JS Bach: Badinerie

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**).

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**.

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**.

Dynamics:

Mostly *forte* throughout, although no markings appear on the score.

On some recordings, **terraced dynamics** (sudden changes) are included.

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**.

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**.

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.

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.

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.

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 **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**.

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.

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**.

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

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

Musical forms and devices

Area of study 1 - Eduqas GCSE Music

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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

1	2	3	4	5	6	7	8
TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT	LEADING NOTE	TONIC

C Major Triads

I	ii	iii	IV	V	vi	vii	I
C	Dm	Em	F	G	Am	B°	C

C Major Scales

A Minor (Harmonic) Scale

Chromatic Scale on C

Blues Scale in C

Major pentatonic   Minor pentatonic
G A B D E G   G Bb C D F

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 17-18th 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,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.

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.
Countermelody	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, 5^{ths}, 7^{ths}.

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.

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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)

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.

semitone — major 2nd/tone — major 3rd — perfect 4th

perfect 5th — major 6th — major 7th — octave perfect 8th
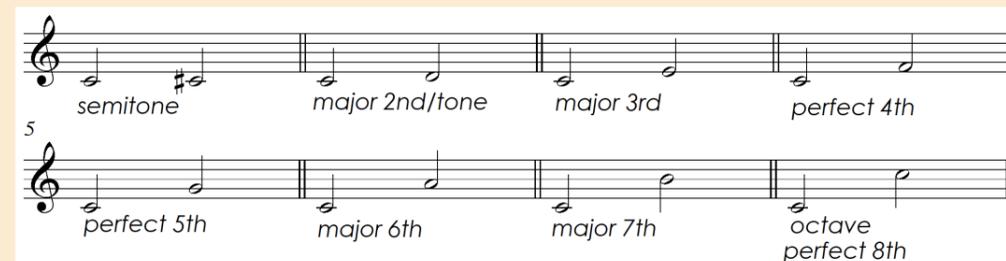
Rising interval: moving upwards (ascending)
Falling interval: moving downwards (descending)

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

Area of study 4 - Eduqas GCSE Music

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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 5th note (no 3rd).
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 **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.

Music terms and signs

Glossary - Eduqas GCSE Music

Dynamics

pp	p	mp	mf	f	ff
PIANISSIMO	PIANO	MEZZO PIANO	MEZZO FORTE	FORTE	FORTISSIMO
very soft (v.quiet)	soft (quiet)	moderately soft	moderately loud	loud	very loud

crescendo (cresc.)	diminuendo (dim.)
gradually getting louder	gradually getting quieter

Tempo

LARGO	LENTO/ ADAGIO	ANDANTE/ MODERATO	ALLGRETTO	ALLEGRO/ VIVACE	PRESTO
v.slow	slow	walking pace/ moderate	quite fast	quick/lively	very quick

- **Accelerando:** gradually getting faster
- **Rallentando/ritardando:** gradually getting slower
- **A tempo:** return to the original speed
- **Ritenuto:** 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	½ beats	
	Semiquaver	¼ 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.
	Flat	Lowers a note by a semitone.
	Natural	Cancels a previous sharp or flat for a note.
	Staccato	Detached.
	Slur	Play smoothly.
	Tie	Hold the notes for the full value of the tied notes.
	Accent	Emphasize the note (play forcefully).
	Pause	Hold the note longer.
sfz	Sforzando	Sudden stress/ accent.

Music terms and signs

Glossary - Eduqas GCSE Music

Key signatures
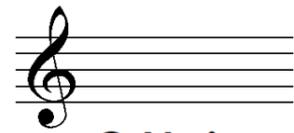
C Major

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

time signature
treble clef   barline   repeat
                                                           sign

stave

bass clef   notes   notes
                   on the lines   in the spaces
key signature

Treble clef notes
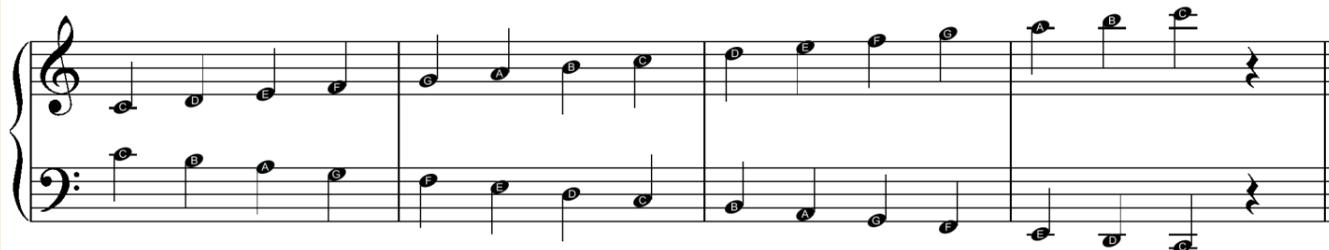
Bass clef notes

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.

Clef World

Which clef?

Treble — Bass

LINE — **SPACE** | **LINE** — **SPACE**

Every **G**ood **B**oy **D**eserves **F**udge

F A C E

Green **B**uses **D**rive **F**ast **A**lways

All **C**ows **E**at **G**rass
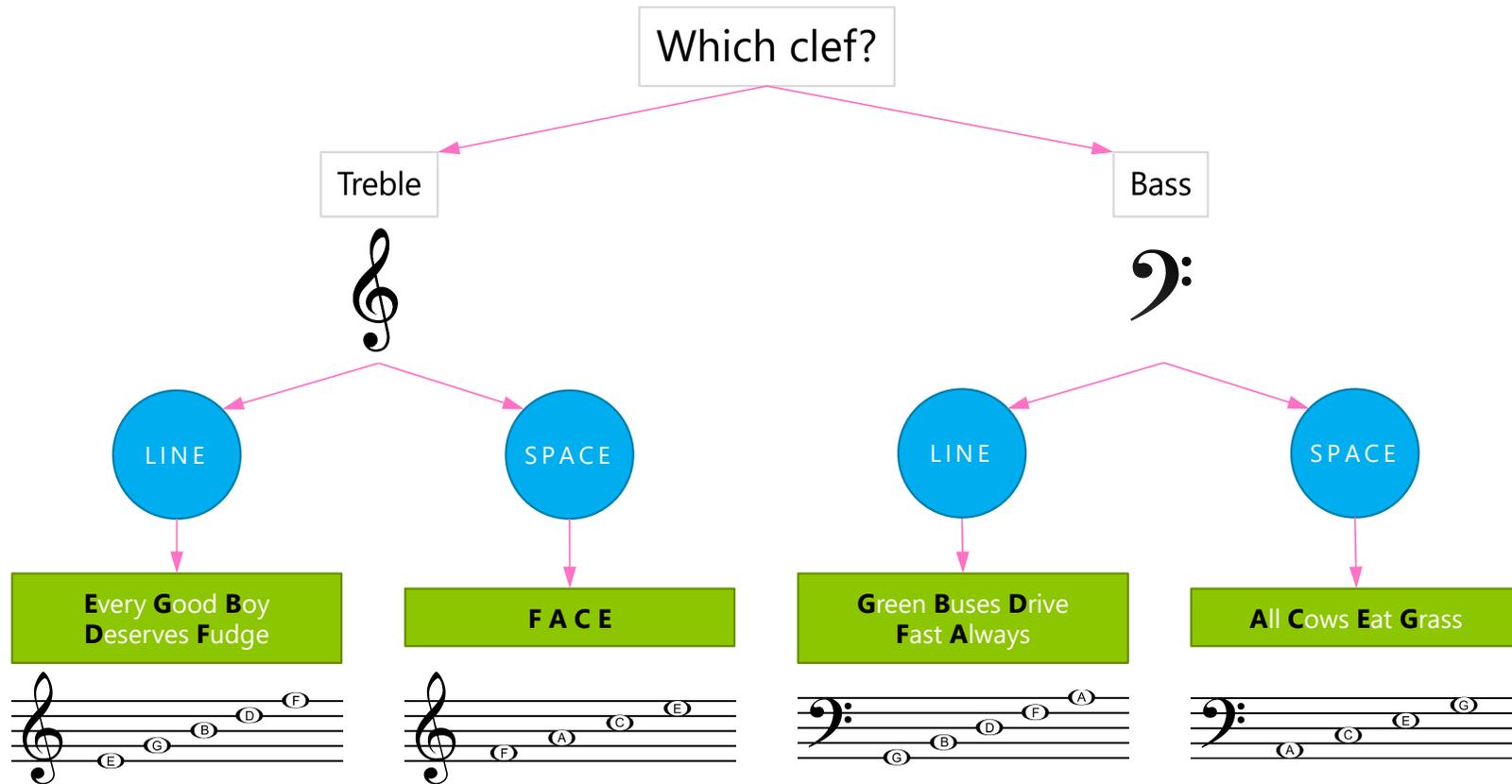
Notes outside the range of the five-line stave use **ledger lines** – simply move forwards (up) or backwards (down) through the musical alphabet (A – G) from a note you already know, 'counting' every line and space.

middle C
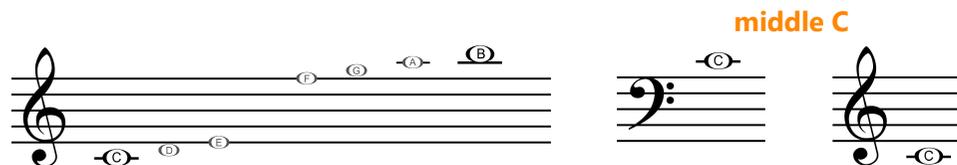
Note and rest values

Name	Note	Rest	Value
semibreve	𝅝	▬	4
minim	𝅗𝅥	▬	2
crotchet	♩	𝄽	1
quaver	♪	𝄾	½
triplet	*3* ♪♪♪		1/3 each
semiquaver	𝅘𝅥𝅯	𝄿	¼

A **dot** after a note or rest increases its duration by half again, e.g. 𝅗𝅥. = 2 + 1 = 3

Circle of fifths

To find the key signature for a particular key, you can use a circle of fifths. The major keys are on the outer circle. Moving to the inner circle will give the relative minor key, which shares the same key signature.
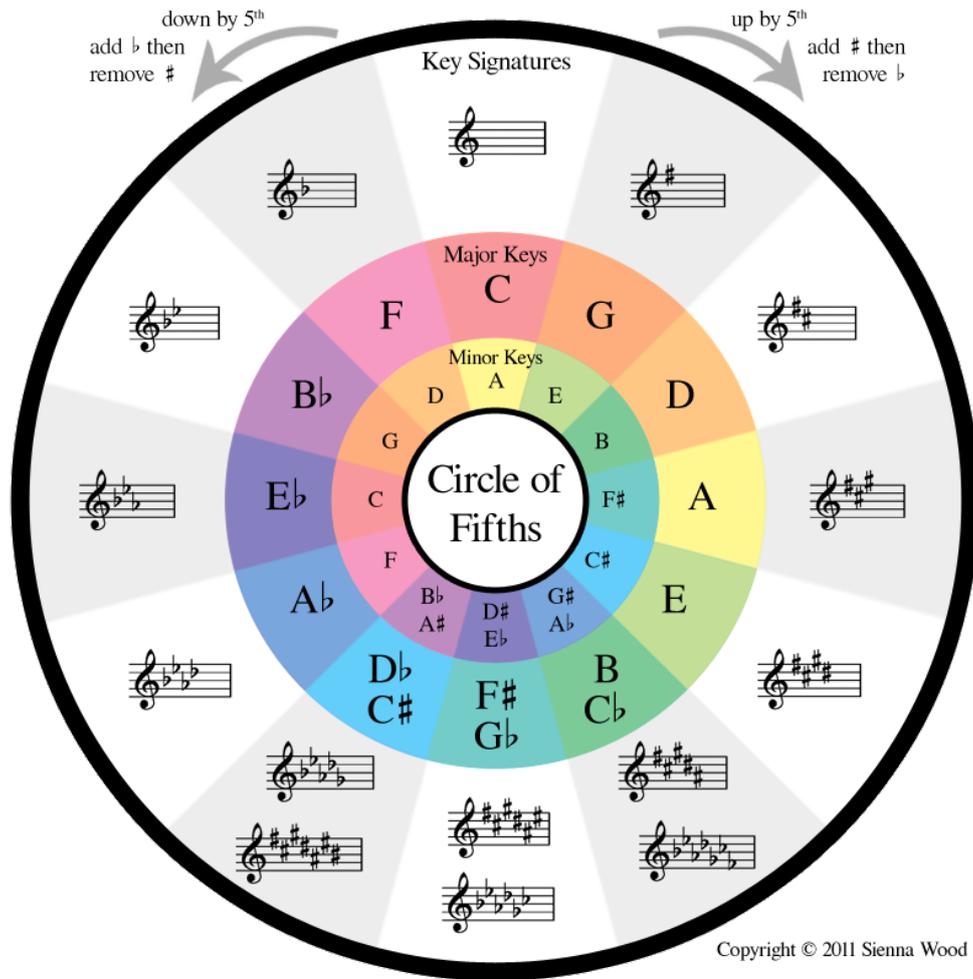
Here are all the key signatures written on the treble and bass clefs:

Cadence World

Does it sound finished?

YES

NO

Cadences are the last two chords of a musical sentence. There are four main types of cadences.

Can you sing "Amen"?

It sounds…

YES

NO

LIKE A QUESTION THAT NEEDS AN ANSWER

UNEXPECTED

Plagal cadence

Perfect cadence

Imperfect cadence

Interrupted cadence

IV   I

V   I

I   V

V   vi

Badinerie

▶ J.S. BACH
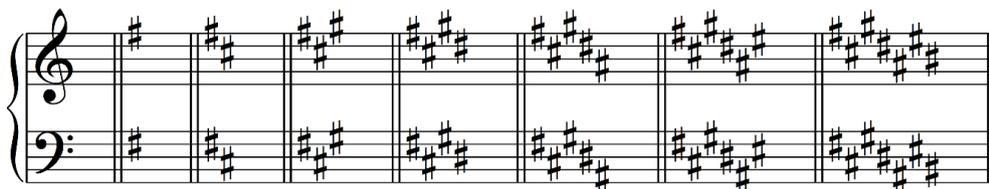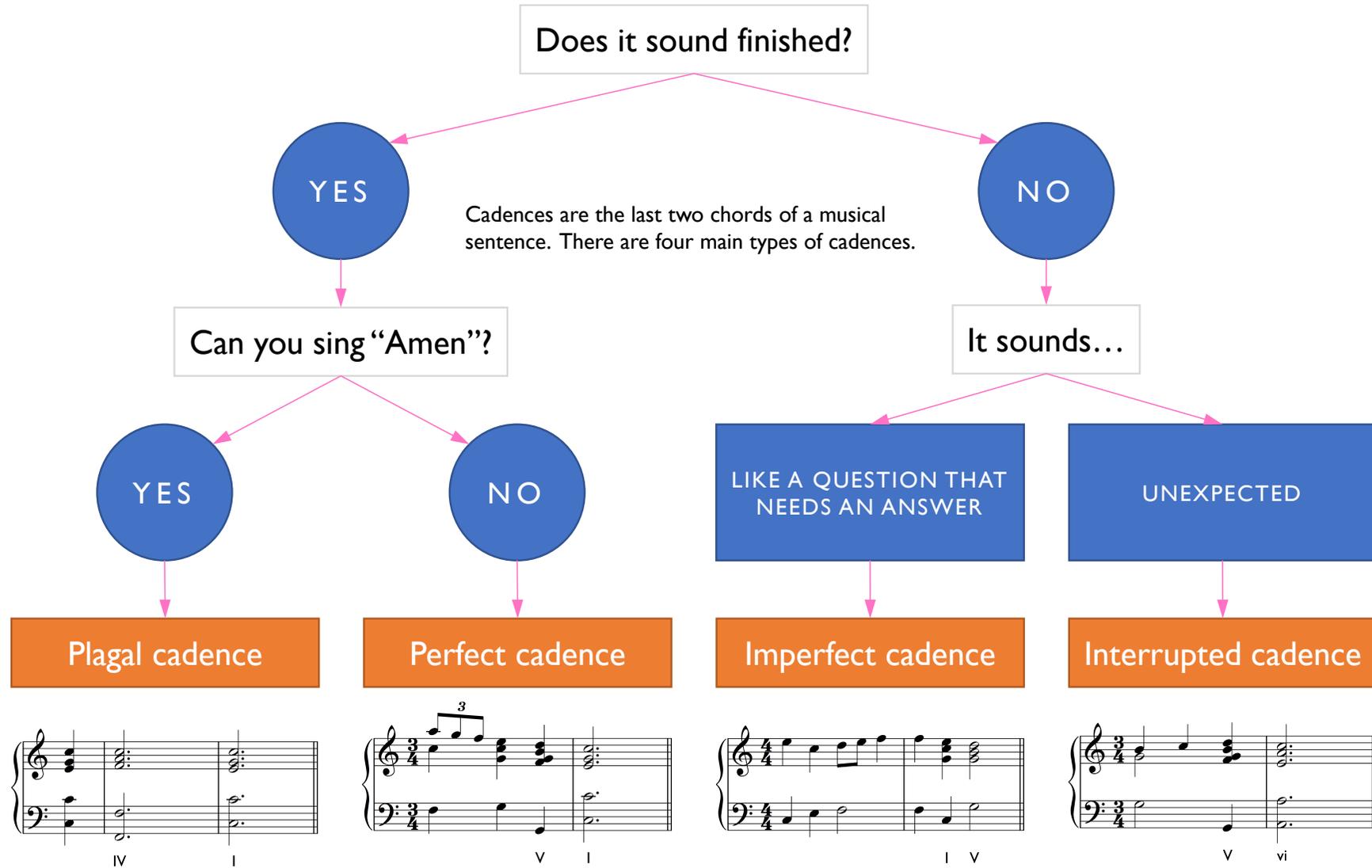
🎹 INSTRUMENTATION

solo flute, string orchestra (violin I, violin II, viola, cello and double bass) and harpsichord (**continuo**)

alto clef

🔊 DYNAMICS

- ▶ mostly **forte**
- ▶ **terraced dynamics**

Hall Park Academy
MUSIC DEPARTMENT

📝 TEMPO

allegro (not notated on the score)

📊 HARMONY

diatonic throughout

🎭 TONALITY

- ▶ section A starts in B minor; ends in F♯ minor
- ▶ section B does the opposite

〰️ TEXTURE

- ▶ **homophonic** (melody and accompaniment)
- ▶ flute and cello provide the main musical material, but violin I participates occasionally
- ▶ violin II and viola provide harmony with less busy musical lines

Background info:
- ◉ composed in 1738-9 by J.S. Bach, a German composer of the Baroque era
- ◉ seventh and final movement of Suite No. 2 (a collection of dance pieces)
- ◉ a showpiece for virtuoso flautists
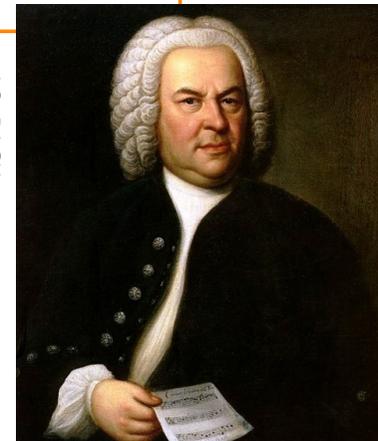
🎵 MELODY

- ▶ motif X: descending **broken chord**
- ▶ motif Y: broken chords and **conjunct** movement
- ▶ flute part has a two-octave **range**
- ▶ **trills**, **appoggiaturas** and **sequences**

🏃 RHYTHM

- ▶ **ostinato** rhythms, consisting almost totally of quavers and semiquavers
- ▶ 2/4 throughout

🧱 FORM AND STRUCTURE

binary form (AB) with each section repeated once (AABB)

Section A   Bars $0^2 - 16^1$ 16 bars
Section B   Bars $16^2 - 40^1$ 24 bars

J.S.Bach: BADINERIE from Orchestral Suite No.2

The Composer

- Johann Sebastian Bach was a German composer and musician of the Baroque era.
- He was born on the 31st of March 1685 and died at the age of 65 on the 28th of July 1750.
- He is known for instrumental compositions such as the Brandenburg Concertos and the Goldberg Variations, and for vocal music such as the St Matthew Passion and the Mass in B minor.
- He is generally regarded as one of the greatest composers of all time.

The Music

Composition date:	1738-1739. Orchestral Suite No.2 contains seven movements (sections): Overture, Rondeau, Sarabande, Bourree, Polonaise, Menuet and Badinerie.
Instrumentation:	(Transverse) Flute, String Orchestra and Harpsichord (Basso Continuo).
Tempo:	Allegro (not marked on the score).
Dynamics:	Mostly forte, including use of terraced dynamics (although very few markings appear on the score, which was typical of the period).
Form and Structure:	Binary form (AB), with each section repeated once (AABB): Section A Bars $0^2 – 16^1$ 16 bars Section B Bars $16^2 – 40^1$ 24 bars
Tonality:	Section A begins in B minor and ends in F# minor whilst section B does the opposite, beginning in F# minor and ending in B minor.
Harmony:	Diatonic throughout. Section A modulates from the tonic to the dominant minor and Section B does the opposite. Imperfect and perfect cadences are clearly presented throughout. Chords frequently occur in inversion with occasional use of V^7 in third inversion. A Neapolitan sixth chord is used in bar 35. Suspensions also occur in bars 8^1, 10^1 and 32^1.
Melody and Pitch:	The movement is based on two short musical ideas (X and Y). The flute part has a two-octave pitch range. The movement includes ornaments and compositional devices typical of the Baroque era: Trills: Bars 8^1, 10^1, 15^2, 27^2, 30^1 and 32^1 Appoggiaturas: Bars 33^1 and 40^1 Sequences: $6^2 – 10^1$ and bars $28^2 – 32^1$.
Rhythm and Metre:	Simple ostinato rhythms, forming the basis of the two short musical ideas (X and Y), consisting almost totally of quavers and semi-quavers. The time signature is 2/4 throughout.
Texture:	Homophonic (melody and accompaniment). The flute and the cello provide the main musical material, but the 1st violin participates occasionally. The 2nd violin and viola provide harmony with less busy musical lines.

name given in the 18th century to a type of quick, light movement in a suite

a collection of short musical pieces, usually dances, which can be played one after another

composed by J.S. Bach in 1738-9 (Baroque era)

suite no. 2 contains seven movements, the last of which is Badinerie

Badinerie from Orchestral Suite No.2

the entire movement is based on two motifs: X and Y

characteristic quaver-semiquavers rhythm

A

X   Y

solo flute

descending B minor arpeggio

ascending semiquaver figure consisting of broken chords and conjunct movement

string orchestra – several players per part

Flute

Violin 1

Violin 2

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

Viola

B minor

Violoncello

i   i⁶   i⁶₄   i   i⁶   ii⁶₅   V♯   V⁷♯   i

Perfect Cadence

a harpsichord would form the basso continuo along with the cello. It realises the chords in the right hand and plays the bass line in the left hand

allegro tempo (not marked on score)

binary form (AB), with each section repeated once (AABB)

X

5

Fl.

tr

Vln. 1

tr

Vln. 2

Vla.

A major

X

F♯ minor = dominant minor sequence

X

Vc.

i⁶   i⁶₄   i   ii   V⁶₅   V⁷♯   I⁴ ₃   VI   ii⁶₅   ii⁷

modified version of X in the cello used to modulate to A major

Perfect Cadence

Imperfect

last two quavers replaced by four semiquavers

Y

slurs

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

V^4 ♯ i^6 $ii^{·6}_5$ $V^♯$ $V^7_♯$ i iv^6 $i^{·6}_4$

Cadence

Perfect Cadence

development and extension of motif Y

Y1

B   motif X in F♯ minor

X

Fl.

Vln. 1

Vln. 2

Vla.

E minor

F♯ minor

X

Vc.

$ii^{·6}_5$ ii i^6 ii^6 $i^{·6}_4$ $V^7_♯$ i   i i^6 $i^{·6}_4$ i

V^6_5

section A ends in F♯ minor   Perfect Cadence   motif X passes from cello to flute

inverted version of motif X so that
is ascends rather than descends

X1

37

Fl.

Vln. 1

Vln. 2

Vla.

X3

Vc.

altered pitch shape and less active rhythm

i⁶₄   V⁷♯   i   i⁶₄   i⁶   i⁶₄   V♯   i

Perfect Cadence   Perfect Cadence

mostly forte dynamics (terraced dynamics – the more
players, the louder the music at that moment)

diatonic harmony throughout

clear imperfect and perfect cadences throughout

J.S.Bach: BADINERIE from Orchestral Suite No.2

Melodic Analysis

The entire movement is based on two musical motifs: X and Y.

Section A   Bars 0^2 – 16^1 Sixteen bars

Bars 0^2 – 2^1 The movement opens with the first statement of motif X, which is played by the flute. The motif is a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm.

Bars 2^2 – 4^1 The melodic material remains with the flute for the first statement of motif Y. This motifis an ascending semiquaver figure consisting of both arpeggios/broken chords sand conjunct movement.

Bars 4^2 – 6^1 Motif X is then restated by the flute.

Bars 6² – 8¹ Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif moves the tonality to A major and is also the initial phrase in a musical sequence.

Bars 8² – 10¹ Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with four semiquavers. It moves the tonality to the dominant minor, F# minor, and is the answering phrase in a musical sequence that began in bar 6².

Bars 10² – 12¹ Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers.

Bars 12² – 16¹ The flute continues to present the main melodic material. Motif Y is both extended and developed, and Section A is brought to a close in F# minor.

Section B   Bars 16² – 40¹   Twenty-four bars

Bars 16² – 18¹   Motif X is stated by the flute in F# minor.

Bars 18² – 20¹   Motif X is modified with two quavers to end instead of one crotchet whilst moving the tonality to E minor. The motif is divided between two instruments and is inverted so that it ascends rather than descends.
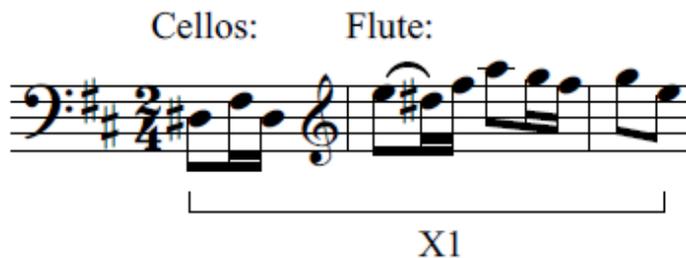
Bars 20² – 22¹   Motif X is presented by the flute, moving the tonality to D major, the relative major.

Bars 22² – 24¹   Motif Y returns in the flute part with a modified ending in which the last two quavers are replaced by four semiquavers. This is a transposed copy of bars 10² – 12¹.

Bars 24² – 28¹   The flute continues to present the main melodic material which is a transposed copy of motif Y1 from bars 12² – 16¹. The key of D major which was introduced in bars 20² – 22¹ is confirmed with a perfect cadence to close.

Bars 28² – 30¹   Motif X is presented by the cellos in a slightly modified version in which the last crotchet of the motif is replaced with a quaver and two semiquavers. This motif was initially presented in bars 6² – 8¹ and, as before, is the initial phrase in a musical sequence.

Bars 30² – 32¹   Motif X remains with the cellos with a further modified ending in which the last crotchet is replaced with two quavers. It returns the tonality to the tonic key, B minor, and is the answering phrase in a musical sequence that began in bar 28².

Bars 32² – 34¹   Motif X is developed further at this point to become part of a musical conversation between the flute and the 1ˢᵗ violin. It has an altered pitch shape and is decorated by both an appoggiatura and rapid demisemiquaver movement.

Bars 34² – 36¹   Motif Y returns in the flute part with a modified beginning in which the first four semiquavers are replaced by a quaver and four demisemiquavers.

Bars 36² – 38¹   Motif X is modified with four semiquavers at the end instead of one crotchet. The motif is divided between two instruments and is inverted so that is ascends rather than descends.

Bars 38² – 40¹   Section B is brought to a close in the tonic key by the cellos with a further modified version of motif X. This statement has an altered pitch shape and a less active rhythm than before.

Glossary

An **appoggiatura** is an added note, one step higher or lower than the main note, which shares the value of the main note by some of its value, usually by half. It is written as a grace note (a small note) without a line drawn through it.

Badinerie is a name given in the 18th century to a type of quick, light movement in a suite.

The **Baroque era** is a period of Western Classical music from 1600 to 1750. This period followed the Renaissance era and was followed in turn by the Classical era.

Basso continuo, notated as figured bass, is a system of partially improvised accompaniment played above a bass line, usually by a keyboard instrument. The use of basso continuo was customary during the 17th and 18th centuries when only the bass line was written out and the keyboard player was informed which chords to play by reading figures that were placed below the notes. A low melody instrument, such as the cello or the bassoon, usually reinforced the bass line.

A chord's **inversion** describes the relationship of its lowest note to the other notes in the chord. A C major triad contains the notes C, E and G. Its inversion is determined by which of these notes is the lowest note in the chord.

A **Neapolitan chord** is a major chord built on the flattened supertonic (second note) of the key. It most commonly occurs in first inversion and is normally referred to as a Neapolitan sixth chord.

A **sequence** is the repetition of a motif at a higher or lower pitch in the same voice or instrument. It is one of the most common methods of elaborating a melody found in eighteenth and nineteenth century classical music.

A **suite** (pronounced sweet) is a collection of short musical pieces, usually dances, which can be played one after another. The French word suite means a sequence of things.

A **suspension** is a means of creating temporary dissonance by sustaining a note whilst changing the harmony beneath it, normally on a strong beat.

Terraced dynamics are a feature of Baroque music in which volume levels shift suddenly from quiet to loud and back again without the use of crescendos and diminuendos.

A **transverse flute** is an instrument which is held horizontally to the side when played rather than vertically to the front like a recorder. The modern flute is a transverse flute.

A **trill** is a rapid alternation between an indicated note and the one above it. Trills may be either diatonic or chromatic. It is indicated by the symbol "tr".

INSTRUMENTATION

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

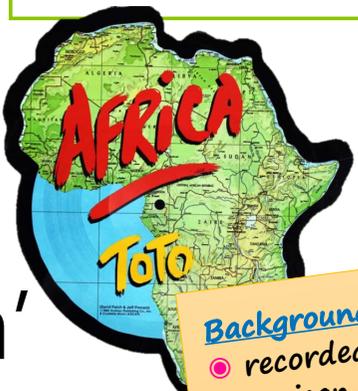## DYNAMICS

- ► **mezzo-forte**
- ► **forte** in the choruses

◄ SINGLE COVER

Hall Park
Academy

MUSIC
DEPARTMENT

TEMPO

moderately fast

HARMONY

diatonic throughout

TEXTURE

homophonic (melody and accompaniment)

GCSE MUSIC

'Africa'

Background info:
- ◉ recorded in 1981 by American rock band Toto
- ◉ from the album *Toto IV*
- ◉ written by David Paich and Jeff Porcaro
- ◉ soft-rock love song with features of African music

FORM AND STRUCTURE

verse-chorus form:

intro	Bars 1 – 4	4 bars
verse 1	Bars 5 – 39	35 bars
chorus 1	Bars 40 – 57	18 bars
link 1	Bars 58 – 65	8 bars
verse 2	Bars 14 – 39	26 bars
chorus 2	Bars 40 – 57	18 bars
link 2	Bars 58 – 65	8 bars
instrumental	Bars 66 – 82	17 bars
chorus 3	Bars 40 – 92	22 bars
outro	Bars 93 – 96	4 bars

TONALITY

- ► mostly B major
- ► A major in the choruses

MELODY

- ► mostly **conjunct**
- ► occasional use of **pentatonic scale**
- ► the **pitch range** of the vocal line is just less than two **octaves** on the score; vocal **improvisations** in chorus 3 take it beyond this

RHYTHM

- ► **ostinato** rhythms, consisting almost totally of quavers, with constant use of **syncopation**
- ► 2/2 (cut time) throughout

Toto: Africa

Background

- Africa is a song recorded by the American rock band Toto in 1981 for their fourth studio album entitled Toto IV. It is a soft-rock love song with features of African music.
- The song was written by band members David Paich (born June 25th 1954) and Jeff Porcaro (born April 1st 1954 and died August 5th 1992).
- Africa was released as the third single from the album on September 30th 1982 through Columbia Records. It reached number one in America for a single week on February 5th 1983. It also achieved a place in the top ten in the UK, Canada, Ireland, Netherlands, New Zealand and Switzerland.
- In 2012, Africa was listed by music magazine NME in 32nd place on its list of '50 Most Explosive Choruses'.

The Music

Instrumentation:	Rock Band: drum kit with additional percussion, lead and bass guitars, synthesizers, male lead vocals and male backing vocals.	
Tempo:	Moderately fast.	
Dynamics:	Most of the song is mezzo-forte whilst the choruses are forte.	
Form and Structure:	Verse / Chorus Form:	

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

Tonality:	The majority of the song is in B major whilst the choruses are all in A major.
Harmony:	Diatonic throughout.
Melody and Pitch:	The melody is mostly conjunct (moving in step) and includes occasional use of the pentatonic scale. The pitch range of the vocal line is just less than two octaves on the printed score, but it is wider on the recording with the vocal improvisations towards the end of the song.
Rhythm and Metre:	Ostinato rhythms, consisting almost totally of quavers, with constant use of syncopation. The time signature is 2/2 (split common time) throughout.
Texture:	Homophonic (melody and accompaniment).

rock band instrumentation: lead and bass guitars, drum kit with additional percussion, synthesised xylophones and marimbas, male lead and backing vocals

- Recorded in 1981 for Toto's fourth album *Toto IV*
- Soft rock love song with features of African music

Africa

8-bar introduction performed on unpitched percussion

diatonic harmony
homophonic texture

Words and Music by David Paich and Jeff Porcaro

INTRO

cut time/alla breve – two minim beats in a bar

Moderately, in 2 — moderately fast tempo

Play 4 times

riff b

pentatonic — perfect 4ths

riff a

A — G♯m C♯m

mf syncopation

irregular ostinato groupings

B major: bVII — vi — ii

VERSE 1 / 2

3-bar phrase — ← - - irregular 9-bar phrase - - →

I hear the drums ech-o - ing to-night.___ She hears on - ly whis

conjunct melody; low pitch; syllabic; syncopated

B — D♯m — G♯m — B/F♯

1-bar harmonic rhythm

I — iii — vi — Ic

5-bar phrase

- pers of some qui-et con-ver-sa - - tion.

riff a

A/E — E/F♯ — G♯m — A — G♯m C♯m

bVIIc — V⁹d — vi

[same musical features as previous 9 bars]

14

She's co-ming in_____ twelve thir-ty flight._____ Moon-lit wings re-
The wild dogs cry_____ out in the night_____ as they grow rest-less,

Countermelody 2nd time only conjunct

B   D♯m   G♯m   B/F♯

verse 2 only: harmonised backing vocals on Ooo before joining the lead singer
for the last word of each phrase

18

flect the stars that guide me t'ward sal-va - tion.
long-ing for_some sol-i-tar-ry com - pa-ny.

A/E   E/F♯   G♯m   A   G♯m C♯m

[same musical features as previous 9 bars]
verse 2 only: more vocal harmonies in 4ths and 3rds

23

I stopped an old___man a-long the way,___ hop-ing to find_ some
I know that I_____ must_ do what's right,___ sure as Kil-i-man ja - ro

B   D♯m   G♯m   B/F♯

27

old for-got-ten words___ or an-cient mel - o - dies.
ris-es like_ O-lym - pus a-bove the Ser - en-get-i.

A/E E/F♯ G♯m A G♯m C♯m

melody starts an octave higher than before;
harmonised a 3rd below

32

He turned to me___ as if___ to say,___ "Hur - ry boy, it's
I seek_ to cure___ what's deep_ in - side,___ fright-ened of ___ this

B D♯m G♯m

I iii vi

regular 4-bar phrases
solo

CHORUS 1 / 2 / 3   𝄋

36

wait - ing there for you."___ It's gon-na take a lot
thing that I've_ be-come.___

A riff a G♯m C♯m F♯m

f

A major: vi

first three phrases use tonic and leading note only; syllabic; syncopated

duet

41

8

to drag me a way___ from you.___ There's noth-ing that a

D A E F♯m

1-bar harmonic rhythm

IV I V

three-part harmony

45

8

hun-dred men or more___ could ev-er do.___ I bless the rains

D A E F♯m

To Coda

49

8

___ down in Af - ri- ca.___ Gon-na take some time

D A E F♯m

melismatic

53

8

___ to do___ the things we nev - er had._____

D A C♯m E

iii V

4

LINK 1 / 2   [repeat of the music stated in the intro]

57

Ooh,   hoo.

F#m   E/G#   A   G#m   C#m

mf

61

A   G#m   C#m

four-bar, pentatonic, falling melody based on riff B, with the notes falling into groups of three

65

INSTRUMENTAL

4-bar phrase

B   D#m   G#m

accompaniment based on the verse

triplet

69

B/F#   A/E

ascending and descending melody using the E major scale which contains more rhythmic variety than the first

ascending melody using the B major pentatonic scale with the notes falling into groups of three

grace notes and syncopation

5-bar phrase

3-bar phrase

6

73

A   G#m C#m   B   D#m

77

"Hur-ry boy,   she's wait-ing there for you."___

G#m   A   G#m C#m

CHORUS 3 cont.

82

D.S. al Coda   **Coda**

I   bless the rains___   down in Af -   ri - ca.

F#m   D   A

f

in chorus 3, there is an additional guitar melody; additional repeats; and solo vocal improvisations

86

Play 4 times

Gon-na take some time___ to do___ the   things we nev - er

E   F#m   D   A

OUTRO

Sing 1st time only

had._____ Ooh, hoo.

C#m   E   F#m   E/G#   A

mf

[repeat of the music stated in the intro]
the texture is gradually reduced

Repeat and fade

G#m   C#m

Toto: Africa

Musical Analysis

Intro   Bars 1 – 4   4 bars   B major

The introduction contains only three chords – ♮VII, vi and ii (A, G#m and C#m) – and consists of two riffs, both of which last for two bars each.

The first (Riff a – bars 1 & 2) is a distinctive syncopated rhythm pattern mostly repeating chord ♮VII and concluding with chords vi and ii:
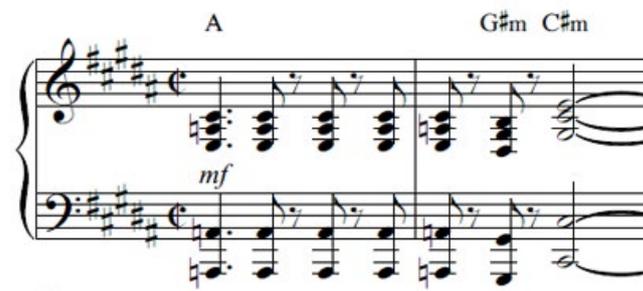
The second (Riff b – bars 3 & 4 with an anacrusis) uses an ostinato pattern of five notes – based on the E major pentatonic scale – over a sustained chord ii:

With the exception of the Chorus, the first riff makes an appearance in every other section of the song whilst the second is developed in the instrumental section.

Both riffs have their origins in traditional African music with their use of syncopation, pentatonic scale and irregular ostinato groupings that cut across the 2/2 time signature. The instrumental sonorities used on the recording – including xylophones and marimbas – suggest the sounds of pitched percussion instruments which originate from the various countries of the African continent. The recording of the song also includes an additional eight-bar introduction, performed only by unpitched percussion instruments. This is heard before the vocal score begins and contains African influence in its use of layered rhythm parts and ostinatos.

Verse 1   Bars 5 – 39   35 bars   B major

The verse falls into four phrases:

Phrase 1   Bars 5 – 13   9 bars

I hear the drums echoing tonight. She hears only whispers of some quiet conversation.

Phrase 2   Bars 14 – 22   9 bars

She's coming in twelve thirty flight. Moonlit wings reflect the stars that guide me t'ward salvation.

Phrase 3   Bars 23 – 31   9 bars

I stopped an old man along the way, hoping to find some old forgotten words or ancient melodies.

Phrase 4   Bars 32 – 39   8 bars

He turned to me as if to say, "Hurry boy, it's waiting there for you."

A nine-bar phrase is an unusual length. The reason for this is that Riff a begins as the vocal line ends in bar 8 each time.

The melody for the first three phrases is also unusual because each one falls into two vocal lines of three and five bars respectively, ending with a silent bar. It is fairly low in the voice, moves conjunctly in a syncopated rhythm and is mostly syllabic.

The harmonic rhythm of the first three phrases is slow and the chords change only once each bar with the exception of the last bar where the end of Riff a's distinctive chord pattern can be heard.

The chord pattern of each of the nine-bar phrases is:

Bar 5	Bar 6	Bar 7	Bar 8	Bar 9	Bar 10	Bar 11	Bars 12 & 13
I (B)	iii (D#m)	vi (G#m)	Ic (B/F#)	♭VIIc (A/E)	iv°d (E/F#)	vi (G#m)	Riff a

The final eight-bar phrase begins in exactly the same way as the previous three phrases; however, in the fourth bar the melody begins an octave higher than previously stated and is harmonised by a backing vocalist, moving in parallel motion at an interval of a 3rd below.

Harmonically, chord vi (G#m) is sustained for an extra bar. This allows Riff a to be stated in the fifth and sixth bars with chord ii sustaining until the end of the phrase.

The chord pattern of the final eight-bar phrase is:

Bar 32	Bar 33	Bar 34	Bar 35	Bar 36 & 37	Bar 38	Bars 39
I (B)	iii (D#m)	vi (G#m)	vi (G#m)	Riff a	ii (C#m)	ii (C#m)

Chorus 1   Bars 40 – 57   18 bars   A major

The chorus also falls into four phrases:

Phrase 1   Bars 40 – 43   4 bars

It's gonna take a lot to drag me away from you.

Phrase 2   Bars 44 – 47   4 bars

There's nothing that a hundred men or more could ever do.

Phrase 3   Bars 48 – 51   4 bars

I bless the rains down in Africa.

Phrase 4   Bars 52 – 57   6 bars

Gonna take some time to do the things we never had.

The first phrase is sung as a solo, the second as a duet and the third and fourth in three parts.

The melody for the first three phrases uses only two pitches: the tonic and the leading note. This time it is high in the voice, although as before it uses a syncopated rhythm and is syllabic.

The harmony of the first three phrases has the same harmonic rhythm as the verse. This time, however, a typical pop song chord pattern is used:

Bar 40	Bar 41	Bar 42	Bar 43
vi (F#m)	lV (D)	I (A)	V (E)

The final six-bar phrase begins in exactly the same way as the previous three phrases; however, in the fourth bar both the melody and the chord pattern change in order to prepare the shift back to B major. The melody ends with a melisma and the following chords are used:

Bar 52	Bar 53	Bar 54	Bar 55	Bar 56	Bar 57
vi (F#m)	IV (D)	I (A)	iii (C#m)	V (E)	vi (F#m) / Vb (E/G#)

Link 1   Bars 58 – 65   8 bars   B major

This section repeats the music stated during the Introduction; however, the original four-bar section is repeated only once instead of three times.

Verse 2   Bars 14 – 39   26 bars   B major

This verse falls into three phrases:

Phrase 1   Bars 14 – 22   9 bars

The wild dogs cry out in the night as they grow restless, longing for some solitary company.

Phrase 2   Bars 23 – 31   9 bars

I know that I must do what's right, sure as Kilimanjaro rises like Olympus above the Serengeti.

Phrase 3   Bars 32 – 39   8 bars

I seek to cure what's deep inside, frightened of this thing that I've become.

This section repeats the music heard during Verse 1, with different lyrics. However, there are only two nine-bar phrases this time before the final eight-bar phrase brings the section to a close as before. This verse contains a slight change to the melody in bar 33 as the singer leaps up to pitches D# and C# on the words *deep in*.

This verse is accompanied by a countermelody or descant, played on a flute-like instrument, which can be heard across the top of the texture. It changes pitch conjunctly, moving at the same speed as the harmonic rhythm.

The backing vocals also become more important in this verse. In the two nine-bar phrases they enter in the fifth bar, harmonising on *Ooo* before joining the lead singer with the last word of each phrase. The beginning of the second nine-bar phrase is also harmonised by a backing vocalist, initially a 4th higher than the melody, and then continuing a 3rd higher.

Chorus 2   Bars 40 – 57   18 bars   A major

This section repeats the music stated during Chorus 1.

*Link 2*   Bars 58 – 65   8 bars   B major

This section repeats the music stated during Link 1.

| *Instrumental* | Bars 66 – 82 | 17 bars | B major |

This section is based on the accompaniment heard during the verse; however, the vocal melody is almost entirely replaced with an instrumental melody based on Riff b. Where Verse 2 was a shortened version of Verse 1, this section presents an even shorter statement of the verse with only one nine-bar phrase this time before the final eight bar phrase brings the section to a close as before.

Bars 66 – 69   4 bars (the first half of the nine-bar phrase)

A descending melody using a B major pentatonic scale with the notes falling into groups of three and ending with a triplet:
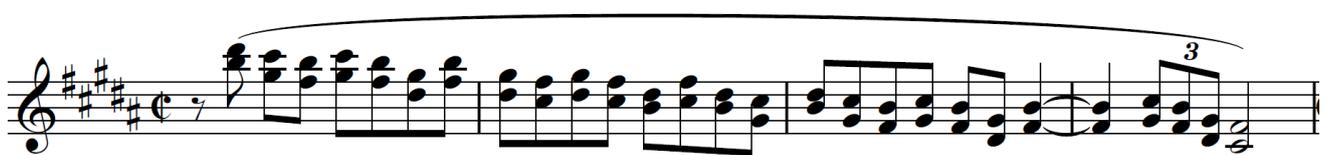
Bars 70 – 74   5 bars (the second half of the nine-bar phrase)

An ascending and descending melody using the E major scale which contains more rhythmic variety than the first:

 Bars 75 – 77   3 bars (the first half of the eight-bar phrase)

An ascending melody, also using the B major pentatonic scale with the notes once again falling into groups of three. This time the phrase ends in a more 'pop' style with the use of grace notes and syncopation:


Bars 78 – 82   5 bars (the second half of the eight-bar phrase)

The vocal part resumes at this point with the second half of the original eight-bar phrase: "*Hurry boy, she's waiting there for you.*"

Chorus 3   Bars 40 – 92   22 bars   A major

This section repeats the music stated during Chorus 1 with three notable changes:

1) A new electric guitar riff is heard on the recording in the last bar of each phrase (bars 43, 47, 51 etc):
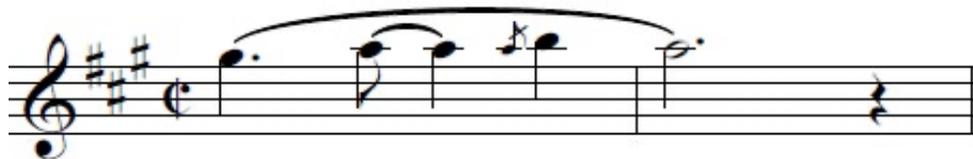
2) Phrase 3 - *I bless the rains down in Africa* - is heard five times, making this section significantly longer than before.

3) Also, during phrase 3, a solo vocal improvisation is heard at the end of the first, second and fourth repeats. Each one is different, the first two using the lyrics I bless the rain, whilst the final one uses, *I'm gonna take some time*.

Outro   Bars 93 – 96   4 bars   B major

This section repeats the music stated during the Introduction. On the recording the music repeats continually and the texture is gradually reduced each time so that by the end the music is reduced to only the rhythm track heard at the beginning of the song accompanied by the bass line of Riff a.

Glossary

Grace notes are additional notes added as decoration. They are not essential to the melody or the harmony.

The **harmonic rhythm** is the rate at which the chords change in a piece of music.

NME is the New Musical Express, a British music journalism website and former magazine that has been published since 1952. During the 1970s, it became closely associated with punk rock through the writings of Julie Burchill, Paul Morley and Tony Parsons.

A **pentatonic scale** is a musical scale with five notes per octave, most commonly notes 1, 2, 3, 5 & 6 of the major scale.

A **riff** is a short-repeated phrase in popular music and jazz, typically used as an introduction or refrain in a song.

Appendix

Whilst the author of this analysis has decided to place much of the content of this song in B major, the key is, in fact, ambiguous and could be interpreted as B major, E major or A lydian. The Chorus, however, is resolutely in A major.

Centres are free to deliver the analysis through any of these keys and future exam questions will ensure access for all candidates, whichever key is taught.

Riff a	A	G#m	C#m
B major	♮VII	vi	ii
E major	IV	iii	vi
A lydian	I	vii	iii

Verse	Bar 5 B	Bar 6 D#m	Bar 7 G#m	Bar 8 B/F#	Bar 9A/E	Bar 10 E/F#	Bar 11 G#m
B major	I	iii	vi	Ic	♮VIIc	iv9d	vi
E major	V	vii#5	iii	Vc	IVc	ii11	iii
A lydian	II	iv#5	vii	IIc	Ic	vi11	vii

Verse	Bar 32 B	Bar 33 D#m	Bar 34 G#m	Bars 35 G#m	Bars 36 & 37 Riff a	Bar 38 C#m	Bar 39 C#m
B major	I	iii	vi	vi	♮VII – vi – ii	ii	ii
E major	V	vii#5	iii	iii	IV – iii – vi	vi	vi
A lydian	II	iv#5	vii	vii	I – vii – iii	iii	iii

Appendix C

Melody

anacrusis	note or notes that precede the first downbeat of a phrase
conjunct	stepwise melodic movement
disjunct	angular or leaping melodic movement
arpeggio/broken chord	playing the notes of chord one at a time
scalic	ascends or descends (a portion of) a scale
low pitch	notes towards the bass end of the pitch range
high pitch	notes towards the treble end of the pitch range
range	region in which the pitches of a section, part or piece appear, e.g. 'the piano solo employs a wide pitch range'
sequence	repetition of a phrase at a higher or lower pitch
imitation	(loose) copying of a melody in other parts
leitmotif	in opera and film, a musical idea that represents a character, place, item or idea
motif	short, characteristic musical idea that is used prominently within a piece
octave	interval between two notes of the same name
tone/major 2nd	distance of two semitones
major 3rd	interval spanning four semitones; distance between the tonic and third note of a major scale
pefect 4th	interval spanning five semitones; distance between the tonic and subdominant of a major or minor scale
perfect 5th	interval spanning seven semitones; distance between the tonic and dominant of a major or minor scale
major 6th	interval spanning nine semitones; distance between the tonic and sixth note of a major scale
major 7th	interval spanning eleven semitones; distance between the tonic and seventh note of a major scale
semitone	smallest step from one note to another, e.g. C-C#
microtone	intervals smaller than a semitone
chromatic movement	melodic movement by semitones
pentatonic	melody using five notes (of a five-note pentatonic scale)

blue notes	flattened notes, esp. thirds and fifths, typical of blues and jazz
ornamentation	decorative elements added to a melody, especially in classical music
trill	type of ornament where there is rapid alternation between two adjacent notes
mordent	type of ornament where there is a single rapid alternation with the note above or below
appoggiatura	type of ornament which is a 'lean' lasting half the value of the main note
turn	type of ornament where notes sound in the order note above, main note, note below, main note
acciaccatura	type of ornament where a note is played just before the main note
countermelody	melody that sounds against the main melody
answering phrase	phrase that forms a natural pair with an opening phrase
thematic	reusing parts of the theme/main melody
fanfare	short musical idea that introduces something important

Tonality

major	scale with a T-T-ST-T-T-T-ST intervallic pattern. Generally thought to sound 'bright' and 'happy'
minor	scale with a flattened 3rd and 6th. Generally thought to sound 'dark' and 'sad'
modulation	moving to a different key (e.g. the dominant or relative minor) during a piece
dominant key	major scale built on the fifth note of the scale
reltive major key	major scale 3 semitones above the minor tonic, which shares the same key signature
relative minor key	minor scale 3 semitones below the major tonic, which shares the same key signature
pentatonic	scale comprising five notes

Harmony

primary chords	chords I, IV and V in a major or minor key
secondary chords	chords II, III and VI in a major or minor key
inversion	placing a note other than the root at the bottom of the chord, e.g. first inversion and second inversion
diatonic	harmony built on the notes of the major and minor scales
tonic	triad built on the first degree of the scale
subdominant	triad built on the fourth degree of the scale
dominant (7th)	major triad built on the fifth note of the scale, with the additional seventh note above the root
perfect cadence	cadence of V-I; sounds finished
imperfect cadence	cadence of any chord (often I) to V; sounds unfinished
plagal cadence	cadence of IV-I ("Amen" cadence); a gentle finish
interrupted cadence	cadence of usually V-VI; sounds unexpected
chord progression	series of chords following each other, often outlining a particular key
harmonic rhythm	rate at which the harmony changes, e.g. once per bar
drone	simple harmonic device where one or more notes are held or repeated throughout an extended passage of music
pedal	low held or repeated note, esp. the tonic or dominant, above which the chords may change
dissonance	"clashing" harmony that creates tension, often through the use of intervals such as seconds and sevenths
power chords	chord which uses the root and the 5th (i.e. no 3rd), often used by rock guitarists

Form and structure

binary	musical form comprising two contrasting sections (AB)
ternary	musical form comprising an opening section, contrasting section, and repeat of the opening section (ABA)
rondo	musical form comprising several statements of a main theme interspersed with contrasting episodes (ABACA)
minuet and trio	musical form that originally accompanied the minuet dance in 3/4 time. Inner movement of the classical symphony
theme and variations	musical form where a main theme is stated and then varied numerous times to produce the form AA^{1}A^{2}A^3 etc.

strophic	strophic songs have the same music for each stanza
32 bar song form	musical form used in early popular songs with the form AABA
12 bar blues	popular twelve-bar chord progression using chords I, IV and V
call and response	question and answer phrasing, often between a soloist and group
ostinato	short, repeated musical idea
bridge	linking passage
break	when many parts drop out of the musical texture for a short period of time
loop	short repeated passaged, esp. when created electronically
improvisation	piece or part made up on the spot, normally based around an existing stimulus such as a chord progression
verse	section of a song in which the words change but the music stays the same
chorus	memorable, recurring section of a song
middle 8	section towards the middle of a pop song that provides contrast to the verse and chorus
fill	short break in the groove (esp. drums) to fill in the gap between phrases
introduction	opening passage which prepares for the introduction of the main idea
outro	concluding section, esp. in popular music
coda	section sometimes added at the end of a piece, esp. in classical music
riff	short, memorable passage of music that is repeated, esp. in popular music
phrasing (regular and irregular)	makeup of musical sentences, comparable to written or spoken phrases, whether regular (e.g. two- or four-bars long) or irregular

Texture

monophonic	texture comprising one melody only
homophonic	chordal or melody and accompaniment texture
polyphonic	lit. 'many sounds'; more than one melody sounding at the same time or entering at slightly different times so that melodic lines overlap
2, 3 or 4 part textures	textures can be described by the number of independent parts

unison	more than one part playing the same melody at the same pitch
chordal	texture or accompaniment comprising chords
imitation	copying a melody in a different part
melody and accompaniment	texture where a tune is supported by chords
countermelody	melody played in juxtaposition to the main melody
descant	high melody played above the main melody, esp. in Christmas carols
round	type of canon where the melody is repeated at the unison, beginning at different times, e.g. 'Frère Jacques'
canon	parts copy each other in exact intervals, often at the fifth or octave, but on different beats of the bar, e.g. 'London's Burning'
drone	one or more notes are held or repeated throughout an extended passage of music
Alberti bass	type of broken chord accompaniment where the notes sound in the order lowest-highest-middle-highest
stab chords	short chords used to punctuate the music
walking bass	bass line often found in jazz, which features a mixture of scales and arpeggios and is usually monorhythmic

Tempo

allegro/vivace	quickly/lively
allegretto	briskly/rather quickly
moderato/andante	moderately
adagio/lento	slowly
accelerando	gradually getting faster
ritardando/rallentando	gradually getting slower
rubato	lit. 'robbed' time; pulling the tempo around for expressive effect
pause	hold the note or rest for slightly longer than its written value

Rhythm

semibreve	note with a duration of 4 beats in 4/4 time
minim	note played for ½ the duration of a semibreve (2 beats in 4/4)
crotchet	note played for ¼ the duration of a semibreve (1 beat in 4/4)
quaver	note played for 1/8 the duration of a semibreve (1/2 beat in 4/4)
semiquaver	note played for 1/16 the duration of a semibreve (1/4 beat in 4/4)
dotted	i) a dot increases the duration of a note by half again; ii) pair of notes consisting of a dotted note and a shorter note, the two together making up a complete beat or number of beats
syncopation	'strong' or stressed note occurs on a part of a bar or beat that would normally be 'weak' or unstressed
swing rhythms	often found in jazz, two notes of the same value (usually quavers) are played with the first lengthened and the second shortened
on the beat	notes placed on the main beats in a bar
off-beat	notes placed on the weak beats of the bar (e.g. 2 and 4 in 4/4) or half-beats
triplet	three notes in the space of two
chaal	characteristic Punjabi rhythm with a swung feel, often found in bhangra
rest	symbol indicating not to play

Metre

regular	metre comprising a symmetrical sequence of accented beats
irregular (e.g. 5/4, 7/8)	metre comprising an asymmetrical sequence of accented beats, e.g. 5/4 = group of 3 + 2 beats
accent	main beat(s) of the bar played with slightly extra emphasis
simple time	metre where the beat divides naturally into two, e.g. 2/4, 3/4 and 4/4
duple time	metre with two beats in a bar, e.g. 2/4 and 6/8
triple time	metre with three beats in a bar, e.g. 3/4 and 9/8
quadruple time	metre with four beats in a bar, e.g. 4/4 and 12/8
compound time (6/8, 9/8, 12/8)	metre where the beat divides naturally into three, e.g. 6/8, 9/8 and 12/8

Dynamics

pianissimo	very quietly
piano	quietly
mezzo piano	moderately quietly
mezzo forte	moderately loudly
forte	loudly
fortissimo	very loudly
crescendo	gradually getting louder
diminuendo	gradually getting quieter
sforzando	forceful accent

Musical styles

Western Classical tradition	umbrella term for Western art music from the Medieval era to present day
Baroque	period of Western classical music 1600-1750
Classical	period of Western classical music 1750-1820
Romantic	period of Western classical music 1820-1910
chamber music	classical music composed for a small group of instruments
jazz	style of music with its roots in blues and ragtime, characterised by swing, blue notes, improvisation and syncopation
blues	musical genre and form with its roots in African-American work songs and spirituals
musical theatre/musical	type of theatrical performance that combines songs, spoken dialogue, acting and dance
film music	music written to accompany film
rock	electric-guitar-based genre that emerged from rock and roll in the 1950s
soul	musical style that emerged in the 1950s and early 1960s, which combines elements of African-American gospel music, rhythm and blues and jazz
hip-hop	culture and art movement created by African Americans and immigrants in the Bronx, New York City, featuring rapping and Djing

reggae	style of music that originated in Jamaica in the 1960s, usually characterised by bass riffs and off-beat chords
ballad	down-tempo, often piano-driven songs about love with emotive choruses
pop	instant, singles-based music aimed at teenagers which typically dominates the charts
bhangra	fusion of traditional music from the Punjab region of India with other popular styles that emerged in the UK in the 1980s
fusion	combining of two or more different musical styles or genres
minimalism	branch of modern classical music developed in New York in the early 1960s characterised by limited musical materials, such as repetition, steady drones and consonant harmony

Sonority

Instruments, voices and groupings	
strings	orchestral family which includes the violin, viola, cello, double bass and harp. Sound is produced by bowing or plucking a string to make it vibrate
woodwind	orchestral family which includes the flute, oboe, clarinet, saxophone and bassoon. Sound is produced by blowing air over a sharp edge
brass	orchestral family which includes the trumpet, French horn, trombone and tuba. Sound is produced by blowing down a tube and vibrating the lips
percussion	orchestral family which includes the timpani, drum kit, snare drum, cymbals, glockenspiel and xylophone. Sound is produced by hitting or scraping with a beater/hand
tabla	Indian pair of hand drums of differing sizes. The hand, palm and fingers are used in various ways to vary the sound
dhol	Indian two-sided percussion instrument with treble and bass heads. Played with wooden sticks
keyboard	type of instrument where keys activate the sound, whether acoustically or electronically
piano	keyboard instrument in keys activate wooden hammers to strike strings
organ	old instrument that uses air moving through pipes to produce sound. Commonly used in church music
harpsichord	keyboard instrument in which keys activate plectrums to pluck strings

guitar	fretted musical instrument that usually has six (classical/Spanish or electric) or four (bass) strings
sitar	Indian plucked stringed instrument with a very distinctive sound. A drone is played on one set of strings and the melody on the other
sarangi	Indian short-neck instrument with three or four main playing strings. Played with a bow and by sliding the fingernails against the strings
tumbi	Punjabi string instrument with a single high-pitched string commonly heard in bhangra
solo/duet/trio	piece for one, two or three (main) performer(s)
soprano	high female voice
alto	low female voice
tenor	high male voice
bass	low male voice
backing vocals	vocal accompaniment distinct from the lead vocal line
a cappella	unaccompanied singing
chorus	large group of singers, esp. when performing with an orchestra, in opera or musical theatre
orchestra	large instrumental ensemble, esp. in classical music
string quartet	chamber group comprising two violins, a viola and cello
basso continuo	group of instruments that accompany the solo instruments by playing the bass line and chords, esp. in the Baroque era. Comprises a chordal instrument (harpsichord, organ or theorbo) and bass register instruments such as the cello, double bass or bassoon
rhythm section	part of a pop or jazz group supplying the rhythm, typically comprising the bass, drums, piano and guitar
acoustic	instruments that produce sound via acoustic means, as opposed to electric or electronic means
Technology	
synthesised/electronic	electronic instruments that can imitate the sound of different acoustic instruments, though the realism varies..!
panning	distributing sounds across the sound field, i.e. the left and right speakers/headphones
phasing	electronic process that adds a 'sweeping effect' to a sound
sample	portion of an existing sound recording repurposed in a new song, esp. in hip-hop

reverb	effect that imitates the reflections and dissipation of sounds in different spaces, e.g. a big hall, cave, stadium etc.
echo	effect that will produce echoes of a sound
amplified	an amplifier converts the often barely audible or purely electronic signal of a musical instrument into a larger electronic signal to feed to a loudspeaker, esp. electric guitar amps
Performance techniques/articulation	
humming	producing a wordless tone with the mouth closed, forcing the sound to emerge from the nose
syllabic	singing one note per syllable
melismatic	singing more than one note per syllable
scat	vocal improvisation with nonsense syllables, esp. in jazz
vibrato	regular, pulsating change of pitch, used by singers, string and wind players
falsetto	technique of singing where the voice can access higher notes than usual
belt	singing notes in your head voice range with the power of your chest voice
rap	vocal delivery that incorporates rhyme and rhythmic speech
staccato	detached
legato	smoothly
sustained	held
accent	extra emphasis or stress on the indicated notes
pizzicato	plucking the strings of a string instrument, esp. bowed strings
arco/bowed	playing with the bow
divisi	instruction to divide a single section of instruments into multiple subsections, esp. the violins in an orchestra
double stopping	playing two strings at once
tremolo	rapidly reiterating a note
distortion	alters the sound of an amplified electric instrument, usually by increasing their gain, to produce a "fuzzy", "growling" or "gritty" tone
hammer on	quickly placing a fretting-hand finger down on to the fingerboard behind a fret, causing a note to sound
rim shot	drum stroke in which the stick strikes the rim and the head of the drum simultaneously
slap bass	playing the bass guitar or double bass in a percussive manner
drum roll	sustaining a note through a series of rapidly repeated notes

muted	device added to an instrument to change its sound quality, reduce its volume, or both, esp. on brass and string instruments
glissando/slide	gliding from one pitch to another. Some instruments can do this continuously, e.g. string instruments and trombones, whereas others have to play every pitch very quickly, e.g. the piano
pitch bend	on a synthesiser, using a pitch wheel to continuously vary the pitch of the instrument
plucked	pulling a string, e.g. on a guitar (as opposed to strumming)
slurred	playing the notes without separation. On a string instrument, play the notes in one bow stroke. On a wind instrument, play each note without tonguing
tongued	articulating each note separately, esp. on a wind instrument
detached	playing the notes with separation