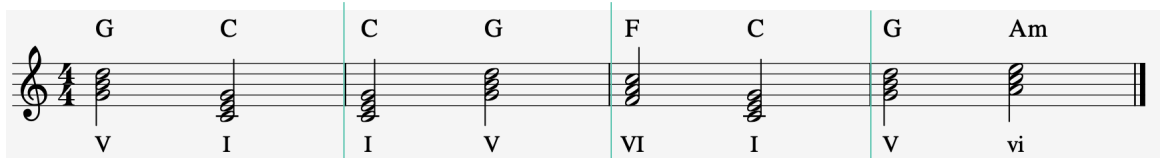
**Root** = tonic is the lowest point of the chord

**Inversion** = different note heard at the bottom of the chord



## Cadences

A progression of two chords in music



### Perfect

Sounds complete and finished. Both chords are major.

### Imperfect

Sounds incomplete, unfinished.

### Plagal

Sounds complete and finished but not strong.

### Interrupted

Sounds incomplete, unfinished. Known as the 'surprise' cadence.

## Chord Sequence

A series of chords following each other, sometimes known as **harmonic progression**. The rate at which the chords change is called the **harmonic rhythm**.



## False Relation

A type of dissonance where one note contradicts another at the same time or soon after e.g. Bb whilst a B natural is playing

## Pedal

The same note is sustained or repeated, above or below chords changing.



## Drone

One or more notes are held or repeated throughout an extended passage of music.



## Power Chords

A chord which uses the root and the 5th (i.e. no 3rd). Used by rock guitarists.

## Chromatic

Music with added accidentals (sharps and flats) to add dissonance.

## Consonance

Notes that 'fit' well together

## Functional Harmony

Tonic, dominant or subdominant harmony.

## Dissonance

Notes that don't 'fit' well together, producing harsh/clashing sounding chords. Dissonance is often used to support a feeling of tension or conflict.

# HARMONY



## Binary

Section A	Section B
Starts in the tonic key but modulates to a related key (usually the dominant) at the end of the section. This section is usually unfinished when played on its own.	Starts in the same key as the end of section A but the music works its way back to the tonic. It is usually longer than the A section but balances the piece.

## Ternary

Section A	Section B	Section A
The initial ideas are introduced. This section usually ends with a perfect cadence in the tonic key.	A contrasting section that is sometimes known as an episode.	Either an exact repeat or slightly altered version of the first section.

## Minuet & Trio

Minuet		Trio		Minuet	
Section A (repeated)	Section B (repeated)	Section A (repeated)	Section B (repeated)	Section A	Section B
				Played without repeats	

## Theme & Variation

Theme	Variation 1	Variation 2	Variation 3
This could be in a certain structure – perhaps binary or ternary.	Some ways in which the theme could be transformed are: <ul style="list-style-type: none"><li>• Decoration and embellishment</li><li>• A change of instrumentation, tempo, key, harmony, metre or rhythm</li><li>• Developing the theme using a variety of devices such as imitation, inversion, sequence, diminution or augmentation</li><li>• Presenting the theme at a different pitch</li><li>• Developing harmonies and rhythms without a tune</li><li>• Introducing additional or new melodies</li><li>• Varying the style</li></ul>		

Rondo				
Section A	Section B	Section A	Section C	Section A
This presents the main theme in the tonic key.	This is a contrasting section in a related key containing different ideas.	Main theme in the tonic key, although the section may be varied or shorter.	A second contrasting section.	Main theme in the tonic key.

# FORM & STRUCTURE

### 12-bar blues

A style of blues music with a repeated chord pattern that is 12 bars long

### Call & Response

A short musical idea followed by an answering phrase

### Fill

A short musical idea that fills in the 'gaps' in the music at the end of a phrase

### Verse

A section of a song that has the same music when repeated but different lyrics.

### Chorus

A section of a song that has the same words and music when repeated.

### Break

An instrumental or percussion section that provides a 'break' from the rest of the piece

### Regular Phrasing

When the melody is divided into shorter, well-balanced phrases.

### Introduction

Opening part of a song that introduces the main ideas.

### Outro

The concluding section of a piece

### Bridge

A piece of music that links two other musical sections together

### Middle 8

Eight bars in the middle of a song that provide a contrast.

### Coda

The final section of a movement or piece.

### Loop

When a musical idea is repeated

### Improvisation

Music that's made up on the spot by the performer.

### Irregular Phrasing

When the melody is divided up into phrases that aren't balanced

### Strophic

This structure has verses that are musically the same each time.



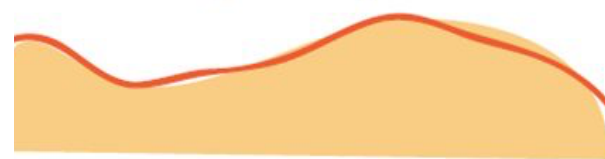
## Monophonic

Single line of music for a soloist or unison.



## Polyphonic

Two or more melodies played together.  
Same as counterpoint/contrapuntal.



## Homophonic

Melody & accompaniment texture or chordal texture.

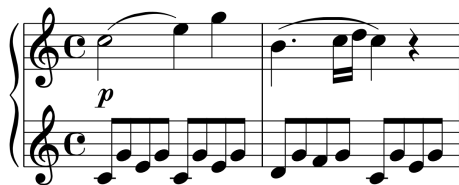


## Heterophonic

Simultaneous variation of a single melodic line.

## Alberti bass

A type of accompaniment figure that uses broken chords.



## Chordal

When the style of the music is delivered through the harmony.

## Counter melody

A new melody, combined with a melody that has been heard previously.



## Drone

Constantly repeated or sustained notes. A drone with two notes usually consists of the tonic and the dominant notes.

## Canon

A compositional device where a melody in one part is repeated exactly after the other, usually with some overlapping.

# TEXTURE

## Descant

A decorative melodic line, higher in pitch than the main melody in a piece of vocal music.



## Unison

When voices/instruments are playing at the same pitch

## Imitation

A melodic idea presented in one part is stated immediately after in another part.



## Round

A short vocal canon for unaccompanied singing.

## Pedal

The same note is sustained or repeated, above or below chords changing.



## Stab chords

Staccato chords that add dramatic impact in a piece of music.

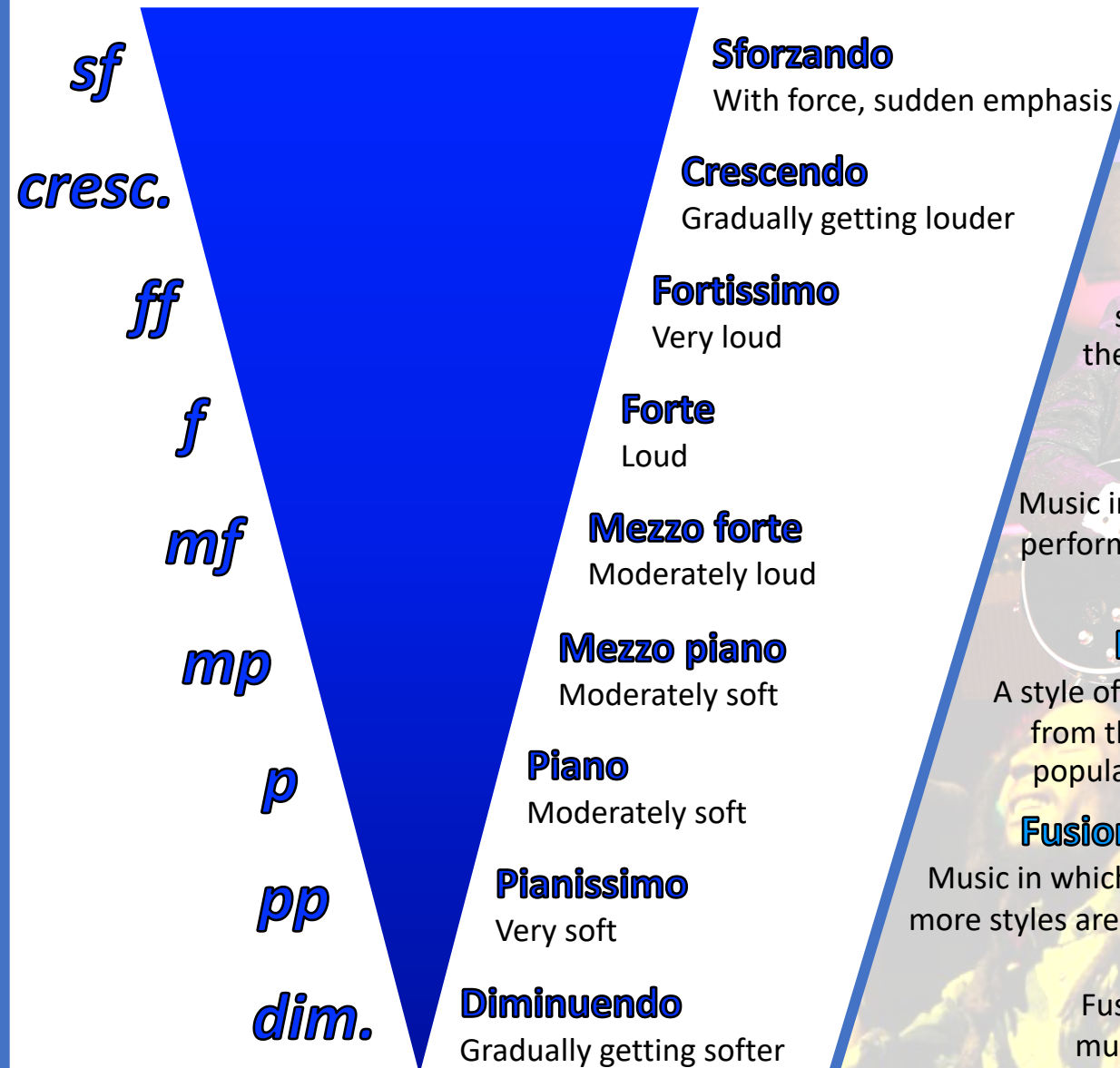
## Layered

When several layers of sounds or musical lines are combined to build up the texture.

## Walking bass

Type of bass part that is continually moving along. The notes are all on the beat and the movement is mainly by step.

# DYNAMICS



## Baroque

Music typical of the period from about 1600-1750

## Classical

Music typical of the period between about 1750-1810

## Romantic

Music typical of the period between about 1810-1910.

## Blues

A genre of music originating from American negro spirituals.

## Jazz

A genre of music originating from New Orleans which now has many types of styles.

## Soul

A form of black music originating from the 1970s, influenced by gospel music.

## Film music

Music written especially for the screen, including underscore and thematic music that engages with the storyline and characters

## Hip-hop

Style of rap originating in the 1980s, which added 'scratching' onto records.

## Pop

A genre of music that originated in the USA and the UK in the mid-1950s.

## Chamber music

Music intended for a small group of performers, regarded as soloists on equal terms.

## Musical Theatre

A musical play or drama in which singing, acting and dance play an important part.

## Reggae

A style of music originating from the West Indies, popular in the 1970s.

## Minimalism

A 20<sup>th</sup> century genre, characterized by the subtle varied repetition of simple melodic, rhythmic or harmonic ideas.

## Ballad

A type of song which tells a story

## Fusion

Music in which two or more styles are blended.

## Rock

Originated in the UAS as 'rock and roll' in the mid-1950s.

## Bhangra

Fusion of traditional Indian/Pakistani music with modern club dance music.

# STYLES



## Slurred

A style of playing two or more notes smoothly

## Slap bass

Bouncing strings against the fret board on bass guitar

## Rim-shot

Sound produced on drum by hitting the rim and head of a drum at the same time

## Pizzicato

Play instrument by plucking

## Vibrato

A rapid, slight variation in pitch when singing or playing instruments which produces a stronger or richer tone

## Pitch bend

When a performer changes the pitch of the note by a very small amount

## Tremolo

Rapidly bowing on a string instrument for dramatic effect

## Tongued

Separating notes by stopping the airflow on wind instruments

## Staccato

Detached notes, shorter than their full length

## Accent

Additional emphasis on a particular note

## Arco

Play instrument using a bow

## Melismatic

Vocal music where a syllable of the text has been set to a number of different notes

## Echo

The repetition of a musical phrase that has less impact and volume than the original phrase

## Panning

The distribution of a sound signal into a multi-channel sound field. Adjusted through right and left speakers

## Sustained

Held on

## Hammer on

A guitarist brings his finger down sharply on the fretboard causing a note to sound (the opposite is a 'pull-off')

## Muted

Mutes used to dampen or quieten the sound on string or brass instruments

## Synthesised

An electronic keyboard with different sounds AND a type of music that uses electronic devices to produce and alter sounds.

## Phasing

A delay effect in music technology

## Reverb

An effect that adds an echo to the sound. It can be used on most amplified instruments and also voices.

## Belt

The lower, more powerful part of the voice range

## Glissando

A slide from one pitch to another

## Falsetto

Male vocal technique used to extend the voice into a higher range than usual

## Female voices

Soprano, alto, (mezzo soprano)

## Sampler

An electronic device for storing and altering sounds

## A cappella

Singing without any instrumental backing or accompaniment

## Female voices

Soprano, alto, (mezzo soprano)

## Male voices

Tenor, Bass (Baritone)

## Backing vocals

Singers who provide vocal harmony

## Scat

A style of singing in jazz music that is improvising, voice used to imitate an instrument

## Syllabic

One note per syllable

## Distortion

An effect for guitar players that distorts the note

## Legato

An instruction for the music to be played smoothly

## Chorus

A vocal ensemble in a musical, opera or oratorio

## Double stopping

When a string instrument plays two notes at the same time

# SONORITY