

Name: _____

AQA GCSE Music (8271) Revise Guide

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Core Content:

- **Understanding music (40%).** This component focuses on listening and contextual understanding. It is assessed through a written exam lasting 1 hour and 30 minutes. In Section A (worth 68 marks) students answer questions on excerpts of music that are played; in Section B (worth 28 marks) students answer questions relating to two of the study pieces I (Mozart's Clarinet Concerto, which is compulsory, and songs from Paul Simon's Graceland album)
- **Performing music (30%).** For this component students must record two pieces, one solo and the other as an ensemble. Total performance time (of both pieces combined) must last four minutes minimum and seven minutes maximum. The total playing time in the ensemble performance must be one minute minimum.
- **Composing music (30%).** For this component, students must compose two compositions. Both compositions must last a (combined) time of at least three minutes; there is no upper limit. Composition 1 (15%) is based on a choice of briefs that are set each year; Composition 2 (15%) is a free composition.

Listening – Unfamiliar Music (Part A of the Listening Exam)

1. Western classical tradition 1650-1910

The Coronation Anthems and Oratorios of Handel	The orchestra music of Haydn, Mozart and Beethoven	The piano music of Chopin and Schumann	The Requiem of the late Romantic period
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A few example features as copied from an exam paper: balanced phrases, typical rhythmic emphasis on first and third quavers, homophonic / melody and accompaniment texture, some chromatic movement in the melody, melodic decoration, thematic development

2. Popular music

Music of Broadway 1950s to 1990s	Rock music of 1960s and 1970s	Film and computer gaming music 1990s to present	Pop music 1990s to present
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A few example features as copied from an exam paper: syncopation, Latin American dance rhythms, vocal pitch inflection, Q&A between vocal and piano, use of brushes in drum kit, typical samba double bass line

3. Traditional music

Blues music from 1920–1950	Fusion music incorporating African and/or Caribbean music	Contemporary Latin music	Contemporary folk music of the British Isles
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A few example features as from an exam paper from a piece of Indian classical music (not listed above): acciaccatura, mordent, melodic decoration, drone, pitch bend, sitar, tablas, harmonium. Other features could be: 12 bar blues, syncopation, polyrhythm etc.

4. Western classical tradition since 1910

The orchestral music of Copland	British music of Arnold, Britten, Maxwell-Davies and Tavener	The orchestral music of Zoltán Kodály and Béla Bartók	Minimalist music of John Adams, Steve Reich and Terry Riley
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A few example features as copied from an exam paper: use of syncopation, chromatic sections, swung rhythms, rubato/ tempo changes, disjunct melody, melodic sequences, glissando

Listening – Study Pieces (Part B of the Listening Exam)

These are the four areas of study:

1. **Western classical tradition 1650 – 1910.**
2. **Popular Music.**
3. **Traditional Music.**
4. **Western classical tradition since 1910.**

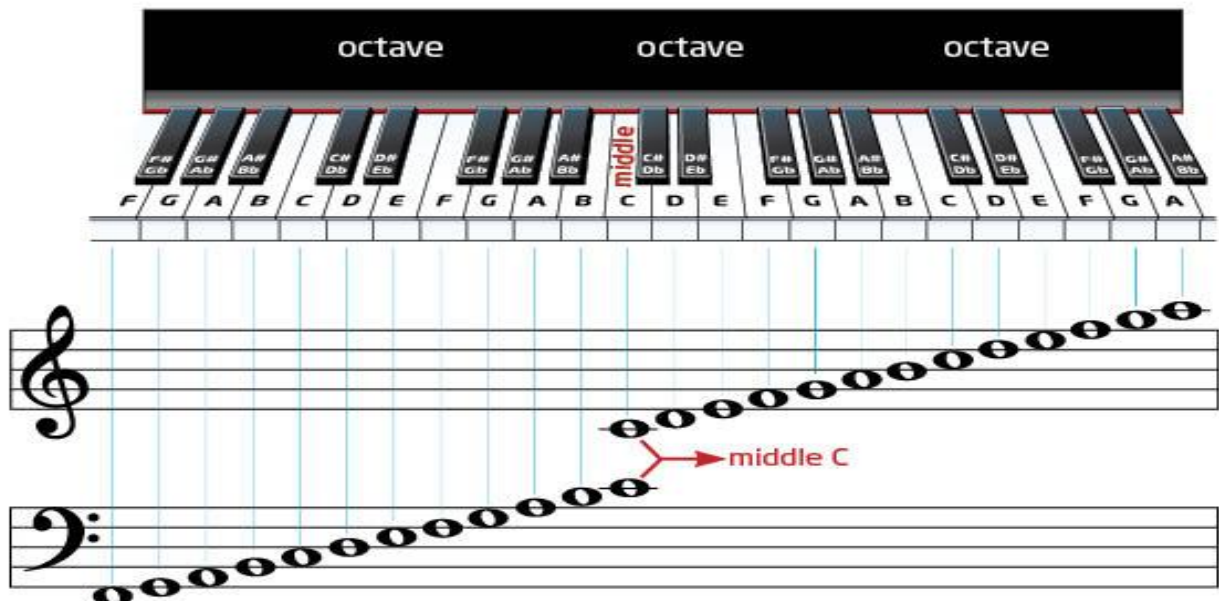
For **two** areas of study (one of which must be **Western classical tradition 1650-1910**), students must be able to critically appraise the music from the specified study pieces using knowledge and understanding of:

- the effect of audience, time and place on how the study pieces were created, developed and performed
- how and why the music across the selected areas of study has changed over time
- how the composer's purpose and intention for the study pieces is reflected in their use of musical elements
- relevant musical vocabulary and terminology for the study pieces

Learning and musical language (for part A and B of the listening exam) is centred on the musical elements of melody, harmony, tonality, structure, sonority (timbre), texture, tempo, metre, rhythm, dynamics and articulation. The pages that follow are organised by these musical elements.

Staff notation in the exam

You should be able to write staff notation within short passages of up to eight bars in a melodic way (in keys up to four sharps and flats) and rhythmically (including simple and compound time)



Element type: Melody

Melody in Area of study 1: Western classical tradition 1650 - 1910

- **Melody:** A linear succession of musical tones that the listener perceives as a single entity. A tune. It is a 'horizontal' structure (as opposed to 'vertical' harmony)
- **Conjunct:** Progressing melodically by step (in intervals of a second). This melody () is completely conjunct:



- **Disjunct:** Progressing melodically by leap (in intervals larger than a second). The example below (Webern's 1940 piece, 'Variations for Orchestra' is made up of predominantly large leaps:



- **Triadic:** Melodic movement based on triadic shapes. A triad is a standard three note chord i.e. the root, third and fifth. C, E, G for example). Here are the triads as chords (not one note at a time in a melodic shape):



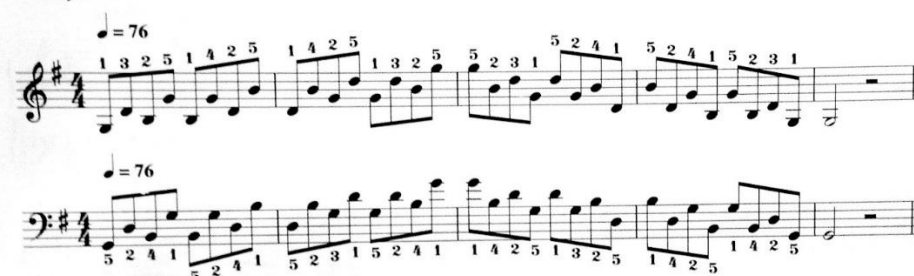
Here are the notes of a C major triad in a melodic shape (called 'Alberti bass'):



- **Broken chords:** Voicing the notes in the chord one by one. This could be ascending and descending through the notes in a triad or something more complex such as this example:

BROKEN CHORDS

G major



- **Arpeggio:** Movement through the notes in a chord, generally in an ascending and descending order



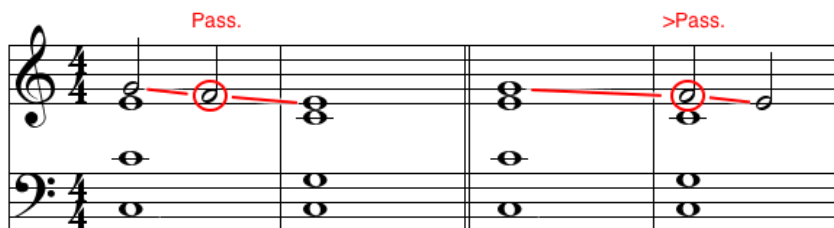
- **Scalic:** A melodic shape where notes ascend or descend through the notes in a scale



- Intervals within the octave :

No interval	Unison	i.e. A and A	
Semitone	Minor 2nd	i.e. A to B flat	'Jaws' for example
Tone	Major 2nd	i.e. A to B	
3 semitones	Minor 3rd	i.e. A to C	
4 semitones	Major 3rd	i.e. A to C sharp	
5 semitones	Perfect 4th	i.e. A to D	
6 semitones	Augmented 4th ('The Devil's Interval')	i.e. A to D sharp	
6 semitones	Diminished 5th ('The Devil's Interval')	i.e. A to E flat	
7 semitones	Perfect 5th	i.e. A to E	
8 semitones:	Minor 6th	i.e. A to F	
9 semitones:	Major 6th	i.e. A to F sharp	
10 semitones:	Minor 7th	i.e. A to G	
11 semitones:	Major 7th	i.e. A to G sharp	
12 semitones:	Octave	i.e. A to A	

- **Passing notes:** A transition note in the melody that briefly clashes with harmony when moving between consonant harmonies.



- **Diatonic:** Adjective describing major and minor scales and also modes. The opposite of chromatic music which introduces notes not in the prevailing key. Diatonic harmonies, intervals, passages etc. are made up with notes of the key of the moment
- **Chromatic:** When notes not in the key of the moment are used i.e. any sharp or flat in the key of C (which has no sharps or flats). When sharps and flats appear, they are known as 'accidentals'; here are the rules for playing accidentals:



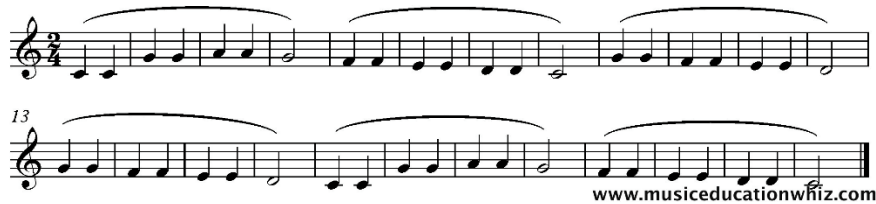
Played as:

A# A# A A#

- **Slide:** A musical ornament which instructs the performer to begin two or three scale steps below the marked note and "slide" (usually) upward—that is, move stepwise diatonically between the initial and final notes. See also 'glissando.
- **Portamento:** On a synthesizer, this is a 'glide' from pitch to pitch. In classical music (played on the violin for example), this implies sliding in a romantic way to and from some notes



- **Ostinato:** A persistently repeated figure or musical rhythm
- **Phrasing:** a phrase is a group of notes forming a unit of a melody.

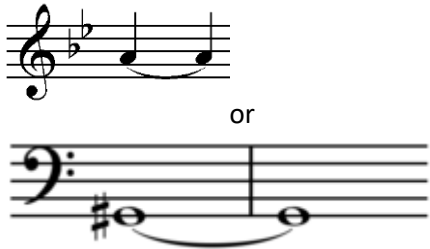



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- **Articulation:** The process of sounding and transitioning between notes. i.e. tenuto, staccato or legato (below)



Tenuto (articulation where the note is held to its full length a little louder)	
Staccato (articulation where notes are shortened)	
Legato or slur: (articulation where notes are played or sung smoothly and connected)	

<p>Tie: A tie is not a type of articulation but it often gets confused with a slur or legato marking. It means hold the note</p>	
<p>Accent: (articulation where notes are stressed)</p>	

- **Ornamentation** (including acciaccaturas appoggiaturas). Ornaments or embellishments are musical flourishes that are not necessary to carry the overall line of the melody, but serve instead to decorate or "ornament" that line. Many ornaments are performed as "fast notes" around a central note. See the following table of ornaments.

<p>Acciaccatura: a grace note performed as quickly as possible before an essential note of a melody. An ornament.</p>	<p>Written</p>  <p>Sounding</p> 
<p>Appoggiatura: an added note that is important melodically (unlike the acciaccatura) and suspends the principal note by subtracting from its time-value. An ornament.</p>	
<p>Trill: a musical ornament consisting of a rapid alternation between two adjacent notes, usually a semitone or tone apart</p>	
<p>Turn: a short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again. An ornament.</p>	<p>use 4 semiquavers (16th notes)</p> <p>written</p>  <p>played</p>
<p>Mordent: a rapid alternation between an indicated note, the note above (called the <i>upper mordent</i>, <i>inverted mordent</i>, or <i>pralltriller</i>) or below (called the <i>lower mordent</i> or <i>mordent</i>), and the indicated note again. An ornament</p>	

Melody in Area of study 2: Popular music

- **Riff:** short rhythmic, melodic, or harmonic figures repeated to form a structural framework
- **Pitch bend:** An effect which makes a note slide to a higher or lower pitch (often used on synthesizers)
- **Melisma:** Vocal music is 'melismatic' when more than one note is sung to each syllable. The opposite to 'syllabic'. Mariah Carey loves melisma: "All I want for Christ-mas is"- all syllabic; "yoouooooou" –melismatic.
- **Hook:** A musical idea, often a short riff, passage, or phrase, that is used to "catch the ear of the listener" (often in the chorus)
- **Slide:** The sliding up or down through notes in a scale
- **Glissando:** A glide from one pitch to another (often abbreviated as 'gliss' or a wavy or straight line between the highest and lowest note)



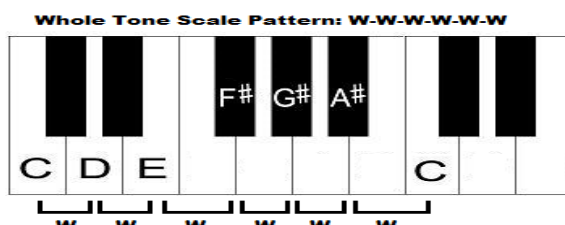
- **Improvisation:** The art of a spontaneous composition of music in performance. This may take the form of an ornamentation, variation of a song or theme, or completely new material. Greatly used in jazz
- **Ostinato:** A persistently repeated figure or musical rhythm
- **Blue notes:** Usually said to be the lowered third, lowered fifth, and lowered seventh scale degrees. Though the blues scale has a minor-like tonality, it is commonly 'forced' over major-key chord changes, resulting in a distinctively dissonant conflict of tonalities

Melody in Area of study 3: Traditional music

- **Blue notes:** Usually said to be the lowered third, lowered fifth, and lowered seventh scale degrees. Though the blues scale has a minor-like tonality, it is commonly 'forced' over major-key chord changes, resulting in a distinctively dissonant conflict of tonalities
- **Pentatonic:** Music that uses the pentatonic scale. This is a scale that uses five notes in an octave (for example, the black keys or CDEGA). Pentatonic scales are very common and are found all over the world.



- **Whole tone:** A scale comprising of whole tones only (instead of full tones and semitones as found in a major scale). Because there are no leading notes, the scale creates a blurred, indistinct effect.



- **Modal:** A piece that uses a mode. See 'tonality' for detail.
- **Slide/glissando/portamento:** Types of 'sliding' effects. In some contexts, such as on the synthesizer, the portamento is continuous whereas in classical music the portamento and glissando can be partial
- **Pitch bend:** An effect which makes a note slide to a higher pitch (such as on a synthesizer)

- **Appoggiaturas:** See the ornamentation table above
- **Ostinato:** A persistently repeated figure or musical rhythm
- **Riff:** Short rhythmic, melodic, or harmonic figures repeated to form a structural framework
- **Scat:** Scat singing is vocal improvisation (in jazz) with wordless vocables, nonsense syllables or without words at all.
- **Melisma:** Vocal music is 'melismatic' when more than one note is sung to each syllable. The opposite to 'syllabic'. Mariah Carey loves melisma: "All I want for Christ-mas is"- all syllabic; "yoouuuuuuu" – melismatic.
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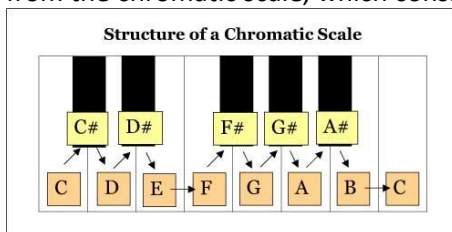
Melody in Area of study 4: Western classical tradition since 1910

- **Ostinato:** A persistently repeated figure or musical rhythm
- **Motifs:** a **motif** (or) **motive** is a short musical idea, a salient recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition: "The motive is the smallest structural unit possessing thematic identity". In Jaws, the notes EF form the shark's 'motif'.
- **Melisma:** Vocal music is 'melismatic' when more than one note is sung to each syllable. The opposite to 'syllabic'. Mariah Carey loves melisma: "All I want for Christ-mas is"- all syllabic; "yoouuuuuuu" – melismatic.

Element Type: Harmony

Harmony in Area of study 1: Western classical tradition 1650 – 1910

- **Harmony:** The use of simultaneous pitches (tones, pitches) or chords. Harmony refers to the 'vertical' aspect of music as opposed to the 'horizontal' aspect of a melodic line.
- **Diatonic vs. chromatic:** Very often, **diatonic** refers to musical elements derived from the major and minor scale (and even modes). **Chromatic** most often refers to structures derived from the chromatic scale, which consists of all semitones.



- **Consonant vs. dissonant:** **Consonant** intervals are usually described as pleasant and agreeable. **Dissonant** intervals (clash and) are those that cause tension and desire to be resolved to **consonant** intervals. Here are two resolved chord progressions and one unresolved chord:

The first example shows a Dsus4 chord resolving to a D chord, with a red arrow indicating a Major 2nd interval. The second example shows a G7 chord resolving to a C chord, with a red arrow indicating a Minor 7th interval. The third example shows a cluster of seconds (unresolved) with red arrows indicating Major 2nd and Minor 2nd intervals.

- **Pedal vs. drone:** A **pedal tone** is a repeated note, typically with other notes around it. When a pedal tone is being performed the player will keep returning to the note even though he is playing other notes. The **pedal note** is typically in the bass (lowest) note, however there are instances where the pedal note is in the highest note. Most musical instruments we know of today do this because the ability of the instrument is not capable of playing a drone. A **drone** is a note that is played and held continuously throughout a piece of the song or the entire song. A drone does not stop at all and it does not change notes. It is usually an interval of a fifth (such as in the bagpipes)
- **Cadences:** The chord sequence that appears at the end of a phrase. Perfect and plagal cadences sound finished whereas imperfect and interrupted cadences do not.

Perfect cadence:	Dominant (V/5) to tonic (I/1)	Sounds complete
Plagal cadence:	Subdominant (IV/4) to tonic (I/1)	Sounds complete (like an 'amen')
Imperfect cadence:	Tonic (I/1) or another chord to dominant (V/5)	Sounds unfinished.
Interrupted cadence:	Dominant (V/5) to any other chord than the tonic (I). Often to VI (6)	Sounds unfinished (and surprising)

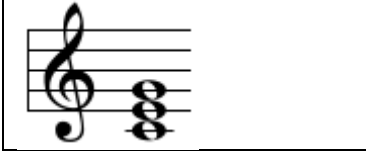
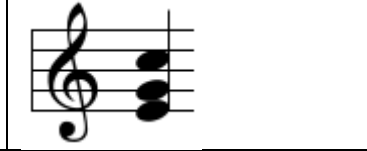
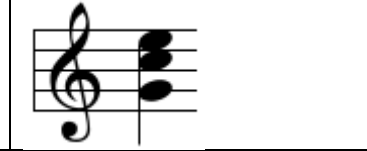


C+: V — I **I — V** **IV — V** **IV — I**
Perfect **Imperfect** **Imperfect** **Plagal**

- **Tièrce de Picardie:** The surprise sounding of a major third as a final chord in piece otherwise in a minor key. i.e. if in C minor, the last chord of the piece is C major.
- **Chords:** You must learn major and minor chords and their associated symbols and be able to identify them in aural and written form. See description below (Major and minor chords):
- **Major and minor chords:** Identify these using chord symbols/roman numerals. Capital letters represent major chords (i.e. A = A Major) while lower case letters represent minor chords (i.e. a=a minor). 'A min' or 'Am' are also ways of representing the A minor chord. A major triad is comprised of a major third with a minor third on top whereas a minor third is comprised of a minor third with a major third on top.

CHORD	C	C ⁻	C ⁺	C [°]
ALTERNATIVE LABELS	C major	C min	C ⁺ 5	C dim
	C maj	C mi	C aug	C mIn(b5)
	CM	Cm	Caug5	Cm(b5)
			C(#5)	

- **Inversions:** Triads can be described as being in root position, 1st inversion and second inversion. Chords of four notes can have a third inversion.

		
C Major: root position (CEG)	1 st inversion (root note on the top)	2 nd inversion (third on the top)

- **Dominant 7th chord:** A major triad with an additional minor seventh (often referred to as V7). The first seventh chord to appear regularly in classical music. The note G is the dominant degree of C major—its fifth note. When we arrange the notes of the C major scale in ascending pitch and use only these notes to build a seventh chord, and we start with G (not C), then the resulting chord contains the four notes G–B–D–F and is called G dominant seventh (G⁷). The note F is a minor seventh from G, and it is also called the dominant seventh with respect to G.



Names of each degree in the scale:

I (1)	Tonic	i.e. C	Do
II (2)	Supertonic	i.e. D	Re
III (3)	Mediant	i.e. E	Mi
IV (4)	Subdominant	i.e. F	Fa
V (5)	Dominant	i.e. G	So
VI (6)	Submediant	i.e. A	La
VII (7)	Leading	i.e. B	Ti
VIII (8)	Octave	i.e. C	Do

Roman numerals are often used to refer to a chord based on a given degree. For example, in C Major, the chord C (comprised of the notes C, E and G) is referred to as I. This helps us to see relationships between chords more easily.

Harmony in Area of study 2: Popular music

- **Power chords:** In guitar music, especially electric guitar, a **power chord** (also **fifth chord**) is a chord that consists of the root note and the fifth. Power chords are commonly played on amplified guitars, especially on electric guitar with distortion. Power chords are a key element of many styles of rock and especially heavy metal music.



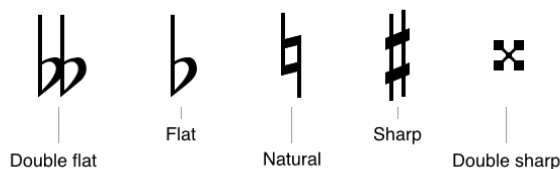
- **Chord symbols** e.g. C7: Capital letters stand for major chords and lower case, stand for minor chords i.e. 'A' = A major whereas 'a' = a minor. The number represents the degree of the chord that is added.
- **Stock chord progressions:** The only example the AQA gave of a 'stock chord progression' was the 50s progression shown below. I have added a couple of other famous chord progressions that are regularly used.

50s progression	I, vi, IV, V (C Am F G).
Pachelbel's canon	I-V-vi-iii-IV-I-IV-V (C G Am Em F C F G)
12 bar blues	I-I-I-IV-IV-I-I-V-IV-I-I (CCCC FFCC GFCC)

Harmony in Area of study 3: Traditional music

Harmony in Area of study 4: Western classical tradition since 1910

- **Chromatic:** When notes not in the key of the moment are used i.e. any sharp or flat in the key of C (which has no sharps or flats).








- **Dissonant:** Dissonance occurs when a note clashes with another creating a jarring effect. The opposite of 'consonant'.
- **Pedal:** Pedal or 'pedal point' is a harmonic device where a note, usually in the bass but sometimes higher, is held below changing harmonies above with which it may be concordant (consonant) or discordant (dissonant). See the 'texture' table for an example.

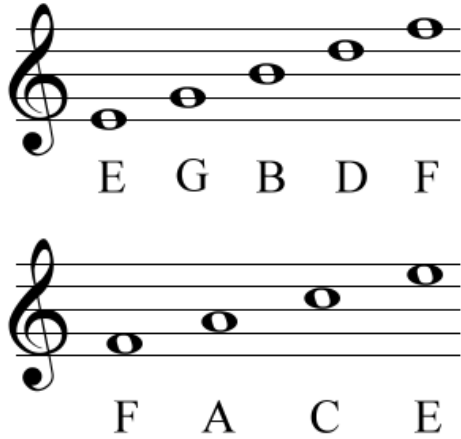
Element Type: Tonality (types of scales)

Tonality in Area of study 1: Western classical tradition 1650 – 1910

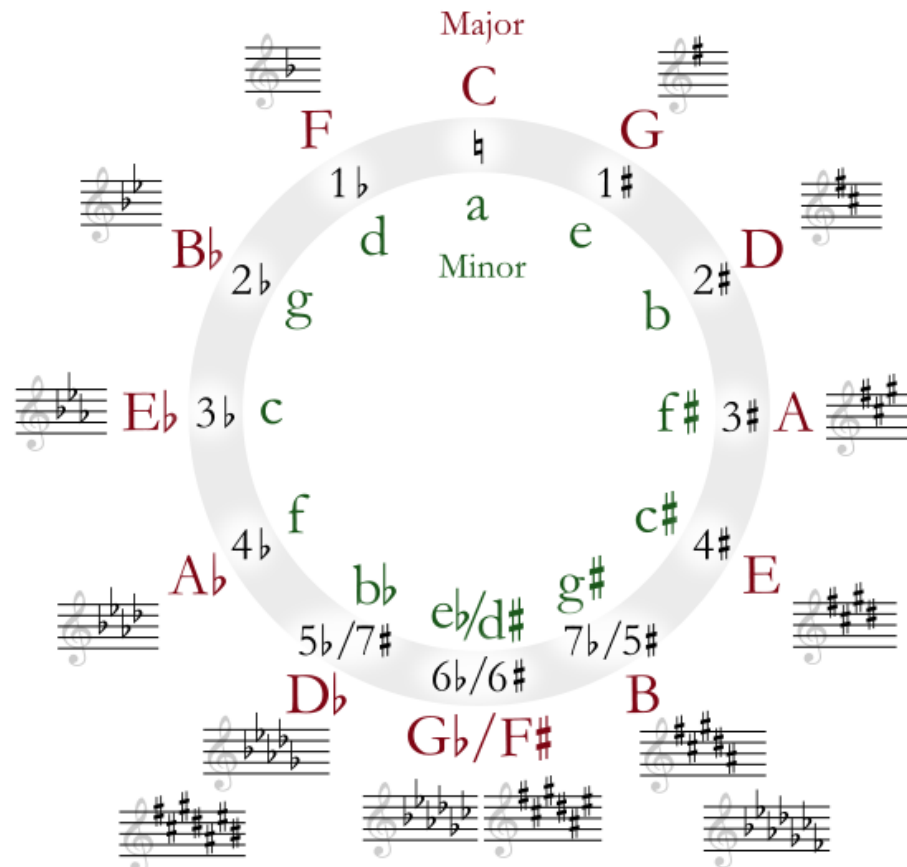
- **Tonality:** For GCSE purposes, this word refers to scales or keys. Tonality is a musical system that arranges pitches or chords to induce a hierarchy or perceived relations, stabilities and attractions. For example, the pitch or triadic chord with the greatest stability is called the tonic, and the root of the tonic chord is perceived to be the key of a piece or song.

- **Major and minor scales:** Learn the keys signatures below. You can use the circle of fifths diagram to help you to memorise the following table:

 <p>C Major A minor 0 sharps or flats:</p>	
 <p>G Major E minor 1 sharp (#)</p>	 <p>F Major D minor 1 flat (<i>b</i>)</p>
 <p>D Major B minor 2 sharps</p>	 <p>B flat Major G minor 2 flats</p>
 <p>A Major F sharp minor 3 sharps</p>	 <p>E flat Major C minor 3 flats:</p>
 <p>E Major C sharp minor 4 sharps</p>	 <p>A flat major F minor 4 flats</p>

<p>Order of sharps (#) in key signatures:</p> <p>F a t h e r C h r i s t m a s G a v e D a d A n E l e c t r i c B l a n k e t</p>	<p>Order of flats (<i>b</i>) in key signatures:</p> <p>B l a n k e t E x p l o d e d A n d D a d G o t C o l d F e e t (reverse order of sharps)</p>	 <p>E G B D F</p> <p>F A C E</p>
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- **Modulation:** The movement from one key to another. Possible types of modulation that you could encounter are (a) modulation to dominant or the subdominant in major or minor keys (b) modulation to the relative major or minor i.e. beginning in C m and modulating to A minor (c) modulation to the tonic major or minor i.e. beginning in C major and modulating to C minor.
- **Circle of fifths:** the following table shows all the major and minor keys; it can help you to understand how they are related.



- In order to work out the first four **major keys that use sharps (#)**, begin at C, count 5 notes including C (CDEFG) and this takes you to G / G major (1 sharp). Count another 5 notes including G (GABCD) and you get to D / D major (2 sharps). Count another 5 notes including D (DEFGA) and you get to A / A major (3 sharps). Count another 5 notes including A (ABCDE) and you get to E / E major (4 sharps).
- In order to work out the first four **major keys that use flats (b)**, begin at C, count back 5 notes including C (CBAGF) and this takes you to F / F major (1 flat). Count back another 5 notes including F (FEDCB) and this take you to B flat major (2 flats). Count back another 5 notes including B (BAGFE) and this takes you to E flat major (3 flats). Count back another 5 notes including E (EDCBA) and this takes you to A flat major (4 flats).
- Working out **minor keys**: Relative minor keys (that have the same key signature as their major equivalent) are based on the sixth degree of the major scale. To find the relative minor begin at the tonic of the major scale (C for example) and, including C, count 6 notes (CDEFGA). This takes you to A minor. Alternatively, you could begin at C and count 3 notes, including C and go backwards (CBA) to land on the same note.

Tonality in Area of study 2: Popular music

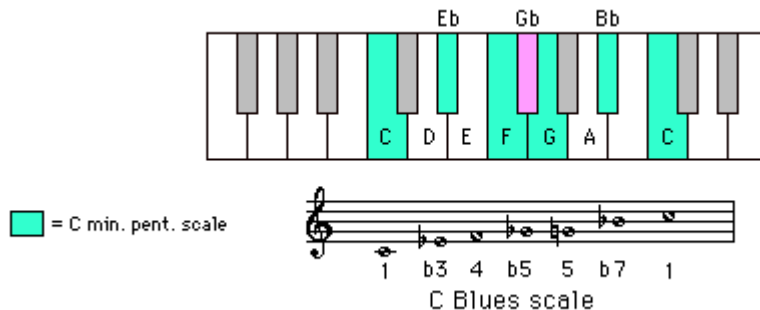
- **Pentatonic:** Music that uses the pentatonic scale. This is a scale that uses five notes in an octave (for example, the black keys or CDEGA). Pentatonic scales are very common and are found all over the world. The blues scale is based on the pentatonic scale.
- **Modal:** Modes are scales that you may hear being used from time to time in jazz ('My Favourite Things' by John Coltrane), folk music ('Scarborough Fair') and film music (Pirates of the Caribbean). Modes follow a slightly different set of rules to major and minor scales (i.e. the dominant is not always the fifth). Each mode in its simplest version (using white notes only) is listed in table below.

Mode	Simple version (on white keys only)	Note of main non-final chord	Common root note of final chord
Dorian mode	D-D	dominant: A	final: D
Hypodorian	A-A	dominant: F	final: D
Phrygian	E-E	dominant: C	final: E
Hypophrygian	B-B	dominant: A	final: E
Lydian	F-F	dominant: F	final: F
Hypolydian	C-C	dominant: A	final: F
Mixolydian	G-G	dominant: D	final: G
Hypomixolydian	D-D	dominant: C	final: G
Aeolian	A-A	dominant: E	final: A
Hypoaolian	E-E	dominant: C	final: A
Ionian	C-C	dominant: G	final: C
Hypoionian	G-G	dominant: E	final: C

Students often find it difficult to compose using chord I, IV and V in a major scale i.e. C, F and G in C major. They often use modal chord progressions instinctively without realising it; this may be because they have been used so many times that they do not sound interesting to them. Here are some typical progressions:

C Ionian chord progression	C (I) Dm (ii) G (V)
D Dorian chord progression	Dm (ii) Em (iii) Dm (ii) G (V)
E Phrygian chord progression	Em (iii) F (IV) Em (iii) Dm (ii)
F Lydian chord progression	F (IV) G (V)
G Mixolydian chord progression	G (V) Dm (ii) G (V) F (IV)
A Aeolian chord progression	Am (vi) F (IV) G (V)

- **Blues scale:** The Blues scale consists of 6 different notes. They are the 5 notes of the minor pentatonic scale, plus one additional note. The note added is the diminished 5th (o5) measured from the scale tonic. The blues scale has a minor-like tonality, it is commonly 'forced' over major-key chord changes, resulting in a distinctively dissonant conflict of tonalities



Tonality in Area of study 3: Traditional music

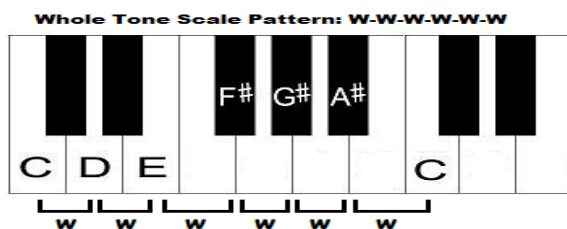
- **Modal:** See tables and definition above.
- **Pentatonic:** Music that uses the pentatonic scale. This is a scale that uses five notes in an octave (for example, the black keys or CDEGA). Pentatonic scales are very common and are found all over the world.

Tonality in Area of study 4: Western classical tradition since 1910

- **Pentatonic:** Music that uses the pentatonic scale. This is a scale that uses five notes in an octave (for example, the black keys or CDEGA). In the Western Classical tradition since 1910, you may hear the pentatonic scale in Gamelan influenced minimalist music.



- **Whole tone:** A scale comprising of whole tones only (instead of full tones and semitones as found in a major scale). Because there are no leading notes, the scale creates a blurred, indistinct effect. Debussy used this scale in 'Prélude à l'après-midi d'un faune' and Bartok used this scale in the fifth movement of his Concerto for Orchestra.

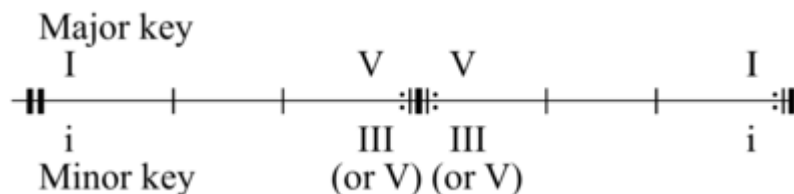


- **Modal:** See the tables above.
- **Tonal ambiguity:** Where the key is not easily identifiable. Diminished sevenths, tritones (whole tone scale); semitonal progressions (twelve note scale); empty fifths; free chromaticism; lack of cadences (fluid tonality); oscillating major-minor triads; high level dissonance; unresolved appoggiatura chords. Increased use of these features resulted in the collapse of the tonal system in music.

Element Type: Structure

Structure in Area of study 1: Western classical tradition 1650 – 1910

- **Structure:** Musical form. This refers to the overall structure or plan of a piece of music, and it describes the layout of a composition as divided into sections.
- **Binary:** Binary form is a musical form in two related sections, both of which are usually repeated. Binary is also a structure used to choreograph dance. In music this is usually performed as A-A-B-B. Binary form:



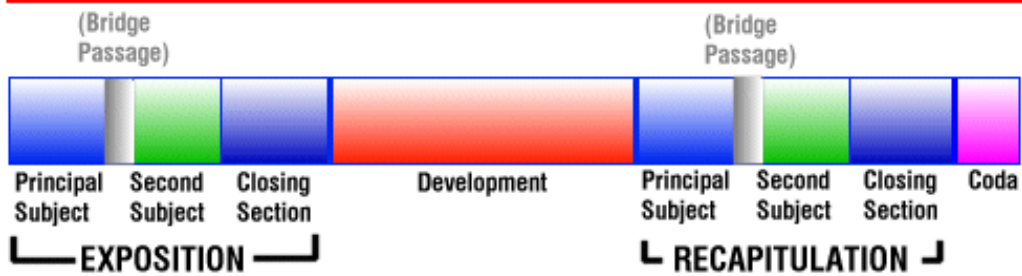
- **Ternary:** Ternary form, sometimes called song form, is a three-part musical form where the first section (A) is repeated after the second section (B) ends. It is usually schematized as A–B–A. Examples include the da capo aria "The trumpet shall sound" from Handel's *Messiah*, Chopin's Prelude in D-Flat Major (Op. 28) and the opening chorus of Bach's *St John Passion*. Ternary form (as seen in 'Twinkle, Twinkle Little Star':

The diagram shows three staves of musical notation in 4/4 time. The first staff is labeled 'Section A' and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff is labeled 'Section B' and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff is labeled 'Section A' and contains the same sequence of notes as the first staff.

- **Rondo:** Possible patterns in the Classical period include: ABA, ABACA, or ABACABA.
- **Arch-shape:** Music in at least five sections with the structure ABCBA. The overall form is symmetrical, most often around a central movement. The sections need not be repeated verbatim but must at least share thematic material.
- **Through-composed:** Music with no pre-conceived structure. Develops continuously and generally without repeats of sections. Many examples of this form can be found in Schubert's "Lieder" (such as his Lied "Der Erlkönig", where the words of a poem are set to music and each line is different.
- **Theme and variations:** A form where a long musical statement (the theme) is varied in following passages or movements. Variation forms include ground bass, passacaglia, chaconne, and theme and variations. Ground bass, passacaglia and chaconne are typically based on brief ostinato motifs providing a repetitive harmonic basis and are also typically continuous evolving structures. 'Theme and variation' forms are however based specifically on melodic variation, in which the fundamental musical idea, or theme, is repeated in altered form or accompanied in a different manner.

- **Sonata:** A composition for an instrumental soloist, often with a piano accompaniment, typically in several movements with one or more in sonata form.
- **Sonata form:** A type of composition in three sections (exposition, development, and recapitulation) in which two themes or subjects are explored according to set key relationships. It forms the basis for much classical music (since the middle of the 18th century) including the sonata, symphony and concerto.

A Diagram of Sonata Form



- **Minuet and trio:** A classical minuet movement typically contains a main minuet (an aristocratic dance in $\frac{3}{4}$ meter) in binary form, followed by a trio (a noticeably lighter and sweeter section) also in binary form, followed by a 'da capo' (back to the beginning) repeat of the main minuet. It is basically a large-scale ABA form. Diagram of a minuet and trio:



- **Scherzo and trio:** After 1800, Beethoven and other politically minded composers replaced the aristocratic 'minuet' with a heavier, 'folk-derived' dance in $\frac{6}{8}$ meter called a scherzo (which means "a common joke" in Italian), creating a similar design called Scherzo and Trio form (the standard 3rd movement form of the late Classic period).
- **Waltz:** A dance in triple meter ($\frac{3}{4}$). A waltz typically sounds one chord per bar. The accompaniment style particularly associated with the waltz is to play the root of the chord on the first beat and the upper notes on the second and third beats (in an 'oom, cha, cha' rhythm). 'Oom cha cha' Waltz accompaniment:

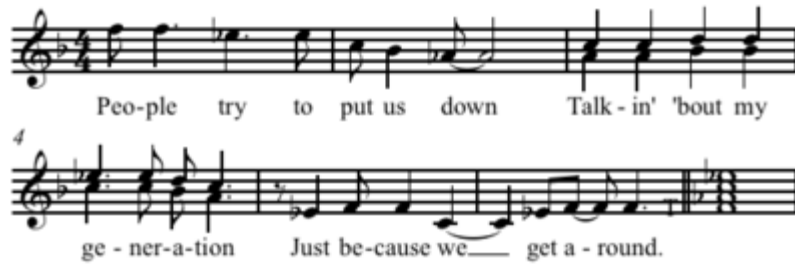


Typical waltz rhythm



- **Hoedown:** A hoedown is a quick American folk dance (or 'square dance') dance in duple meter (fast $\frac{2}{4}$ time) often played on the fiddle (violin)

- **Call and response:** Two distinct passages usually played by different musicians where the second phrase is heard as a direct response to the first. Here is an example (although not from Classical music)



- **Ground bass:** a short theme, usually in the bass, which is constantly repeated as the other parts of the music vary. Here is the ground bass from Pachelbel's Canon.



- **Continuo:** Basso continuo (or continuo) is a form of musical accompaniment used in the Baroque period. It means "continuous bass". It was played by a keyboard instrument (mostly a harpsichord or organ) and another bass instrument (mostly the cello but sometimes a bassoon). Here is a continuo (formed of a harpsichord and cello):



- **Cadenza:** A virtuoso solo passage (where the soloist can show off) inserted into a movement in a concerto or other musical work, typically near the end. In this example you can see a piano score (which would be a reduction of the orchestral score) with the soloist's music above. When the cadenza begins, the pianist stops playing and the soloist performs their own interpretation based on the smaller notes. In this case, the composer has instructed the soloist to speed up (*acceler.*) and slow down (*rall.*) as well as get quieter towards the end:



Structure in Area of study 2: Popular music

- Popular music songs traditionally use the same music for each verse of stanza of lyrics (as opposed to songs that are "through-composed", an approach used in classical music). Pop and traditional forms can be used even with songs that have structural differences in melodies. The most common format is intro, verse, pre-chorus, chorus (or refrain), verse, pre-chorus, chorus, bridge ("middle eight"), verse, chorus and outro. **A song structure (that seems to get students some of the highest marks) is verse, verse, chorus, verse, bridge, chorus, chorus.**
- **Intro/outro:** Intro (short for introduction) is the first section of a song (generally before the first verse); it often uses some of the best music in order to set the mood and is often designed to grab the listener's attention. Outro is a term only really used in the realm of pop music to describe the ending (perhaps after a final chorus).
- **Verse / Chorus:** Verse – chorus form is a musical form common in popular music, used in the blues and rock and roll since the 1950s. Verses share a melody but different lyrics whereas choruses generally share the same melody and lyrics. The chorus often sharply contrasts with the verse melodically, rhythmically and harmonically, and assumes a higher level of dynamics and activity, often with added instrumentation.
- **Bridge:** The 'bridge' is a contrasting section in a song (that uses verses and choruses) that prepares for the return of the original material section (the verse or chorus).
- **Middle 8:** Another term often used to describe the bridge (see above). The middle 8 is so called because it is a section in a song that tends to happen towards the middle of the song, and tends to be eight bars in length. Its purpose is to break up the simple repetition of a verse/chorus/verse/chorus structure by introducing new elements into the song.
- **Break:** In popular music, a break is an instrumental or percussion section during a song that creates a 'break' from the main parts of the song or piece.
- **Twelve-bar blues:** The 12-bar blues is one of the most prominent chord progressions in popular music. It has a distinctive form in lyrics, phrase, chord structure and duration. In its basic form, it is predominantly based on the I, IV, V chords of a key (and can be played in any key). Each 12 bar pattern is known as a chorus; here is the most common version (along with the 'walking bass' line), CCCC FFCC GFCG (or C on repeat):

The image displays a 12-bar blues progression in C major, presented in three systems of piano accompaniment. Each system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a constant eighth-note accompaniment pattern, while the left hand (bass clef) plays a 'walking bass' line. The chord progression is as follows:

- System 1: Chords C (at the start), F (under bar 2), and C (under bar 4).
- System 2: Chords G (under bar 6), F (under bar 7), and C (under bar 8).
- System 3: Chords C (under bar 10) and a final C chord at the end of the 12th bar.

- **32 bar form:** The AQA don't ask you to learn this specifically. The thirty-two-bar form, also known as the AABA song form, American popular song form and the ballad form, is a song structure commonly found in Tin Pan Alley songs and other American popular music, especially in the first half of the twentieth century. At its core, the basic AABA 32-bar song form consists of four sections, each section being 8 bars in length, totalling 32 bars. 'Over the Rainbow', 'Blue Skies' and Willie Nelson's 'Crazy' are good examples. The 8 bar blues (see the blues tables below) was often used to create a blues variant of the standard 32-bar song; 'Stagolee', 'Worried Life Blues' and 'How Long Blues' are good examples.

Section A	(8 bars)	"Somewhere over the rainbow, way up high..."
Section A	(8 bars)	"Somewhere over the rainbow, blue birds fly..."
Section B	(8 bars)	"Someday I'll wish upon a star, wake up where..."
Section A	(8 bars)	"Oh somewhere over the rainbow, blue birds fly..."

- **Drum fill:** A shortened musical passage played on the drum kit, which helps to sustain the listener's attention and punctuate the end of a section.

Structure in Area of study 3: Traditional music

- **Strophic: Strophic form** (also called "verse-repeating" or chorus form) is the term applied to songs in which all verses or stanzas of the text are sung to the same music (such as 'The Drunken Sailor'). The opposite of strophic form, with new music written for every stanza, is called through-composed.
- **Verse / chorus:** Verse – chorus form is a musical form common in popular music, used in the blues and rock and roll since the 1950s. Verses share a melody but different lyrics whereas choruses generally share the same melody and lyrics. The chorus often sharply contrasts with the verse melodically, rhythmically and harmonically, and assumes a higher level of dynamics and activity, often with added instrumentation.
- **Cyclic:** For purposes of the AQA syllabus, we have been told that this is a repeating form (such as the 12 bar blues). In actuality, pieces in true cyclic form have common themes in all the movements i.e. in the four-note theme of Beethoven's Fifth Symphony or the leitmotif in the main theme that reoccurs throughout 'Star Wars'. Marvin Gaye's 'What's Going On' album has been described as a 'song cycle' due to the theme from the title track that is repeated in other songs.
- **Call and response:** Two distinct passages usually played by different musicians where the second phrase is heard as a direct response to the first.
- **Popular song forms:** Structures in popular songs are typically sectional, repeating forms such as strophic form, verse-chorus form, thirty-two-bar form and the twelve-bar blues. These are detailed above.
- **16-bar blues vs 12-bar blues:** The sixteen-bar blues (has numerous versions and) can be a variation on the standard twelve-bar blues or on the less common eight-bar blues. Sixteen-bar blues is also used commonly in ragtime music. Here are examples:

8 bar blues	I	I	IV	IV	I	V	I,IV	I,V								
12 bar blues	I	I	I	I	IV	IV	I	I	V	IV	I	I				
16 bar blues	I	I	I	I	IV	IV	I	I	V	V	IV	IV	I	I	I	I

Structure in Area of study 4: Western classical tradition since 1910

- **Minimalism / minimalist music:** An avant-garde (experimental and ‘new’) movement in music that originated in the New York ‘Downtown’ scene of the 1960s; it was initially viewed as a form of experimental music called the *New York Hypnotic School*. Prominent features of the technique include consonant harmony, steady pulse (if not immobile drones), stasis or gradual transformation, and often reiteration of musical phrases or smaller units such as figures, motifs, and cells. It may include features such as additive process and phase shifting which leads to what has been termed ‘phase music’. Minimal compositions that rely heavily on process techniques that follow strict rules are usually described using the term ‘process music’. The movement originally involved dozens of composers, although only five (Young, Riley, Reich, Glass, and later John Adams) emerged to become publicly associated with American minimal music. Steve Reich is one of minimalism’s most famous composers; he liked to experiment with tape loops and ‘phase shifting’ (where an identical recorded loop would gradually move out of sync with another i.e. the piece “It’s Gonna Rain”). Clapping Music (below) is one of his most famous compositions:

Clapping Music for two performers (1972)



Steve Reich
(* 1936)

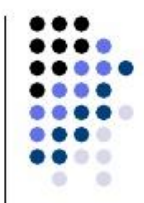
♩ = 160-184 Repeat each bar 12 times/Répétez chaque mesure 12 fois/Jeden takt zwölfmal wiederholen

1
2
3
4
5
6

- **Cell:** In minimalist music, a ‘cell’ is a small rhythmic and (possibly) melodic design that can be isolated, or can make up one part of a theme. The cell may be distinguished from the ‘figure’ or ‘motif’. It can be defined as the smallest indivisible unit, unlike the motif, which may be divisible into more than one cell. A cell can be developed, independent of its context, as a melodic fragment, it can be used as a developmental motif. It can be the source for the whole structure of the work; in that case it is called a ‘**generative cell**’. Bar one of ‘Clapping Music’ (above) is the ‘cell’.

- **Serialism:** A method or technique of composition that uses a series of values to manipulate different musical elements. Serialism began primarily with Arnold Schoenberg's twelve-tone technique (though some of his contemporaries were also working to establish serialism as a form of post-tonal (i.e. non-major / minor scale) thinking). Twelve-tone technique orders the twelve notes of the chromatic scale, forming a row or series and providing a unifying basis for a composition's melody, harmony, structural progressions, and variations. Other types of serialism extend the technique to other musical dimensions (often called "parameters"), such as duration, dynamics, and timbre.
- **Tone row:** In 'serialism', the tone row is the original order of the 12 notes of the chromatic scale. The prime 'tone row' can be composed or created randomly ('P0' below), played backwards (in 'retrograde'); in its 'inversion' the intervals can be turned upside down so that E to F (the semitone above) becomes E to E flat (the semitone below). The 'inversion' can also be played backwards in the 'retrograde inversion'. The 'Tone Row Matrix' below illustrates the many ways that one tone row can be treated:

Tone Row Matrix



		Inversion													
		IO	I1	I9	I11	I8	I10	I4	I5	I6	I2	I3	I7		
Prime	P0	E	F	C#	E♭	C	D	G#	A	B♭	F#	G	B	R0	
	P11	E♭	E	C	D	B	C#	G	G#	A	F	F#	B♭	R11	
	P3	G	G#	E	F#	E♭	F	B	C	C#	A	B♭	D	R3	
	P1	F	F#	D	E	C#	E♭	A	B♭	B	G	G#	C	R1	
	P4	G#	A	F	G	E	F#	C	C#	D	B♭	B	E♭	R4	
	P2	F#	G	E♭	F	D	E	B♭	B	C	G#	A	C#	R2	
	P8	C	C#	A	B	G#	B♭	E	F	F#	D	E♭	G	R8	
	P7	B	C	G#	B♭	G	A	E♭	E	F	C#	D	F#	R7	
	P6	B♭	B	G	A	F#	G#	D	E♭	E	C	C#	F	R6	
	P10	D	E♭	B	C#	B♭	C	F#	G	G#	E	F	A	R10	
	P9	C#	D	B♭	C	A	B	F	F#	G	E♭	E	G#	R9	
	P5	A	B♭	F#	G#	F	G	C#	D	E♭	B	C	E	R5	
		RI0	RI1	RI9	RI11	RI8	RI10	RI4	RI5	RI6	RI2	RI3	RI7		
		Retrograde Inversion													

Here are four notes of a different 'tone row':



Original: C4, D4, E4, F4

Retrograde (reverse): F4, E4, D4, C4

Inversion (upside down): C4, B3, A3, G3

Retrograde-inversion (both): G3, A3, B3, C4

- **Chromatic:** The 'chromatic scale' is a scale that uses all 12 pitches (see below for a chromatic scale from C to C). 'Chromaticism' is a word used to describe notes that do not belong in a key (i.e. if a C sharp or A flat was used in the key of C major that has 0 sharps / flats). Serialism is a technique which is completely chromatic.



- **Atonal music / atonality:** Music without a tonal centre, or key. 'Atonality' usually describes compositions written from about 1908 where a hierarchy of pitches focusing on a single, central tone (such as the D major scale or F minor scale for example) is not used, and the notes of the chromatic scale function independently of one another. Some famous composers of atonal music are Berg, Schoenberg and Webern. The term *atonality* describes music that does not conform to the system of tonal hierarchies that characterized classical European music between the seventeenth and nineteenth centuries.
- **Atonality vs. serialism:** While they can sound similar (mostly due to dissonance), atonality is not bound by the rules of serialism. Whereas atonal music abandons traditional rules of using scales, serialism has its own set of rules for using the chromatic scale. Atonal music mostly sounds dissonant but it can sound tonal (as if it is using a scale); Schoenberg said that dissonances are really just "remote consonances" and when you look at the harmonic series, he's right!

Element Type: Sonority (Timbre)

Sonority (Timbre) in Area of study 1: Western classical tradition 1650 – 1910

AQA: "Instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups". The exam board is not specific about what this means; I hope the following helps you!

- **Sonority:** The sonority of a sound is its relative loudness and how it resonates compared to other sounds.
- **Timbre:** The character or quality of a musical sound or voice. It can describe the sound quality and 'colour' or the quality of tone distinctive of a particular singing voice or musical instrument.
- **Solo instrument:** An instrument playing the main melody either on its own or accompanied by a piano or an orchestra (for example)
- **Transposing instrument(s):** A musical instrument whose music is notated at a pitch different from the pitch that actually sounds (which is known as 'concert pitch'). Transposition is a convention of music notation. One reason for doing this is to make it easier to move between instruments in the same family (such as the saxophone (in E flat), clarinet (in B flat) and flute (C))
- The **string section** of the orchestra: First violins, second violins, violas, cellos, double basses
- The **woodwind section** of the orchestra: Instruments that generate sound with the use of a reed (clarinet, oboe, bassoon) or through air hitting the edge of the mouthpiece (flute or piccolo)

- The **brass section** of the orchestra: Instruments that generate sound when the vibration of the lips is amplified through the mouthpiece (trumpet, trombone, French Horn, tuba)
- The **percussion section** of the orchestra: Timpani drums (also known as kettle drums), xylophone, triangle, cymbals (and even the piano when it is used in the orchestra)
- **Symphony**: An extended musical composition (often of four movements) played by a symphony orchestra
- **Concerto**: The use of the word concerto has changed over time. If you are asked to identify a concerto in the exam, it will be because a solo instrument is being accompanied by an orchestra.



HEAD-ON CRASH AND ORCHESTRA

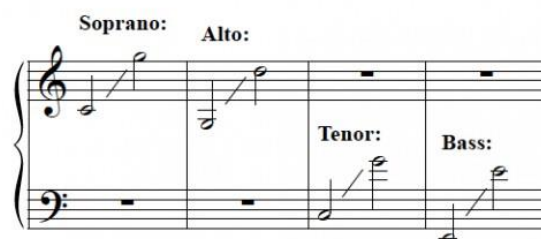
(concerto = soloist plus orchestra)

- **Chamber music**: A type of classical music that is composed for a small group of instruments – traditionally a group that could fit in a palace chamber or a large room.
- **Duet**: A composition for two performers in which the performers have equal importance to the piece.
- **Trio**: An ensemble of three performers. Types of trio include the jazz trio, string trio (two violins and a cello), power trio (guitar, bass guitar and drum kit in popular music) or...
- **Piano Trio**: An ensemble of a piano and two other performers – mostly a violin and cello. It is not an ensemble of three pianos.



(piano trio = piano plus two other performers)

- **Quartet**: An ensemble of four performers
- **Quintet**: An ensemble of five performers
- **String quartet**: An ensemble of four string instruments: two violins, a viola and a cello.
- **String orchestra**: An orchestra consisting solely of a string section (the first and second violin players, the viola, cello and double bass)
- **Male voice choir**: A choir comprising only male voices
- **Boys' choir**: A choir comprising only the voices of boys (as heard in a Cathedral)
- **Mixed voice choir**: A choir comprising male and female voices
- **SATB**: Abbreviation for Soprano (high female voice), Alto (lower female voice), tenor (male voice) and bass (low male voice)



Instrumental techniques e.g....

- **Arco:** Instrumental technique written on musical scores to instruct a string player to play 'with the bow'



- **Pizzicato:** Instrumental technique written on musical scores (often as the abbreviation 'pizz') to instruct a string player to pluck (instead of playing with the bow)

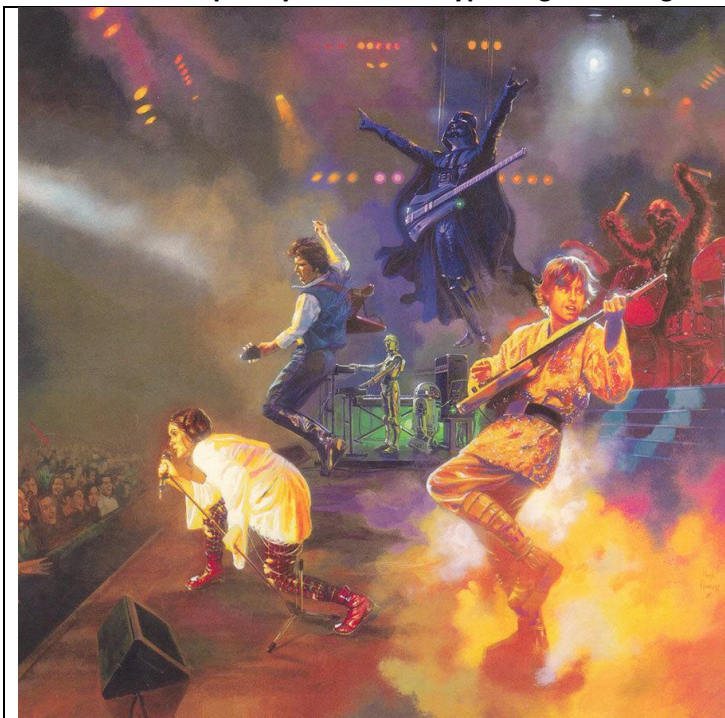


- **Con sordino:** The Italian for 'with the mute'. On a brass instrument a mute muffles the sound when it is placed in the end of the instrument whereas on a violin or cello a rubber mute is clipped onto the bridge (the wooden bit that holds the strings up above the fingerboard) to achieve a muffled effect




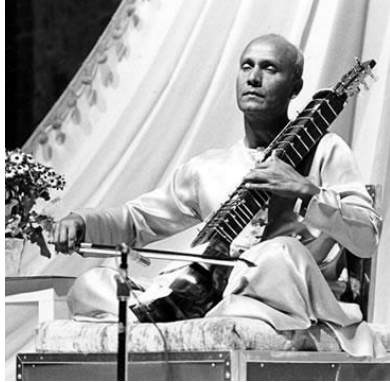



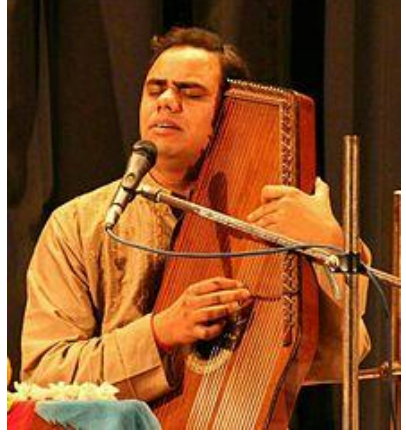
Sonority (Timbre) in Area of study 2: Popular music

- **Standard contemporary instrument types** e.g. electric guitar, bass guitar, synthesiser, organ



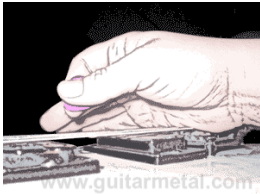
From left to right:
Princess Leah: lead vocal
Han Solo: rhythm guitar
Darth Vader: Bass guitar
C3PO: organ/synthesizer
R2D2: synthesizer
Luke Skywalker: lead guitar
Chewie: Drum kit

- **Specific instrument types** e.g. sitar, dilruba. (These are the AQA's words; if you don't know what an instrument is, describe it using a similar instrument. These are listed under popular music mainly because of the use of these instruments by such bands as The Beatles.

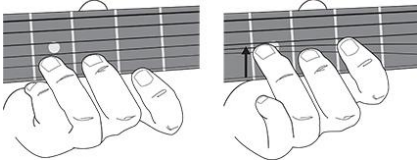
<p>Sitar: A plucked stringed instrument used mainly in Hindustani music and Indian Classical Music:</p>	<p>Dibruba: An Indian (bowed) string instrument</p>	<p>Harmonium: A type of portable, pump organ. Here is an Indian harmonium (with the pump at the back):</p>
		
<p>Tambura/ tanbura / tampura: a long-necked plucked string instrument found in various forms in Indian music; it does not play melody but rather supports the melody by providing a continuous drone:</p>	<p>Tabla (hand drums): percussion instrument which is often used in Hindustani classical music and in the traditional music of India, Pakistan, Nepal, Bangladesh, and Sri Lanka. The playing technique is complex and involves extensive use of the fingers and palms in various configurations to create a wide variety of different sounds and rhythms, reflected in mnemonic syllables (<i>bol</i>).</p>	<p>Swarmandal: Indian harp / zither that is today most commonly used as an accompanying instrument for vocal Hindustani Classical music.</p>
		

Instrumental techniques

- **Palm mute (pm):** An instrumental technique for guitar and bass guitar, executed by placing the side of the picking hand across the strings. This produces a muted sound.



- **Hammer-on (ho):** A playing technique (generally on a guitar) performed by sharply bringing a fretting-hand finger down on the fingerboard causing a note to sound. The opposite of the pull-off (below)
- **Pull-off (po):** A technique performed by 'pulling' the finger off a string (using the fretboard hand) on a guitar (generally) to cause a note to sound.
- **Bend:** String bending is a basic guitar technique, used a lot in blues and rock but also found a bit in most other styles (except classical). The idea is to "bend" (push a string across or over the fingerboard with your left hand fingers) so that the string gets tighter and the pitch goes up



- **Slide guitar/bottleneck:** A style of guitar playing in which a glissando effect is produced by moving a bottleneck or similar device over the strings. Used especially in the blues.



- **Strumming:** A strum or stroke is a sweeping action where a fingernail or plectrum brushes past several strings in order to set them all into motion and thereby play a chord. Here are some typical strumming patterns that you could use:

- Picking:** Guitar picking is a group of hand and finger techniques a guitarist uses to produce notes. These techniques involve plucking, strumming, brushing, etc. Picking can be done with: A (pick (plectrum)) held in the hand or by using the fingers / fingernails. Here are some typical picking patterns:

<p>P P P I M A</p>	<p>P I M A M I A</p>	<p>P I M A I M A</p>	<p>Right</p>
<p>A M A P P P I</p>	<p>A A P M I P I M</p>	<p>P I A I P P M P</p>	

- Pitch bend:** A facility in a synthesizer that enables the player to change the pitch (generally by a small amount)



- Drum kit components and techniques**

	<p>Some basic beats are written below.</p> <p>The 'x' represents the hi hat (but you could play it with the ride cymbal sound), the bottom note is the bass drum and the middle one is the snare (or 'side') drum.</p> <p>You could add tom-tom sounds when you need a fill and the crash cymbal at the beginning of a section.</p>
--	---

1.	2.	3.	4.
5.	6.	7.	8.

Play each of these beats on loop!

Pedal hi-hat Bass drum 1 Acoustic bass drum Low floor tom-tom High floor tom-tom Low tom-tom Tambourine Acoustic snare Electric snare Low wood block

Side stick Low-mid tom-tom High wood block High-mid tom-tom Cowbell High tom-tom Ride cymbal 1 Closed hi-hat Open hi-hat Crash cymbal 1 Open triangle

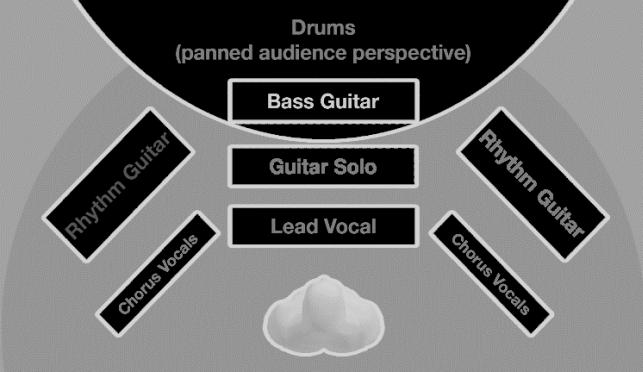
Drum kit techniques:

<p>Roll / drum roll: a technique the percussionist employs to produce a sustained sound, over the value of the written note. Rolls are used by composers to sustain the sound and create other effects, the most common of which is using a roll to build anticipation.</p>	
<p>Flam: A flam consists of two single strokes played by alternating hands (RL or LR). The first stroke is a quieter grace note followed by a louder primary stroke on the opposite hand. The two notes are played almost simultaneously, and are intended to sound like a single, broader note</p>	
<p>Rimshot: simultaneously hitting the rim and head of a drum with a drum stick. The sound is part normal snare and part loud, woody accent, generally sharper, brighter and more cutting since it produces large amounts of overtones.</p>	
<p>Cross sticking / cross stick: When the tip of a drumstick is placed on the head near one of the bearing edges and the edge of the stick is struck against the rim opposite the tip, creating a dry, high pitched "click" similar to a set of claves. The stroke is used to simulate claves in Brazilian bossa nova and also used for ballads in rock, pop, and country.</p>	

- **Vocal timbres** e.g. falsetto, belt, rap, beat-boxing, scat singing

Falsetto	A vocal timbre used by male singers to sing notes higher than their normal arrange. Used by the Bee Gees to good effect on the Saturday Night Fever soundtrack
Belt	Belting is a technique by which a singer sings above their chest register at a loud volume. It is often described and felt as supported and sustained yelling (such as in The Beatles' 'Twist and Shout')
Rap	Rapping is spoken or chanted rhyming lyrics.
Beat-boxing	Vocal timbre in which the sounds of a drum machine or drum kit are imitated with the voice.
Scat singing	Improvised jazz singing in which the voice is used in imitation of an instrument (generally using syllables / vocables like "doo-be, doo-be, be-bop, do-wah" etc.
Vibrato	A rapid, slight variation in pitch in singing (or on some musical instruments) producing a stronger, or richer tone. It sounds like a wobble.

- **Specific instrumental techniques** e.g. slap bass
- **Slap bass:** On the bass guitar (in funk music), slap bass is a technique where the strings are 'slapped' generally using the thumb to create a metallic, thunk sound. On the double bass (in rockabilly music) this is pulling the strings away from the fingerboard until they snap back onto the fingerboard.
- **Specific instrumental effects** e.g. amplification, distortion

Amplification:	The use of an amplifier, a natural or artificial device intended to make a signal stronger.
Distortion:	Distortion and overdrive are forms of audio signal processing used to alter the sound of amplified electric musical instruments, usually by increasing their 'gain'. The sound is often described as more intense, gravelly, compressed, warm, dirty or a fuzz effect (depending on the type of distortion used)
Phase:	A sweeping effect
Chorus:	A chorus effect (often generated with a guitar pedal) is created when individual sounds with approximately the same timbre and very similar pitch converge and are perceived as one.
Flange:	'Flanging' is an effect produced by mixing two identical signals together, one signal delayed by a small and gradually changing period, usually smaller than 20 milliseconds.
Wah-wah:	A 'wah' effect can be created on the electric guitar using a 'wah-wah' pedal.
Sampling:	The act of taking a portion of one sound recording (using a sampler) and reusing it as an instrument or sound recording in a different song or piece.
Reverb:	This will probably be the answer if you are asked what the effect is on the vocal part. Short for 'reverberation'. The persistence of sound after a sound is produced (but not an echo)
Panning:	The distribution of sound across (and movement of sound between) left and right speakers 
Delay vs. Echo	Delay is the effect of a repeating, sound which retains the clarity of the original. The repeated sounds on an echo effect gradually decay with the changing tone.

Specific technological recording techniques e.g. Automatic double tracking (ADT) and Direct input transformer (DIT)

- **Automatic double-tracking (ADT):** Using a tape loop to double a vocal recording in order to thicken the sound. This is used by The Beatles on their Sgt. Pepper album.
- **Direct input transformer (DIT):** Recording an electric instrument (electric guitar for example) by plugging it directly into the mixing desk rather than miking it through a speaker.






Sonority (Timbre) in Area of study 3: Traditional music

- **Generic families of instruments as found in traditional/world music** e.g. steel drums

Tuned Percussion instruments:

<p>Steel drums: tuned percussion instruments from Trinidad and Tobago.</p>	<p>Marimba vs Xylophone: Both have wooden keys and are hit with beaters</p>	<p>Glockenspiel (tuned) vs triangle (untuned): The glockenspiel has metal keys</p>
		

Untuned percussion instruments:

<p>Djembe drums: Rope-tuned, West African, skin covered drums played with bare hands</p>	<p>Bodhran: Untuned Irish drum. The 'heartbeat' of Irish music</p>	<p>Timbale(s): Cuban / Latin drum similar to the snare drum. Often used to lead</p>
		
<p>Castanets: wooden concave shells joined on one edge by a string.</p>	<p>Conga Drums / Congas vs Bongo Drums / Bongos: Latin percussion. Congas (back) are much lower pitched than bongos (front)</p>	<p>Some more common untuned percussion instruments...</p>
		<ul style="list-style-type: none"> • Cymbals / crash cymbal • Sleigh bells • Maracas • Tambourine







- The use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus. See the table above (under 'Popular Music')
- **Drone:** A continuous note or chord (often with an interval of a fifth) i.e. as used in bagpipes.
- **Vocal techniques** e.g. falsetto, vibrato, rap (see the table above under 'Popular Music')






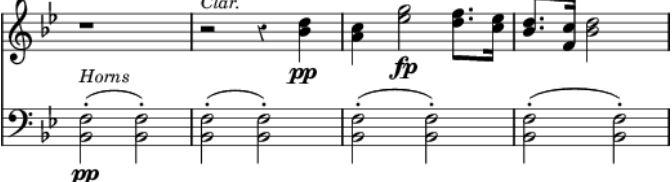

Sonority (Timbre) in Area of study 4: Western classical tradition since 1910

- **Specific families of instruments:** strings, woodwind, brass, percussion. See Western Classical tradition (1650 – 1910) for detail.
- Use of technology, synthesised and computer-generated sounds
- **Drum machine:** A drum synthesizer
- **Sequencing / sequencer:** A computer programme (such as Logic or Cubase) that allows the composer to play and record sounds.
- **Synthesizer:** An electronic musical instrument that generates electric signals that are converted to sound through instrument amplifiers and loudspeakers or headphones
- **Loops / looping:** A repeating section of sound material; short sections of material can be repeated to create ostinato patterns. A loop can be created using a wide range of music technologies including digital samplers, synthesizers, sequencers, drum machines, tape machines, delay units, or they can be programmed using computer music software.
- **Tape manipulation / tape loops:** Tape loops are loops of magnetic tape used to create repetitive, rhythmic musical patterns or dense layers of sound when played on a tape recorder. In the 1980s, analog audio and tape loops with it gave way to digital audio and application of computers to generate and process sound.
- **Microphone techniques:** There exist a number of well-developed microphone techniques used for miking musical, film, or voice sources i.e. use of and getting rid of audio feedback and background noise, using mono or stereo, miking acoustic as opposed to electric instruments, using a 'pop-shield' to reduce vocal plosives.
- **Organ / piano roll:** A music storage medium used to operate a player piano, piano player or reproducing piano. A piano roll is a continuous roll of paper with perforations (holes) punched into it. The perforations represent note control data. The roll moves over a reading system known as a 'tracker bar' and the playing cycle for each musical note is triggered when a perforation crosses the bar and is read. Ligetti used the roll to enable his music to be played at a high speed.
- Instrumental techniques e.g. vamping (see below)
- **Vamping:** To 'vamp' is to repeat a short, simple passage of music. In Terry Riley's '*In C*' (which consists of 53 short, numbered musical phrases, lasting from half a beat to 32 beats) for example, each phrase may be repeated an arbitrary number of times. Vamping is a term more commonly heard in popular music.
- **Gamelan:** a traditional instrumental ensemble in Java and Bali, including many bronze percussion instruments. Gamelan music has inspired many composers since 1910 (such as Debussy, Satie and John Cage (particularly in his prepared piano music))



Element Type: Texture

<p>Texture:</p>	<p>For the purposes of the exam, ‘texture’ refers to the relationship between, and number of musical layers. For example, a thick texture contains many ‘layers’; one of these layers could be a string section or another brass. A single voice would be a thin texture.</p>
<p>Polyphonic/contrapuntal texture – A texture that employs polyphony (a style of music in two or more parts in which each part is independent and of equal importance. Therefore, polyphonic music implies the use of counterpoint (as heard in the motet, canon and fugue). Composers include Palestrina, Byrd and Bach</p>	
<p>Imitative – Music which uses imitation: a device in part-writing in which one voice repeats (or approximately repeats) a musical figure previously stated by another voice. Canon and fugue employ imitation with strict rules.</p>	
<p>Canonic –A canon is a polyphonic (contrapuntal) work in which a melody, stated by one part is repeated by one or more voices in turn, each entering before the previous part has finished. This results in overlapping. Music that uses this technique is described as ‘canonic’.</p>	
<p>Antiphonal – A term that derives from the practise of alternating performances between sets of singers stationed apart. The same effect can be employed with musical instruments.</p>	
<p>Descant – A counter melody higher than the main melody.</p>	
<p>Layered – Music built up of several strands. Also a method of producing music in a studio.</p>	
<p>Tutti – All the orchestra playing together (often after a cadenza in a concerto or a solo in a symphony).</p>	
<p>Homophonic texture – Texture in which parts move together presenting a top harmony with accompanying chords.</p>	
<p>Melody with accompaniment – Another way of describing homophonic texture. This could be more obvious though i.e. a clear tune and a broken chord accompaniment for example. Many popular music styles use a solo singer with a piano or guitar accompaniment.</p>	
<p>Harmonic texture – A little used term that describes music with a predominant melody and harmonic accompaniment. A better term to use is ‘homophonic’.</p>	

<p>Chordal texture – The parts move together in the same rhythm but at different pitches.</p>	
<p>Octaves – An octave is the interval of eight steps, e.g. C to C on the white notes of the piano. Instruments playing the same notes but 8 steps apart are playing in octaves.</p>	
<p>Doubling – Where two different instruments play the same music.</p>	
<p>Unison – The sound of two or more voices (or parts) singing (or playing) at the same pitch.</p>	
<p>Single melody line – one voice or instrument playing a melody with no accompaniment.</p>	
<p>Monophonic – One melody line (which could be played by any number of voices / parts).</p>	
<p>Pedal note – A note that is held while the harmonies change (mostly in the bass)</p>	
<p>Drone: A continuous note or chord (often with an interval of a fifth) i.e. as used in bagpipes or in Indian music on the tambura</p>	
<p>A cappella – Unaccompanied voices. Not really a texture but the AQA listed it here.</p>	

Below, the textures from the table are listed for each Area of Study. They are grouped quite sensibly so that you can see related textures.

Texture in Area of study 1: Western classical tradition 1650 – 1910

- Harmonic/homophonic/chordal • polyphonic/contrapuntal • imitative, canonic, layered • antiphonal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves.

Texture in Area of study 2: Popular music

(none listed)

Texture in Area of study 3: Traditional music

- A cappella • imitative • layered/layering. (See table above)


Texture in Area of study 4: Western classical tradition since 1910

- Drones • imitative • layered/layering. (See table above)

Element Type: Tempo, Metre and Rhythm.

Tempo, Metre and Rhythm in Area of study 1: Western classical tradition 1650 – 1910

- **Tempo:** The speed or pace of a given piece or subsection; how fast or slow. You will need to be able to describe some tempi (the plural of tempo) in Italian. Here are some examples and a very rough guide to their corresponding bpm (beats per minute). You will notice that the Italian words are often an expressive indication as well as indicating speed:

Slow tempo	Grave (very slow and solemn: 40bpm or slower) Largo (broad, very slow and dignified: 42 - 66bpm), Adagio (slow but not as slow as largo: 58 – 97bpm)
Medium tempo	Andante (moving along / walking pace: 76-108bpm) Moderato (moderate speed: 66 – 126bpm)
Fast tempo	Vivace (quick and lively: 140bpm) Allegro (quick, lively and bright: 84-144bpm) Presto (very quick: 100-152bpm)
Slowing down	Rallentando (or the abbreviation rall.) Ritardando (or the abbreviation rit.) Both terms are interchangeable
Speeding up	Accelerando (or the abbreviation accel.)
Pause	 (This symbol indicates that the note below should be held. It implies that you slow down towards it)

Mozart, *Piano Sonata* K457

1st movement

Allegro (♩ = 144)

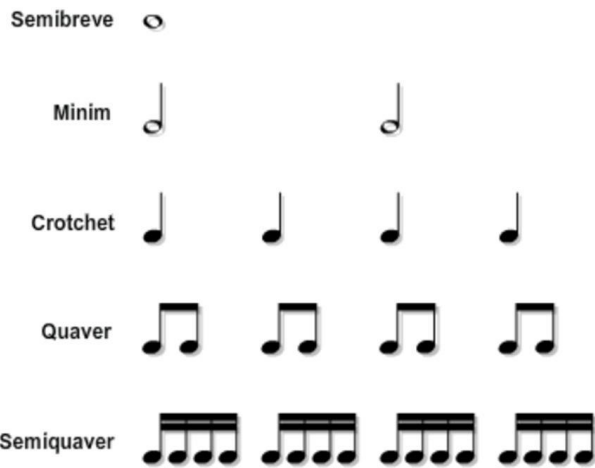
f etc.

2nd movement


















Adagio (♩ = 60)

p sotto voce legato etc.




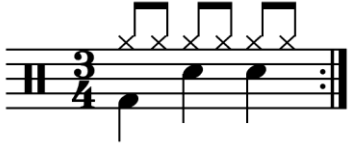




- **Rhythm:** For GCSE purposes, this means note (and rest) values and their names. Rhythm refers to the length of sounds. You need to really be familiar with **semibreve, minim, crotchet, quaver and semiquaver note values:**



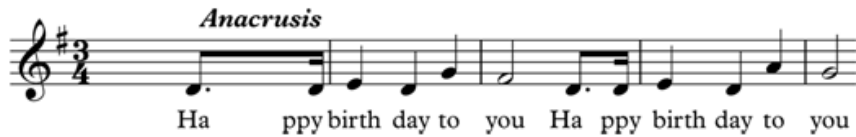
NAMES OF NOTES AND RESTS

Note	Rest	Name	Note Value
		Breve	8
		semibreve	4
		minim	2
	 or 	Crotchet	1
		Quaver	1/2
		Semiquaver	1/4
		demisemiquaver	1/8
		hemidemisemiquaver	1/16

- **Metre:** For GCSE purposes, this means the time signature (see the table of simple and compound time signatures below). Metre is the rhythmic structure of music, the patterns of accents heard in regularly recurring measures of stressed and unstressed beats at the frequency of the music's pulse.
- **Simple and compound time:** This refers to time signatures; see below.

<p align="center">Simple time signatures</p> <p>(where each pulse is first divided into two)</p> <ul style="list-style-type: none"> • Top number= number of pulses in a bar • Bottom number=4 (which represents crotchets) 	<p align="center">Compound time signatures</p> <p>(where each pulse is first divided into three)</p> <ul style="list-style-type: none"> • Top number= number of quaver pulses in a bar • Bottom number=8 (which represents quavers) • There is no number representing the overall pulse; you just have to remember that the overall pulse is divided into 3)
 <p align="center">2 4 (1&2&1&2&)</p> <p>2/4 is also described as split common time. The symbol below symbolises 'split common time' (also 2/4)</p> 	 <p align="center">6 8 (1&a2&a1&a2&a)</p>
 <p align="center">3 4 (1&2&3&1&2&3&)</p>	 <p align="center">9 8 (1&a2&a3&a1&a2&a3&a)</p>
 <p align="center">Example 2</p> <p align="center">4 4 (1&2&3&4&1&2&3&4&)</p> <p>4/4 is also described as common time. This is the symbol for common time:</p> 	 <p align="center">12 8 (1&a2&a3&a4&a1&a2&a3&a4&a)</p>

- **Pulse:** The speed of the underlying beat. The BPM (or beats per minute)
- **Regular:** Regular rhythms are rhythms that follow that standard division of a beat i.e. when in simple time signatures the beat is divided in 2 or when in compound time signatures the beat is divided into 3. The opposite is 'irregular' (see below in Traditional music) where you may hear the use of triplets or duplets.
- **Anacrusis:** A note (or notes) that precede the first downbeat in a bar.



- **Augmentation:** The lengthening of the time values of notes in a melodic part (perhaps making each note twice as long). Opposite of 'diminution' (below)



- **Diminution:** The shortening of the time values of notes in a melodic part (perhaps making each note half the length). Opposite of 'augmentation' (above).



- **Hemiola:** a musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.





- **Dotted rhythms:** A repeated rhythm in which the beat is unequally divided into a long dotted note and a short note.

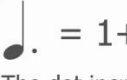


- **Double dotted rhythms:** A double-dotted note is a note with two small dots written after it. Its duration is $1\frac{3}{4}$ times its basic note value. In some eras / styles, a single dot after a note implied that a double dotted rhythm should be played.

Double Dots

 = 1

 = 1 3/4
1 1/2 1/4
 The second dot adds half of the value of the first dot

 = 1 + 1/2
 The dot increases the value of the note by half of its own value

- **Triplets:** A triplet is a type of tuplet (an irregular rhythm) where a beat that is normally subdivided by two is divided by three.



- **Scotch snap:** The Lombard rhythm or Scotch snap is a syncopated musical rhythm in which a short, accented note is followed by a longer one. In effect, it is the reverse of a dotted rhythm.



- **Rubato:** Italian for 'stolen time', rubato is a speeding up and then slowing down of the tempo of a piece at a soloist or conductor's discretion.

Tempo, Metre and Rhythm in Area of study 2: Popular music

- **BPM** (beats per minute): Beats Per Minute. 60BPM means one beat per second, 120 BPM means two beats per second. You should be able to estimate a BPM; while you don't need to know this, it can be helpful to see how genres of dance music have their own standard (average) BPM:

Dub / reggae	60 – 90 bpm
House	120 – 130 bpm
Hardcore / gabber	160 – 200 bpm

- **mm** (metronome marking): The same as 'bpm' / 'BPM'. This will generally be shown using a note value and a number (the beats per minute):

Mozart, *Piano Sonata K457*

1st movement

Allegro (♩ = 144)

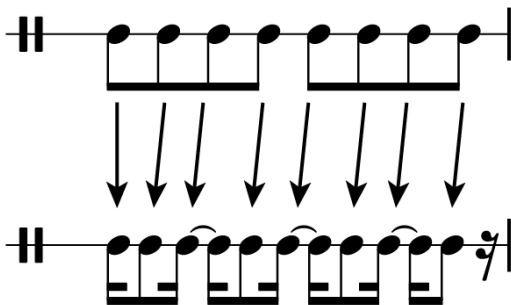
2nd movement

Adagio (♩ = 60)

- **Groove:** The sense of propulsive rhythmic “feel” or a sense of “swing”. In jazz, it can be felt as a persistently repeated pattern. Groove is key to much popular music.
- **Backbeat:** A strong accent on one of the normally unaccented beats of the bar (mostly beat 2 and 4), used especially in jazz and popular music.



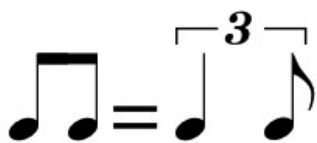
- **Syncopation:** Syncopation involves a variety of rhythms which are in some way unexpected which make part or all of a tune off-beat. It is a placement of rhythmic stresses or accents where they wouldn't normally occur. Syncopation is used in virtually all contemporary popular music.



- **Off-beat:** In music that progresses in 4/4 time, counted as “1 2 3 4, 1 2 3 4” the first beat of the bar (downbeat) is usually the strongest accent in the melody and the likeliest place for a chord change, the third is the next strongest: these are the “on” beats. The second and fourth are weaker – the “off-beats”. Subdivisions (like quavers) that fall between the pulse beats are even weaker and these, if used frequently in a rhythm (such as in reggae), can also make it “off-beat”.



- **Shuffle:** A swing or shuffle rhythm is based around a triplet feel. The basic shuffle rhythm is created by leaving out the middle note of each three-note triplet group.

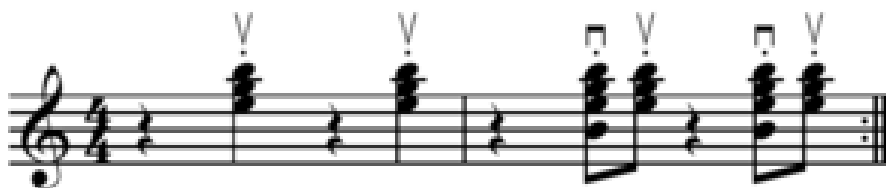


- **Swing/swung:** the term *swing* is used to describe the sense of propulsive rhythmic "feel" or "groove" created by the musical interaction between the performers, especially when the music creates a "visceral response" such as feet-tapping or head-nodding (such as in jazz music).



Tempo, Metre and Rhythm in Area of study 3: Traditional music

- **Irregular:** An irregular rhythm is any rhythm that involves dividing the beat differently from what is allowed by the time signature, such as the use of triplets in a (simple time) 4/4 piece or duplets in a (compound time) 12/8 piece. Time signatures such as 5/4 make a pulse feel irregular due to the emphasis on beat 1 and 4 (as if the time signature was a bar of three beats immediately followed by a bar of two beats)
- **Free:** A consistently changing rhythm where the pulse is shifting and irregular (making it difficult to hear), speeding up and slowing down.
- **Skank:** The skank (also known as the ska stroke or ska upstroke, or bang) is a guitar strumming technique that is used mostly in the performance of ska, rocksteady, and reggae music. Reggae is most easily recognized by the skank; the guitar usually plays a short, percussive, "scratchy chop sound [chord]," on beats 2 and 4, often supported by staccato piano (late 1960s to the early 1980s) or synthesizer. See below:



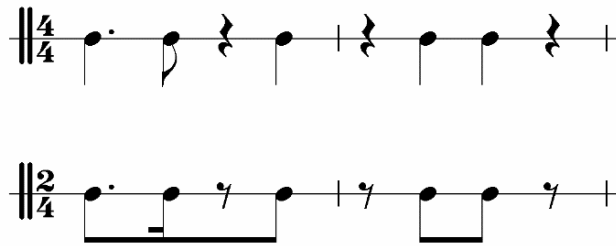
P.M.-----|

- **Bubble:** A reggae rhythm ('reggae bubble') as can be seen in the organ part below. The bubble rhythm is usually played on the organ or synthesizer in reggae music to support the 'skank' rhythm.

: Bush Doctor : : Tempo 120 BPM :

A musical score for the song 'Bush Doctor' in 4/4 time, tempo 120 BPM. The score is arranged in four staves: Organ, Guitar, Bass, and Drums. The Organ part features a 'bubble' rhythm with eighth-note patterns, marked with circled numbers 2, 3, and 4. The Guitar part plays a skank rhythm with chords on beats 2 and 4. The Bass part provides a steady accompaniment. The Drums part shows a standard reggae drum pattern with 'x' marks for cymbal hits.

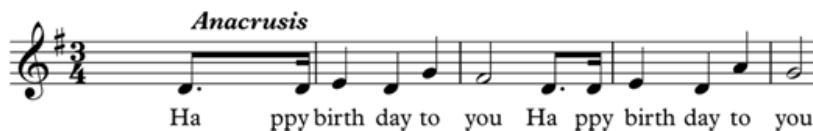
- **Clave** (Bo Diddley type beat): The clave is a rhythmic pattern used as a tool for rhythmic organization in Afro-Cuban music. It is present in a variety of genres such as Abakuá music, rumba, conga, son, mambo, salsa, songo, timba and Afro-Cuban jazz.



Bo Diddley (below) was a performer who had his greatest success in the 1950s with his rhythmic guitar style and his signature 'Bo Diddley' rhythm, a simple five-accent clave rhythm that is a cornerstone of hip hop, rock, and pop.



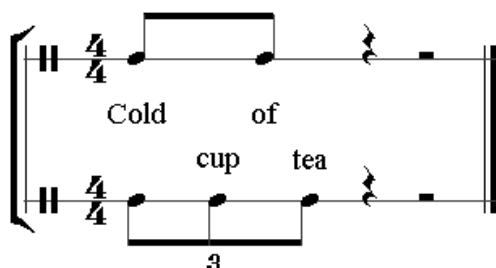
- **Augmentation**: The lengthening of the time values of notes in a melodic part (perhaps making each note twice as long). Opposite of 'diminution' (below)
- **Diminution**: The shortening of the time values of notes in a melodic part (perhaps making each note half the length). Opposite of 'augmentation' (above).
- **Anacrusis**: A note (or notes) that precede the first downbeat in a bar.



- **Hemiola**: a musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.



- **Polyrhythm**: Polyrhythm is the simultaneous use of two or more conflicting **rhythms** that are not readily perceived as deriving from one another, or as simple manifestations of the same meter. This **rhythmic** conflict may be the basis of an entire piece of music (**cross-rhythm**), or a momentary disruption.



- **Bi-rhythm:** A bi-rhythm is a specific type of **polyrhythm**, consisting of two independent rhythms played simultaneously.
- **Cross-rhythm:** A specific form of polyrhythm. It refers to when the rhythmic conflict found in polyrhythms is the basis of an entire musical piece. i.e.



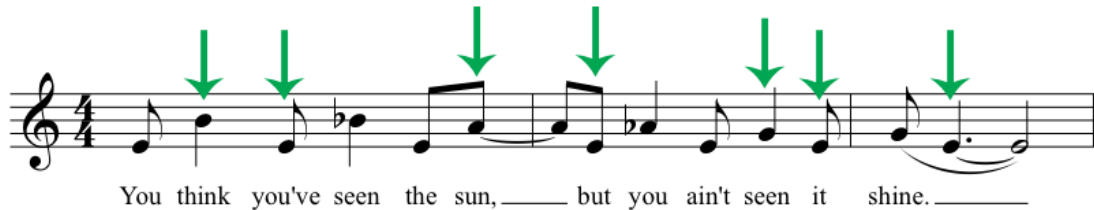
- **Shuffle beat:** A swing or shuffle rhythm is based around a triplet feel. The basic shuffle rhythm is created by leaving out the middle note of each three-note triplet group. The shuffle beat is made up mainly of a triplet feel and the use of a snare drum on beat 2 and 4 (the 'backbeat' – see below)



- **Backbeat:** A strong accent on one of the normally unaccented beats of the bar (mostly beat 2 and 4), used especially in jazz and popular music.



- **Syncopation:** Syncopation involves a variety of rhythms which are in some way unexpected which make part or all of a tune off-beat. It is a placement of rhythmic stresses or accents where they wouldn't normally occur. Syncopation is used in virtually all contemporary popular music.



- **Off-beat:** In music that progresses in 4/4 time, counted as “1 2 3 4, 1 2 3 4” the first beat of the bar (downbeat) is usually the strongest accent in the melody and the likeliest place for a chord change, the third is the next strongest: these are the “on” beats. The second and fourth are weaker – the “off-beats”. Subdivisions (like quavers) that fall between the pulse beats are even weaker and these, if used frequently in a rhythm, can also make it “off-beat”.

Four Beats to a measure - eighth notes

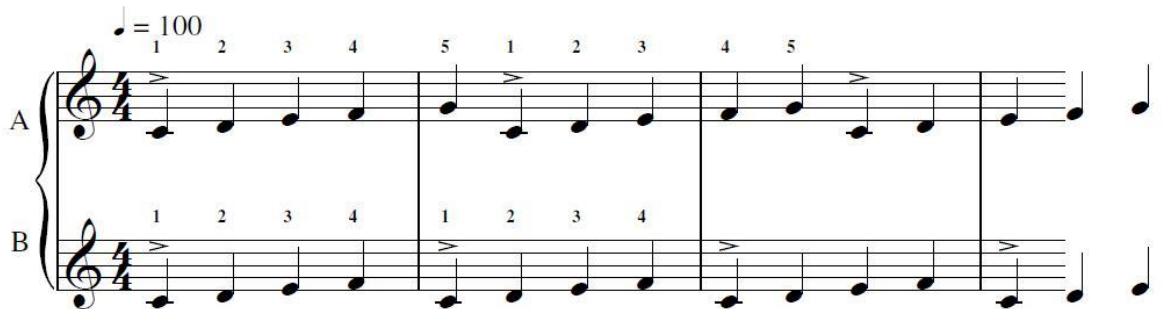


Tempo, Metre and Rhythm in Area of study 4: Western classical tradition since 1910

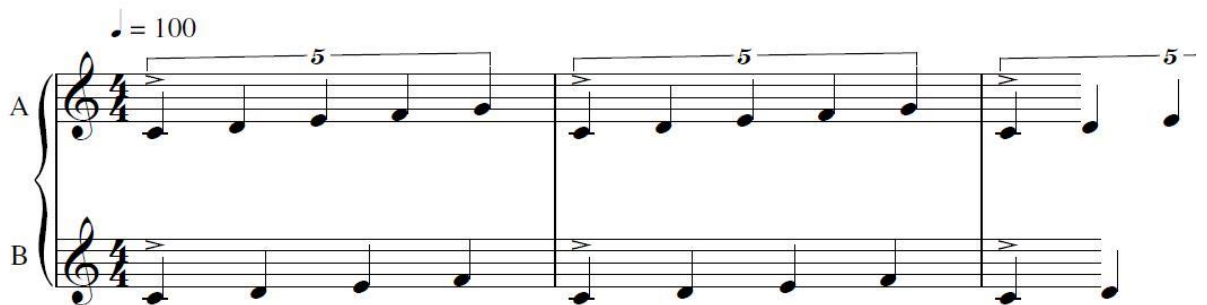
- **Irregular vs. free:** An irregular rhythm is any rhythm that involves dividing the beat differently from what is allowed by the time signature (such as the use of triplets) whereas the term 'free rhythm' relates to a changing tempo.
- **Augmentation vs. diminution:** Lengthening or shortening of time values
- **Anacrusis:** The 'upbeat' (see 'Happy Birthday' examples)
- **Hemiola:** a musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.



- **Rubato:** Italian for 'stolen time', rubato is a speeding up and then slowing down of the tempo of a piece at a soloist or conductor's discretion.
- **Polymeter:** When music feels as though it has two different time signatures playing at the same time i.e. the top part feels like 5 pulses whereas the bottom feels like 4:

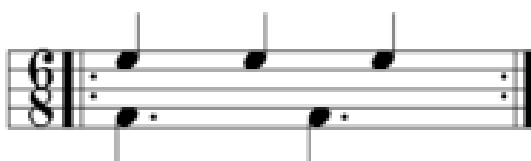


- **Polyrhythm:** When the beat tempo of two parts is different throughout a piece:



Polyrhythm can be heard in Stravinsky's 'Rite of Spring' where it sounds as if competing rhythmic patterns are fighting for the same space.

- **Bi-rhythm:** A bi-rhythm is a specific type of **polyrhythm**, consisting of two independent rhythms played simultaneously.
- **Cross-rhythm:** A specific form of polyrhythm. It refers to when the rhythmic conflict found in polyrhythms is the basis of an entire musical piece. i.e.



- **Syncopation:** Syncopation involves a variety of rhythms which are in some way unexpected which make part or all of a tune off-beat. It is a placement of rhythmic stresses or accents where they wouldn't normally occur. Here is an example by Stravinsky:

Example 14





Stravinsky: The Rite Of Spring, Dances of the Young Girls, Letter 32
Source: Boosey & Hawkes Pocket Score

- **Off-beat:** In music that progresses in 4/4 time, counted as “1 2 3 4, 1 2 3 4” the first beat of the bar (downbeat) is usually the strongest accent in the melody and the likeliest place for a chord change, the third is the next strongest: these are the “on” beats. The second and fourth are weaker – the “off-beats”. Subdivisions (like quavers) that fall between the pulse beats are even weaker and these, if used frequently in a rhythm, can also make it “off-beat”.




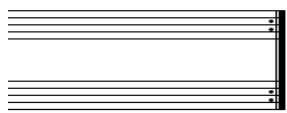
Element Type: Dynamics and articulation.

Dynamics and articulation in Area of study 1: Western classical tradition 1650 – 1910

Gradation of dynamics as follows:

<i>pp</i>	Abbreviation of the Italian ‘pianissimo’ meaning ‘very softly’.
<i>p</i>	Abbreviation of the Italian ‘piano’ meaning ‘soft’.
<i>mp</i>	Abbreviation of the Italian ‘mezzo piano’ meaning ‘moderately soft’.
<i>mf</i>	Abbreviation of the Italian ‘mezzo forte’ meaning ‘moderately loud’.
<i>f</i>	Abbreviation of the Italian ‘forte’ meaning ‘loud’.
<i>ff</i>	Abbreviation of the Italian ‘Fortissimo’ meaning ‘Very loud’.
Crescendo /cresc.	Becoming gradually louder.
Diminuendo / dim.	Becoming gradually softer.
Sforzando / sfz.	Suddenly loud.
	‘Hairpin’ dynamic that indicates a crescendo.
	‘Hairpin’ dynamic that indicates a diminuendo.

Common signs, terms and symbols.

	Treble clef / Bass clef
	Pause sign
<i>Cancel F sharp to F natural</i> 	Natural sign (to cancel out sharp or flat notes)
8ve+	Play an octave higher.
	Repeat

Additional terms (2017) in Traditional Music: Tempo, metre and rhythm

- **Bossa nova:** Brazilian fusion of samba and jazz, bossa nova acquired a large following in the 1960s, initially among young musicians and college students.
- **Samba:** a Brazilian musical genre and dance style, with its roots in Africa. The modern samba is predominantly in a 2/4 time signature and is traditionally played by strings (cavaquinho and various types of guitar) and various percussion instruments such as tamborim. Other 'big band jazz' instruments were added in the 20th Century.
- **Salsa:** a popular dance music that initially arose in New York City during the 1960s. Salsa is the (heavily syncopated) product of various musical genres including the Cuban son montuno, guaracha, cha cha chá, mambo and more.
- **Habanera:** A dance of Cuban origin with a slow duple rhythm similar to the tango:



- **Tango:** Tango is a style of music that uses the habanera rhythm in 2/4 or 4/4 time that originated among European immigrant populations of Argentina and Uruguay. Traditionally played on a solo guitar, guitar duo, or an ensemble, known as the *orquesta típica* (with violins, flute, piano, double bass, and bandoneons and sometimes clarinets and a vocalist).
- **Danzón:** is the official musical genre and dance of Cuba. Written in 2/4 time, the danzón is a slow, formal partner dance, based around syncopated beats, and incorporating pauses and virtuoso instrumental passages, as characteristically played by a charanga or típica ensemble.
- **Merengue:** a type of music and dance originating in the Dominican Republic, which has become a very popular genre throughout Latin America
- **Cha-cha-chá:** is a genre of Cuban music. It has been a popular dance music which developed from the Danzón-mambo in the early 1950s. Typical Cha-cha rhythm:



- **Rumba:** The term rumba may refer to a variety of unrelated music styles. Originally, the term rumba was used as a synonym for "party" in northern Cuba, and by the late 19th century it was used to denote the complex of secular music styles known as Cuban rumba.

Possible Questions in the Listening Exam (as copied directly from an exam paper)

Melody

1. On which note of the scale does the vocal line end?
2. Add phrase marks to bars (1 to 6 for example – on a score)
3. On a score, fill in the missing notes (in given bars) using the given rhythm (of quavers/ crotchets/ minims/ tied notes that are floating above an empty section of the staff).
4. In the first two lines of each verse (in given lyrics), which of the following intervals is sung to the two syllables of 'mambo' (for example): second / third / fourth / fifth?
5. Which of the following patterns (from four different scored options) matches the notes played by the guitar in the opening bars?

Harmony

1. How many chords can you hear during the first verse?
2. Identify (with tick boxes / bar numbers) the four bars where the chords change
3. Which one of bars 3, 4, 5 and 6 uses the same chord as bar 1?
4. Are the chords major or minor / which are major, which are minor?
5. Name the cadences at (the end / the middle – often at places on a score)

Tonality

1. What is the tonality of this excerpt?
2. To which of the following keys does the music modulate at (a point on the score): dominant, relative minor, subdominant?

Structure

1. This excerpt opens with a repeated bass pattern. How many times is this played during the excerpt?

Sonority (Timbre)

1. Name the melody instrument heard after the vocal section.
2. To which family do the instruments in this excerpt belong?
3. Name the instrument playing the melody in this excerpt.
4. Name the type of vocal ensemble heard in this excerpt.

Texture

1. Which musical term best describes the texture of this excerpt?
2. Describe the texture of the majority of this excerpt.

Tempo, metre and rhythm

1. Which rhythm (from a selection of notated rhythms) best matches the rhythm of the chords / the melody / the violin etc.
2. Which of the (given words relating to rhythm) is a feature of the rhythm of this excerpt?
3. This excerpt is in 4/4 time. Identify the number of the beat that is most emphasised: 1, 2, 3, 4.
4. Describe the tempo/ speed of this excerpt

Dynamics and articulation

No questions could be found in the specimen paper but points were awarded in open questions for descriptions of dynamics and articulation

Contextual questions (about style / genre):

1. Identify three features used in the instrumental introduction typical of 'Rock and Roll'
2. Identify two melodic features used in this excerpt typical of Blues music
3. Identify two features used typical of the music of the Classical period.
4. Identify two features used in the excerpt typical of this style of Jazz music.
5. Identify three features used in this excerpt typical of Indian classical tradition
6. Identify five features used in this excerpt typical of Twentieth Century orchestral music.

Mixed up: One question asks you to pick 2 terms (from a list) that apply to an excerpt. The terms are from different areas of study i.e. falsetto (sonority), canon (structure), homophonic (texture)