

# GCSE MUSIC COURSE BOOKLET

NAME .....

MUSIC CLASS .....



# EDUQAS GCSE MUSIC

## **COMPONENT 1** **PERFORMING 30%**

**1 X Solo**  
**1 X Ensemble**

Total time = 4-6mins

Completed and assessed in school, during year 11.

## **COMPONENT 2** **COMPOSING 30%**

**2 X Compositions**

**Composition 1** – free composition.

**Composition 2** – in response to a brief set by the exam board in the September of year 11.

## **COMPONENT 3 LISTENING EXAM 40%**

1 hr 15 min written exam in May/June of year 11, based on 4 areas of study and 2 set pieces.

- AoS1 – Musical Forms and Devices
  - AoS2 – Music for Ensemble
    - AoS3 – Film Music
    - AoS4 – Popular Music
- Set Work 1 – Eine Kleine Nachtmusik, Mozart
- Set Work 2 – Since You've Been Gone, Rainbow

## MUSICAL FORMS AND DEVICES

Through listening to and/or playing examples of music from the Western Classical Tradition (1650-1910), learners will identify the main features of **binary, ternary, minuet and trio, rondo, variation and strophic forms**, including how composers use the musical devices listed below to create and develop music:

- repetition
- contrast
- anacrusis
- imitation
- sequence
- ostinato
- syncopation
- dotted rhythms
- drone
- pedal
- canon
- conjunct movement
- disjunct movement
- ornamentation
- broken chord/arpeggio
- alberti bass
- regular phrasing
- melodic and rhythmic motifs
- simple chord progressions including cadences
- modulation to dominant and relative minor.

This area of study includes one prepared extract which learners must study in depth. · Eine Kleine Nachtmusik, Movement 3, Minuet: Mozart (1787)

Learners must study the whole of Movement 3, including the trio.

## MUSIC FOR ENSEMBLE

In this area of study, learners develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context. Through listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture, including how composers combine musical lines in the following textures:

- monophonic
- homophonic
- polyphonic
- unison
- chordal
- layered
- melody and accompaniment
- round
- canon
- counter melody.

Learners will also consider how texture is used in the following instrumental and vocal groupings:

- vocal ensembles (including solos, duets, trios, use of backing vocals)
- jazz/blues trio
- rhythm section
- string quartet
- basso continuo
- sonatas.

## AOS 3

### FILM MUSIC

In this area of study, learners will develop an understanding of film music including the use of timbre, tone colour and dynamics for effect. Through listening to and/or performing examples of film music learners will study how:

- composers use musical elements appropriately to respond to a specific commission
- composers use leitmotifs and thematic transformation to develop thematic material
- to respond to a given stimulus or commission such as words or pictures
- musical features are adopted by composers to create a mood in descriptive music
- performers interpret a composition
- the audience and/or venue affect the performance and/or composition
- instrumental and/or vocal timbres are used to create colour/mood
- dynamics and contrast are used for the creation of special effects
- music technology may be used to further enhance sonority
- minimalistic techniques are used in film music.

## AOS 4

### POPULAR MUSIC

In this area of study, learners will develop an understanding of popular music: rock and pop, bhangra and fusion (of different styles).

This area of study includes one prepared extract which learners must study in depth.

Since You've Been Gone: Rainbow (released 1979)

Through listening to and/or performing examples of popular music learners will study how:

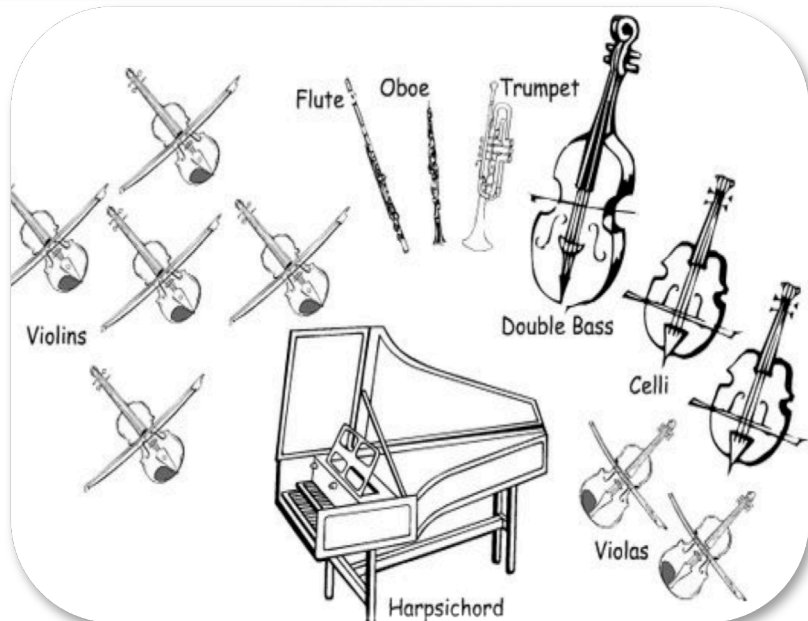
- instrumental and synthesised sound is used
- original music may be modified
- vocal sounds are used
- instruments and voices are combined
- sound is computer-generated and amplified
- software and samplers are utilised.

Learners will also identify and use (as appropriate) the following musical features:

- 32 bar song form
- Strophic
- 12 bar blues
- verse
- chorus
- riffs
- middle 8
- bridge
- fill
- instrumental break
- intros and outros
- improvisation
- loops
- samples
- panning
- phasing
- syncopation
- driving rhythms
- balance
- standard chord progressions
- melismatic and syllabic writing
- lead and backing vocals
- backing tracks
- primary chords
- secondary chords
- cadences.

# BAROQUE PERIOD 1600-1750

## COMPOSERS:



Listen carefully to the following extracts of music and decide whether you think the music is taken from the BAROQUE period or not. Give a reason for your answer.

EXTRACT	BAROQUE (Y/N)	REASON FOR YOUR ANSWER
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

## MAIN MUSICAL FEATURES



# The Baroque Period

(1650-1750)

*Bach, Handel, Vivaldi, Purcell*



The Baroque Period was the period of music which introduced important musical developments like major/minor tonality, a focus on instrumental development and music rather than just the vocal music of the past and formalised structures. More defined groups of instrument performed together rather than the mis-matched 'we'll just use whatever we have' concepts of the previous medieval period (1500-1650). Similarly to the architecture of the time, music was ostentatious and full of ornaments and frills with lots of thick, busy textures both within orchestral and chamber music.

## Prominent Structures/forms

- Ritornello Form
- Sonata
- Concerto Grosso
- Canon and Fugue
- Opera
- Oratorio

### **The Baroque Orchestra**

Mainly **Strings**

Small number of **woodwind**

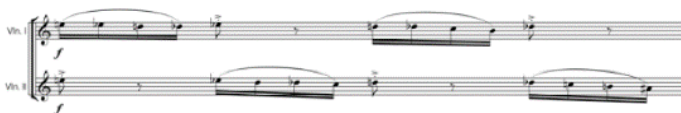
Very basic **brass (no valves)**

**Percussion** consists of 1 or 2 timpani

**Harpichord**

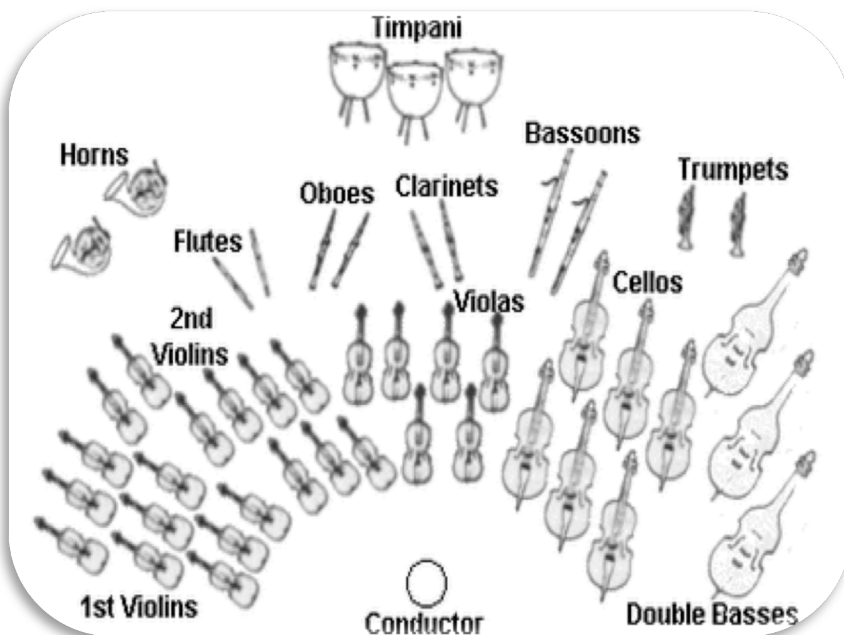
## Key Features

- Use of Harpsichord
- Terraced dynamics (f and p)
- Predominantly Strings in the orchestra
- Lots of ornamentation (Trills, Turns, Mordents, Acciacaturas, Appoggiaturas)
- Basso Continuo (Harpichord and cello to provide harmony and chords)
- Polyphonic texture
- Contrasts in dynamics (Loud and quiet)
- Dovetailed Phrasing (each phrase overlaps the last)



# CLASSICAL PERIOD 1750-1825

## COMPOSERS:



Listen carefully to the following extracts of music and decide whether you think the music is taken from the CLASSICAL period or not. Give a reason for your answer.

EXTRACT	CLASSICAL (Y/N)	REASON FOR YOUR ANSWER
1		
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10		

## MAIN MUSICAL FEATURES





# The Classical Period

(1650-1710)

Mozart, Haydn, Beethoven



The classical period was all about elegance and balance from phrase length to textures and ornamentation. Instruments had further developed so that the orchestra was now set, rather than the Baroque period where it was more flexible. Forms and structures became more formalised too. The harpsichord was replaced by the introduction of the piano which was used widely in instrumental and vocal music and both orchestral and chamber music. The music was clearer, cleaner and simpler, reflecting the desire for elegance and beauty.

## Prominent Structures/forms

- Sonata Form
- Concerto
- Symphony
- Minuet and Trio
- Opera
- Oratorio

### New Technique! ALBERTI BASS

Alberti bass is a kind of broken chord or arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest.

This pattern is then repeated.

The broken chord pattern helps to create a smooth, sustained, flowing sound on



## Key Features

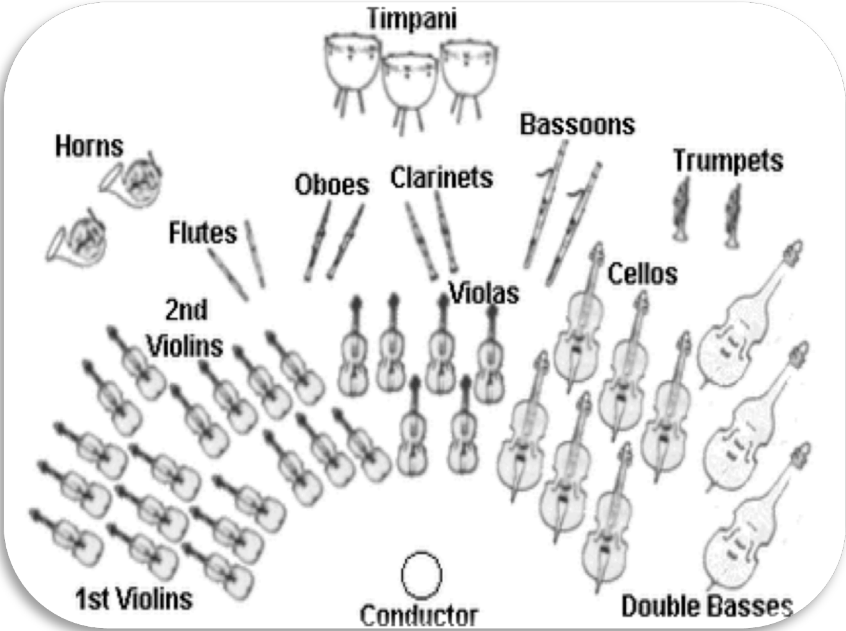
- Mainly homophonic textures
- Light clear texture
- Major/Minor tonality (mainly diatonic)
- Use of Alberti Bass
- More varied dynamics including crescendos
- Clear cut phrases of 4 or 8 bars
- Clear cadence points (Perfect and Imperfect)
- Predominantly Tonic/Dominant harmony
- The emotion of the piece is carefully control



# ROMANTIC PERIOD 1825-1900



COMPOSERS:



Listen carefully to the following extracts of music and decide whether you think the music is taken from the ROMANTIC period or not. Give a reason for your answer.

EXTRACT	ROMANTIC (Y/N)	REASON FOR YOUR ANSWER
1		
2		
3		
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10		

MAIN MUSICAL FEATURES



# The Romantic Period

(1810-1900)

*Tchaikovsky, Brahms, Chopin, Liszt*

The music of the Romantic period was a reflection of the literature and artwork of the era. Composers strived to create music that went against the constraints of the classical period and based everything on the powerful moods and emotions of subjects like nature, love, loss, myths and legends. The orchestra grew again to reflect the grandeur of the music with the use of auxiliary instruments and a far more extensive percussion section.

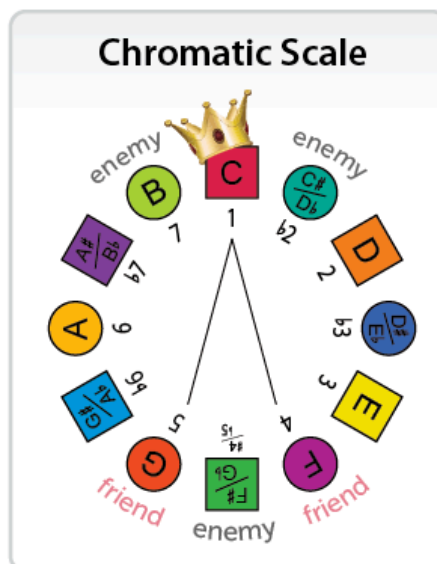
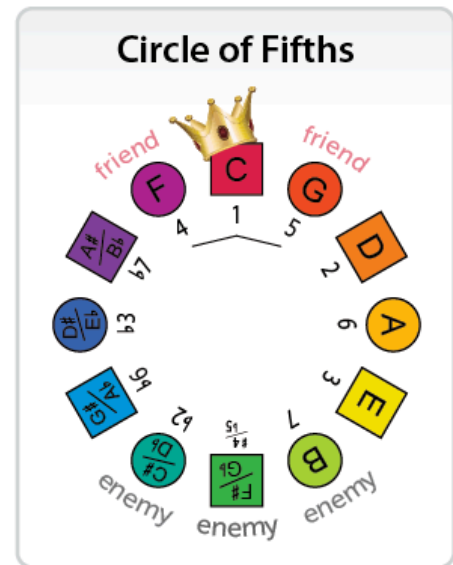
## Prominent Structures/forms

- Opera
- Symphonic Poem
- Theme and Variation
- Lied
- Programme Music
- Piano Concerto

Generally a far more free-form structure and form

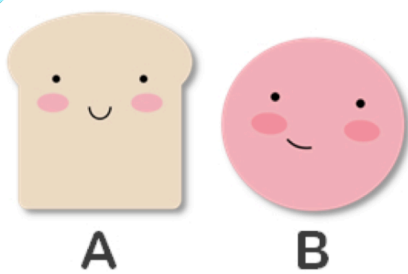
## Key Features

- Huge Orchestra using a huge range of percussion instruments as well as auxiliary instruments
- Dramatic contrasts between moods and the music
- Unusual modulations to keys you wouldn't necessarily expect though still using major and minor keys
- A wider use of chromatic notes to add warmth and expression to the music
- Irregular phrase length
- Use of rubato

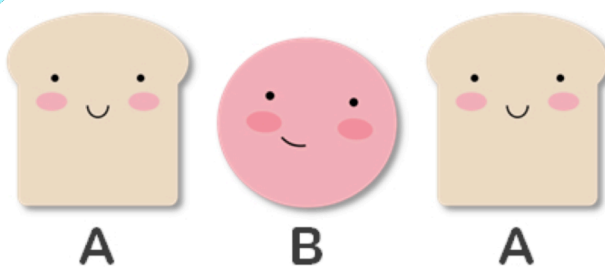


# MUSICAL FORMS

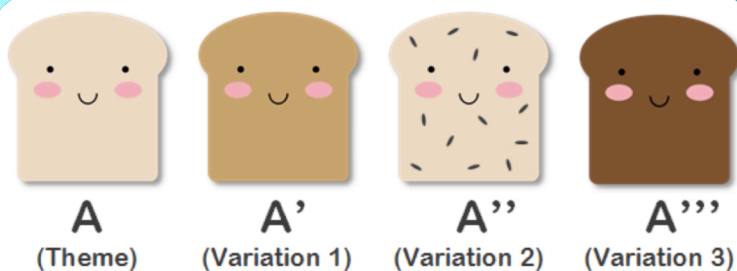
BINARY FORM



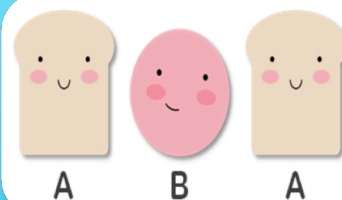
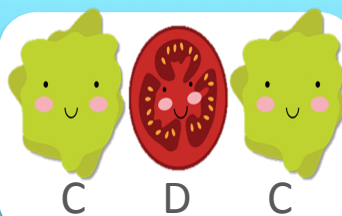
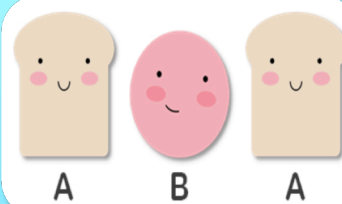
TERNARY FORM



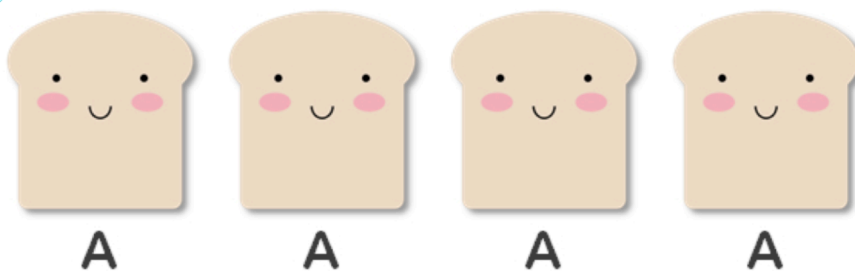
VARIATION



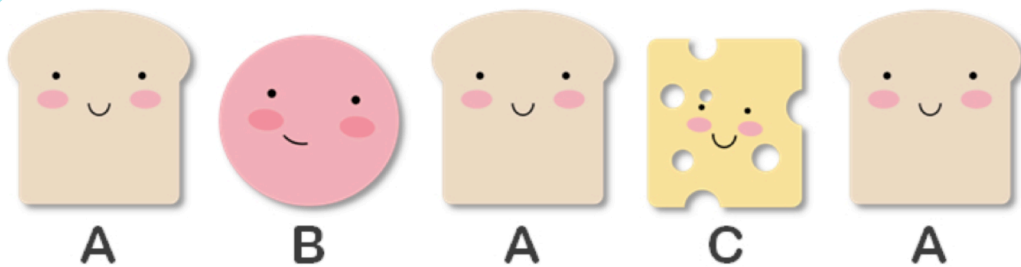
MINUET AND



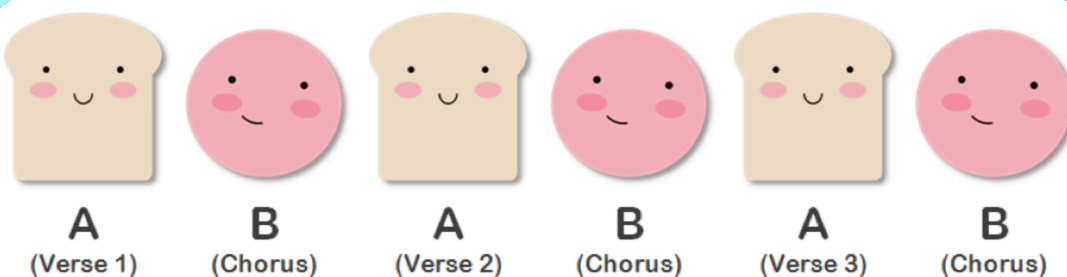
STROPHIC FORM



RONDO FORM



VERSE / CHORUS



The term **musical form** (or musical architecture) refers to the overall structure or plan of a piece of music, and it describes the layout of a composition as divided into sections.

Composers use a specific form in order to help them compose their music. Sometimes they use it as a cheat – a way to make the music longer without having to think up completely new material. Other times, they use it as the rules surrounding some of the forms are quite strict and that will help them to think of ideas

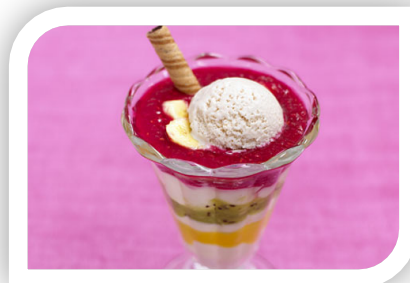
**Binary Form** consists of 2 contrasting sections



**Ternary Form** consists of 2 main sections where A returns at the end. The A section therefore acts as 'glue' to the human brain, giving the piece 'unity'



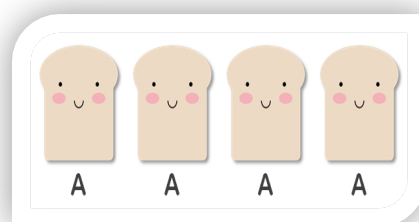
**Rondo Form** consists of an A section which contrasts with various contrasting sections by repeating in between. The A section creates the 'Unity' with the sections in between providing the 'Variety'.



**Theme and Variation Form** is a structure in which a 'Theme' is composed and then a variety of 'variations' follow which are based on the original theme but vary melodies, perhaps by adding extra notes, changing from major to minor or vice versa, changing harmony, rhythm or time signature or when the theme is played in the bass



**Strophic** describes a structure which uses the same music for each verse (no chorus) – A lot of old hymns use this structure, so the music will be the same but the lyrics will be different.



**Minuet and Trio** was a classical structure written in Ternary form (Minuet - Trio - Minuet Da Capo). The minuet and the Trio are also in ternary form themselves.

The minuet came first, and the trio was added later. Minuets were initially written to be danced to. When the dance craze died out, composers continued to write pieces using the minuet style, expanding and modifying it to keep up with changing times.

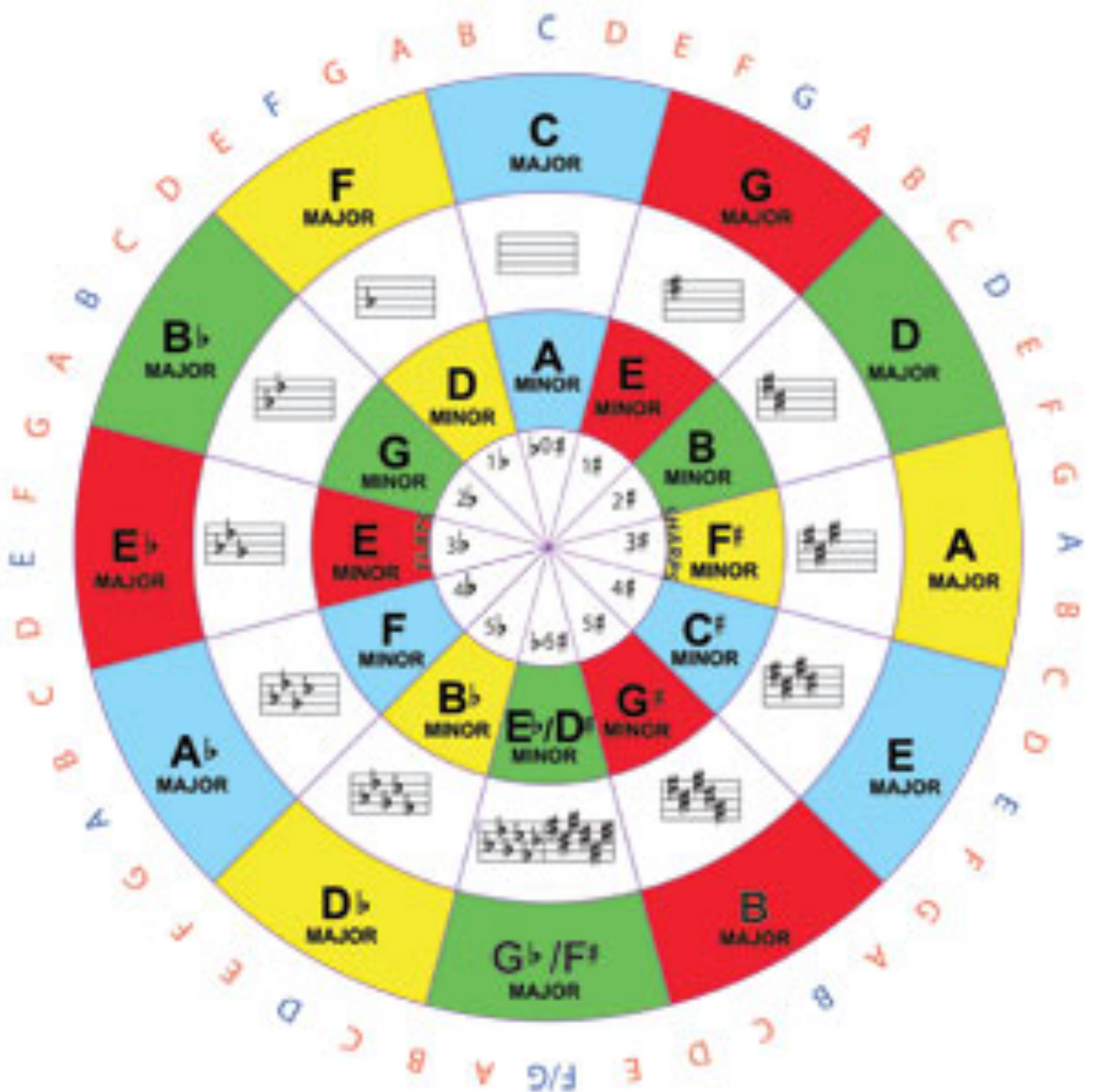
A minuet has three beats in a bar and generally moves along at a leisurely pace. Composers as far back as Jean-Baptiste Lully (1632-1687) wrote them for the courts of kings and queens, where wealthy and upper-class people would gather to indulge in fine food and drink, strive to make a good impression on the ruling monarch, or simply make sure they were seen in the right places. By the time of J.S. Bach the minuet became a musical form in its own right. The trio element evolved as a technique to make the minuet last longer and is simply another minuet stuck in the middle. Composers helped audiences identify the trio by scoring it for three instruments only - and that's where the name "trio" comes from.

# GCSE MUSIC TERMINOLOGY

- **Anacrusis** : the melody does NOT start on 1st beat of the bar.
- **Conjunct** (stepwise) : notes move by step (next-door notes like C-D)
- **Disjunct** (angular) : lots of leaps between notes (bigger intervals).
- **Arpeggio/ broken chord** : playing the notes of a chord one by one, ascending or descending.
- **Scalic** (ascending/descending) : notes follow the order of a scale, one after the other.
- **Low pitch** : a low sound.
- **High pitch** : a high sound.
- **Range** : the distance between the highest and lowest note in a piece of music.
- **Sequence** : a short tune repeated a step higher, or a step lower.
- **Imitation** : a phrase is repeated, maybe by a different instrument.
- **Repetition** : a melody is repeated.
- **Contrast** : one melody is a different shape to another melody.
- **Leitmotif** : a short recurring melodic phrase throughout a piece of music, associated with a particular person or object.
- **Motif** : a short melodic idea that has special importance in the music.
- **Octave** : the distance between 8 consecutive notes (eg. C-C)
- **Tone/ Major 2nd**: the distance between next door notes in a major scale (eg.C-D)
- **Major 3rd** : the distance between 3 notes apart in a major scale (eg. C-E)
- **Perfect 4th**: the distance between 4 notes apart in a major scale (eg. C-F)
- **Perfect 5th**: the distance between 5 notes apart in a major scale (eg. C-G)
- **Major 6th**: the distance between 6 notes apart in a major scale (eg. C-A)
- **Major 7th**: the distance between 7 notes apart in a major scale (eg. C-B)
- **Semitone** : the distance of half a tone (eg.from a white note to the black note next to it)
- **Microtone** : the distance between 2 notes SMALLER than a semitone.
- **Chromatic movement** : notes moving consecutively up or down in semitones.
- **Pentatonic** : a five note scale common in Chinese, Japanese and Gaelic music.
- **Blue notes** : notes that are flattened in a scale to make it sound 'bluesy.'
- **Ornamentation/decoration** : decoration of a melody with 'fancy twiddles' (eg. a trill)
- **Counter melody**: another melody played at the same time as the main melody.
- **Answering phrase** : a short phrase in response to a previous one which ends on the tonic.
- **Thematic** : music which is based on a recognisable melodic 'subject'.
- **Fanfare** : a short musical flourish usually played on brass instruments.

# TONALITY

- **Major** : a piece of music in a happy, uplifting key.
- **Minor** : a piece of music in a sad, more serious key.
- **Modulation to the Dominant**: changing key from the tonic (1st) chord to the dominant chord (5th chord)
- **Relative Major/Minor** : the key that is 4 semitones away from the original (eg. C major's relative minor is A minor, 4 semitones lower) Both keys have the same key signature.
- **Pentatonic** : a key which uses only 5 notes, typically Far Eastern and Scottish music.





- **Primary chords** : the 3 triads built on the 1st, 4th and 5th note of the scale – chords I, IV, V.
- **Secondary chords** : the dominant chord of one of the other major or minor triads in the original key.
- **Inversion** : the 3 notes of any chord played in a different order.
- **Diatonic** : uses the standard notes of a scale with no chromatic alteration.
- **Tonic** : chord starting on the first degree of the scale..
- **Subdominant** : chord starting on the 4th degree of the scale
- **Dominant (7th)**: chord adding the 7<sup>th</sup> degree of the scale.
- **Perfect cadence** : the movement from chord V to chord I – sounds final and complete.
- **Imperfect cadence** : the movement from chord I to chord V – sounds unfinished.
- **Plagal cadence** : the movement from chord IV to chord I – sounds complete but not as strong – used for ‘Amen’ at end of hymns.
- **Chord progression/chord sequence** : a sequence of chords that work well together.
- **Harmonic rhythm** : the rate at which the chords change in a piece.
- **Drone** : a long held note or chord continuously played in the bass of a piece.
- **Pedal** : a sustained or repeated note in the bass that keeps playing throughout the piece.
- **Inverted pedal** : a sustained or repeated note in the treble that keeps playing.
- **Dissonance** : harsh, clashing combination of sounds played together.
- **Power chords** : chords used in guitar music that use only the root and the 5th note of the scale.

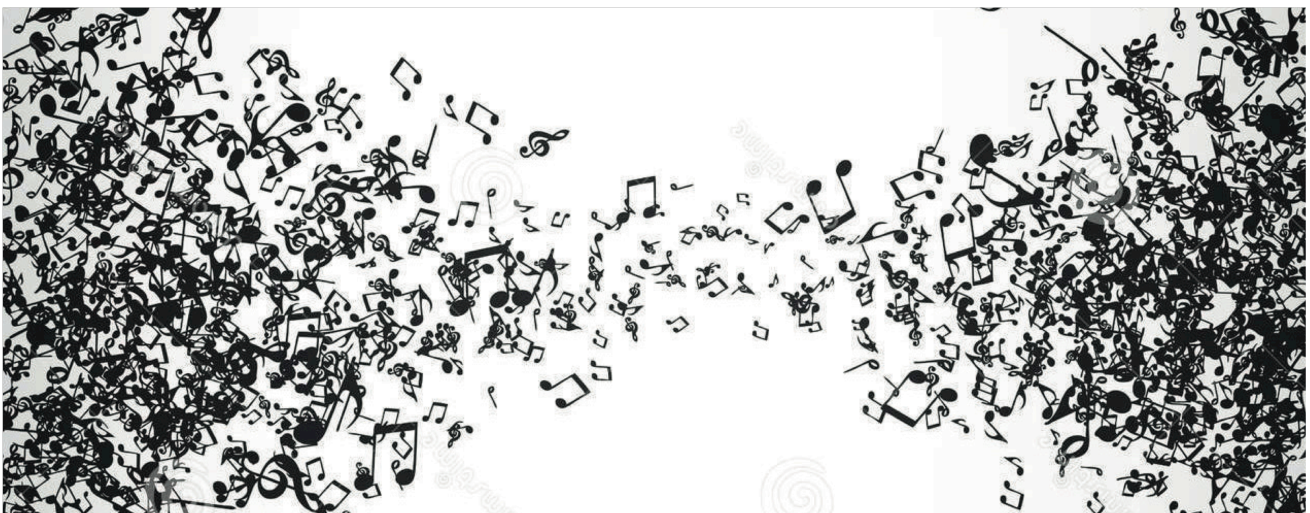


# FORM AND STRUCTURE



- **Binary** : two sections of music of roughly equal length - A and B.
- **Ternary** : music in 3 sections – A, B, A.
- **Rondo** : a main theme (A) keeps on returning between contrasting sections; A, B, A, C, A, D, A and so on.
- **Minuet and Trio** : a form common in the Classical era and in 3 sections
- **Repetition** : sections of the music are repeated.
- **Contrast** : sections of the music have different keys/ tempi/ metre etc.
- **Theme and variations** : a piece which starts with a short main theme which is often very memorable. The theme is repeated a number of times, changing style/ rhythm/ tempo/ key...
- **Strophic** : a song which has the same melody but different lyrics for every verse.
- **32 bar song form/ AABA** : an AABA 32-bar song form consists of four sections, each section being 8 bars in length, totalling thirty-two bars.
- **12 bar Blues** : a repeated 12 bar chord progression using the following chord pattern- I, I, I, I, IV, IV, I, I, V, IV, I, I.
- **Call and response** : a musical phrase sung by one person is followed by a responding phrase by another, or a group of singers. Common in African and Gospel music.
- **Ostinato** : a continually repeated musical phrase or rhythm.
- **Bridge** : a short contrasting section used to prepare for the return of verse and chorus.
- **Break** : a short section where the music takes a breath
- **Loop** : a section of music that is repeated indefinitely by technical means.
- **Improvisation** : when a player makes up music on the spot.
- **Verse** : in song structure, the music of a verse is repeated, often with different words.
- **Chorus** : repeated after each verse and usually the same words and music each time.
- **Middle 8** : a section that happens towards the middle of the song and is eight bars in length. It breaks up the repetition of verse/chorus verse/chorus.
- **Fill** : a short drum solo in between sections of the music
- **Introduction** : the beginning of the music – sets out ideas.
- **Outro** : the ending of the music – ties up ideas.
- **Coda** : a more or less independent passage, at the end of a composition, introduced to bring it to a satisfactory close.
- **Riff** : a short repeated phrase in pop and jazz, often very catchy.
- **Phrasing** (regular and irregular): how the music 'breathes'

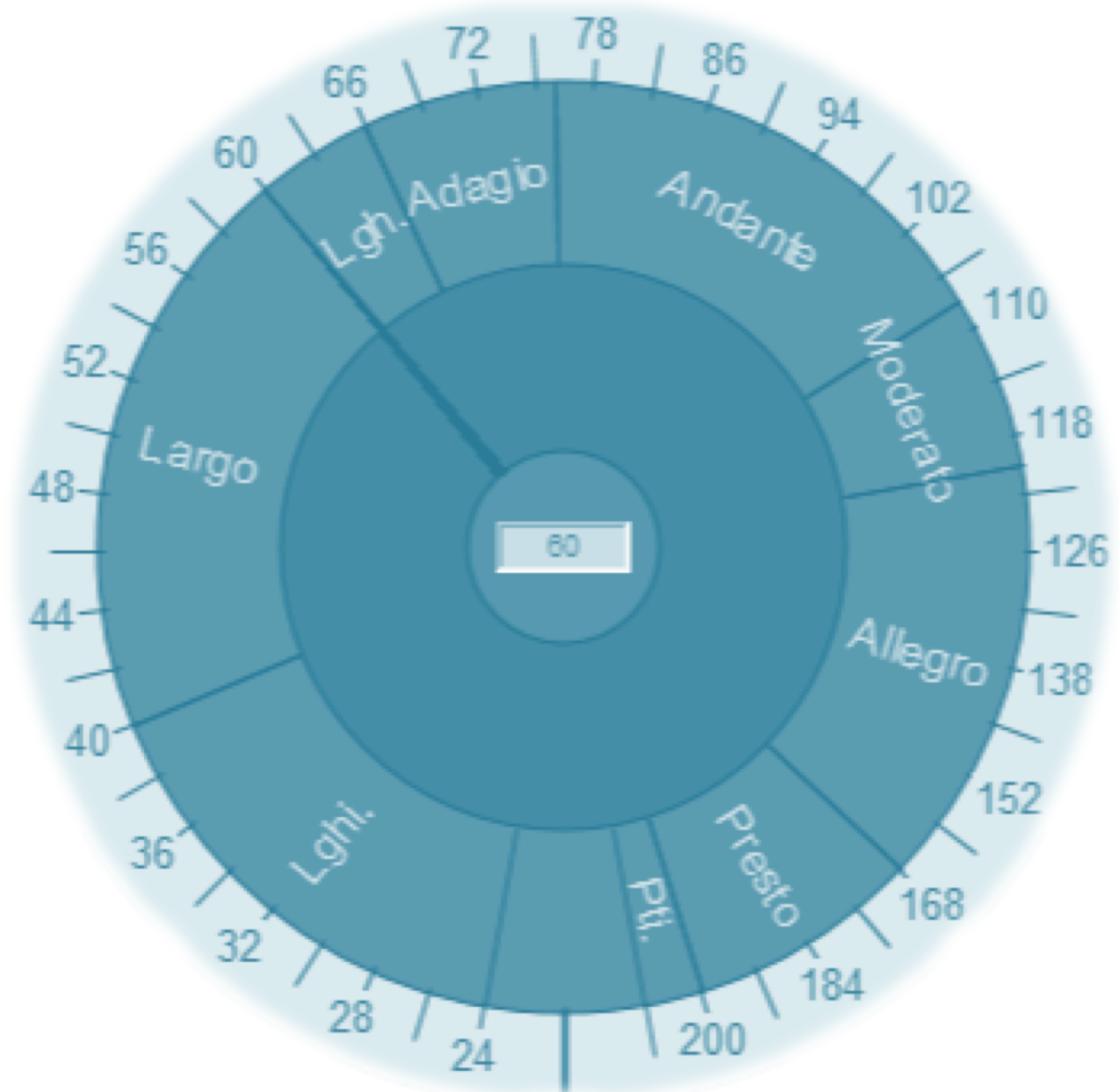
- **Monophonic** : one single melody line.
- **Homophonic** : where all parts move in more or less the same rhythm creating a chordal texture with the melody on top.
- **Polyphonic** : where two or more equally important melodies weave in and out of each other.
- **2, 3 or 4 part textures** : different layers of music.
- **Unison** : when everyone plays/ sings one part together.
- **Chordal** : when groups of notes played together at the same time (chords)
- **Imitation** : when a phrase is copied, sometimes by another instrument.
- **Layered** : different layers of sound create musical texture.
- **Melody and accompaniment** : a tune with an independent accompaniment/ backing.
- **Countermelody** : a second contrasting melody played along with the first melody.
- **Descant** : a vocal countermelody sung high above the main melody. Often heard in hymns.
- **Round** : a song for at least 3 voices where each voice sings the same melody, but enters at a different time. This pattern can go round and round.
- **Canon** : a piece where 2 or more parts play the same music but start at different times. Unlike a round, a canon does not go round and round.
- **Drone** : sustained or repeated sounds/notes that continue throughout the music eg. bagpipes. Also an essential part of Indian music.
- **Alberti bass** : a reiterated broken chord pattern used as an accompaniment in Classical piano/ keyboard music
- **Stab chords** : staccato chords that add dramatic impact to the music.
- **Walking bass** : a bass line of equal length notes from each chord that 'walks' up and down in pitch— often found in jazz and blues.



# TEMPO



- **Allegro/Vivace** : fast and lively
- **Allegretto** : fast, but not as fast as Allegro
- **Moderato/Andante**: at a moderate speed, at a walking pace
- **Adagio/Lento**: slowly
- **Accelerando** : getting gradually faster
- **Ritardando/Rallentando** : getting gradually slower
- **Rubato** : fluctuating speed for expressive purposes
- **Pause** : often written over a note or rest so it is held longer than written



- **Semibreve** : a note lasting 4 beats.
- **Minim** : a note lasting 2 beats.
- **Crotchet** : a note lasting one beat.
- **Quaver** : a note lasting half a beat.
- **Semiquaver** : a note lasting one quarter of a beat.
- **Dotted** : adding a dot to a note increases its length by half the value – if you then decrease the length of the next note by a half you get a jumpy long/ short pattern – a ‘dotted rhythm’.
- **Syncopation** : strongly accented notes playing off or against the beat.
- **Swing rhythms** : see diagram:
- **On the beat** : accenting the strongest beats of the bar – beats 1 and 3 in 4/4.
- **Off-beat** : accenting the weakest beats – beats 2 and 4 in 4/4.
- **Triplet** : 3 notes squeezed into the time of two.
- **Chaal** : the main or base rhythm of the Dhol – dha,na,na,na,na,dha,dha,na,dha,na, na,na,na.
- **Associated rests** : musical symbols denoting silence instead of notes eg.
- **Driving rhythms** : rhythms that push the music forward, usually faster than heartbeats. Usually in 4/4.
- **Dance rhythms** : rhythms again usually faster than heartbeats and often involve syncopation. Can be in various metres.
- **Rock rhythms** : rhythms at the speed of heartbeats but which are in 4/4 and have strong accents on beats 1 and 3 in each bar.



# METRE


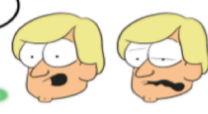





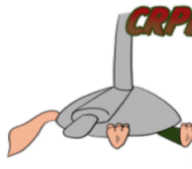




- **Regular** : time signatures that divide nicely into 2s or 3s.
- **Irregular** : time signatures that won't divide nicely eg.  $5/4$  and  $7/8$
- **Accent** : emphasis put on a single beat.
- **Simple time** ( $2/4$ ,  $3/4$ ,  $4/4$ ) : each beat of the pulse can divide into 2.
- **Duple/triple/quadruple** : how we describe whether there are 2, 3 or 4 beats of the pulse in a bar.
- **Compound time** ( $6/8$ ) : each beat of the pulse can divide into 3.



- **Pianissimo** : very softly
- **Piano** : softly
- **Mezzo piano** : fairly softly
- **Mezzo forte** : fairly loudly
- **Forte** : loudly
- **Fortissimo** : very loudly
- **Crescendo** : getting gradually louder
- **Diminuendo** : getting gradually softer
- **Sforzando** : suddenly very loud

**DYNAMICS**  
In Relation to a Galaxy Far, Far Away...

<i>pppp</i>	HAN TRYING TO TELL US SOMETHING WHILE FROZEN IN CARBONITE.		there's a flare trapped in here! (too soon!?)
<i>ppp</i>	LUKE'S SECONDARY REACTION WHEN HE FINDS OUT LEIA IS HIS SISTER.		OH! ohhh...
<i>pp</i>	HUM OF A LIGHTSABER RUNNING ON CHEAP FIVE YEAR OLD TATOOINE MART BRAND RECHARGEABLE BATTERIES.		bhhhhrrrrmmhhrrr this reaction
<i>p</i>	GARY, THE SHY, GANGLY GAMORREAN GUARD, SINGING ON THE FIRST DAY OF FRESHMEN CHOIR CLASS.		!
<i>mp</i>	SAD R2-D2, WHO HASN'T SEEN HIS WIFE AND KIDS IN A WHILE.		dwooo I WOULD LIKE A DARK SIDE...
<i>mf</i>	THE EMPEROR ORDERING LUNCH IN A HALF-CROWDED DEATH STAR CAFETERIA.		
<i>f</i>	CHEWBACCA FINDING OUT THAT DARTH VADER DIDN'T SET UP A 401K FOR HIM.		BGHGHGHGH
<i>ff</i>	JAR-JAR BEING SQUASHED BY AN AT-ST.		CRPLATT!
<i>fff</i>	LUKE SIMULTANEOUSLY FINDING OUT THAT DARTH VADER IS HIS FATHER AND THAT IT'S ALSO FATHER'S DAY.		Noooooo!
<i>ffff</i>	THE DEATH STAR BLOWING UP.		KA-BLAMMY! *in real life it would be tr...

# MUSICAL STYLES

- **Western Classical Tradition** : a term used to refer to music that is not related to pop music and has developed over many centuries in Western countries such as Italy, Germany etc.
- **Baroque** : music composed between roughly 1600 and 1750.
- **Classical** : music that was composed between roughly 1750 and 1810.
- **Romantic** : music that was composed between roughly 1810 and 1910.
- **Chamber music** : music for a small group of instruments/ voices and to be played in a small room. (a chamber)
- **Jazz** : music of Black American origin in early 20th century, characterised by improvisation, syncopation and strong rhythms.
- **Blues** : sad music of black American folk origins, typically in a 12 Bar pattern.
- **Musical Theatre/Musical** : combines songs, acting, dialogue and dance and is performed in theatres, eg. on Broadway
- **Film Music** : music written specifically to underscore films and create atmosphere.
- **Rock** : evolved from 'rock n' roll' in 1960s, based around amplified instruments like electric guitar and bass guitar- characterised by strong bass lines and driving rhythms.
- **Soul** : combination of R & B, Gospel and Jazz that began in 1950s – usually expressing deep, raw emotion.
- **Hip-hop** : music of US black and Hispanic origin, featuring rap and stylized rhythms.
- **Reggae** : music originating in Jamaica in 1960s from R & B and calypso. It has a strongly accented off-beat. (beats 2 and 4)
- **Ballad** : a slow popular song usually about love.
- **Pop** : music of general appeal to teenagers – a watered-down version of rock – easy to listen to and catchy.
- **Bhangra** : fusion of Punjabi dance music, Hindi film music and Western pop. Uses instruments like the Dhol and Tabla.
- **Fusion** : combination of Jazz harmonies/ improvisation with funk, rock and R & B.
- **Minimalism** : 20th century style that uses only simple rhythms, patterns and sonorities, but which are repeated in various ways to create a pulsating, hypnotic effect.



# SONORITY

## STRINGS

**Violin** : smallest, highest pitched wooden string instrument, played with a bow.

**Viola** : slightly larger than a violin, with a deeper, lower sound.

**Cello** : much larger than the violin, played sitting down, makes a deep rich sound.

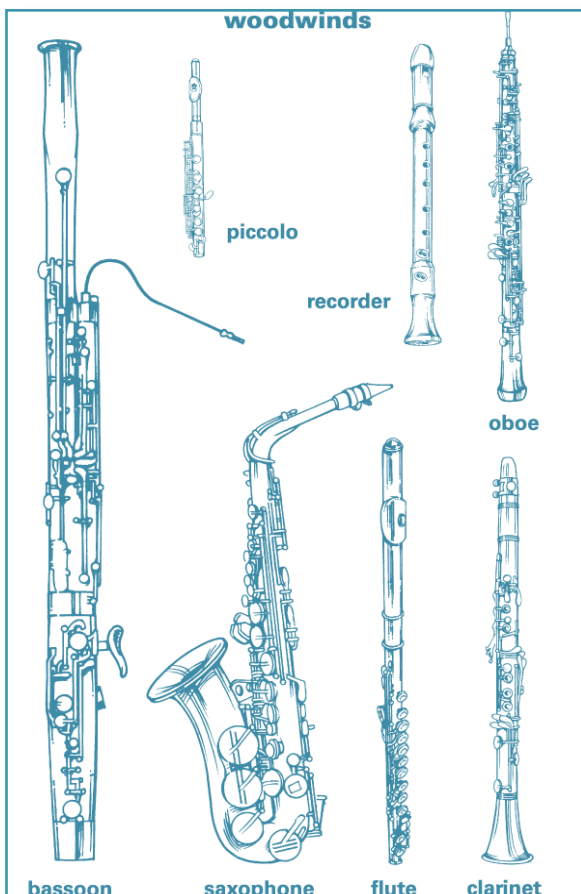
**Double bass** : the largest bowed string instrument, makes a very deep sound indeed!

**Harp** : has vertical strings on a large frame, played by sitting down and plucking with the fingers.

HOW I SEE IT:



HOW OTHER PEOPLE SEE IT:



## WOODWIND

**Flute** : the player blows across a small hole whilst holding horizontally. High pitched.

**Oboe** : it has a double reed mouthpiece, a slim tubular wooden body held vertically, and it has a very penetrating mid to high pitch.

**Clarinet** : it has a single reed and a small hole mouthpiece and is a similar size to a an oboe. It has a greater pitch range and a much warmer sound.

**Saxophone** : it has the same type of mouthpiece as the clarinet, but is made of brass and has a much raunchier, jazzy sound.

**Bassoon** : it has a double reed mouthpiece like the oboe but it is much bigger and plays at a lower pitch.

## **BRASS**

**Trumpet** : it has a bright, penetrating, high pitched sound, and has 3 valves by which different tones are produced.

**French horn** : it has a circular coiled tube and a large bell and also has valves. The sound it makes is much more mellow and warmer than the trumpet.

**Trombone** : it has a long metal tube which is bent twice into a U shape and notes are made by moving a slide up and down the tube. The sound is lower than the trumpet and horn.

**Tuba** : the lowest pitched brass instrument which is a large oval shape and also uses valves.



## **PERCUSSION**

**Timpani** : aka the kettle drum. Huge drums like upside-down kettles that can be tuned with pedals.

**Drum kit** : a collection of drums and cymbals played by one person with sticks – common in rock and jazz.

**Snare drum** : a smallish drum fitted with metal snares to create a rattling sound.

**Cymbal** : round brass plates which can be struck together or hit.

**Hand held percussion** : eg. tambourine, triangle, cabasa, claves.

**Glockenspiel** : a set of tuned metal bars mounted on a frame and played with beaters.

**Xylophone** : a set of tuned wooden bars mounted on a frame and played with beaters.

**Tabla** : a pair of small hand drums used in Indian music, one of which is slightly larger than the other and is played using pressure from the heel of the hand to vary the pitch.

**Dhol** : a large two headed drum used in South Asia.

**Keyboard** : any instrument with a row or set of keys that are pressed to be played.

**Piano** : a large keyboard instrument with metal strings which are hit by hammers when the keys are pressed.

**Organ** : a keyboard instrument with big rows of pipes that make a sound via compressed air when the keyboard is pressed.

**Harpichord** : an old keyboard instrument in which the strings are plucked by a quill when the keys are pressed. Common in the Baroque period.



## PLUCKED WORLD INSTRUMENTS

**Classical or Spanish guitar** : an acoustic wooden instrument with 6 nylon strings.

**Electric guitar** : a solid-bodied guitar, with 6 metal strings and a built in pick-up so the sound can be amplified.

**Bass guitar** : a solid-bodied guitar with 4 much thicker and longer strings – also has a pick-up and is amplified but produces notes of a low pitch.

**Sitar** : a large long-necked Indian stringed instrument with movable frets and played with a wire pick.

**Tumbi** : a high pitched, single string plucked instrument popular in Punjabi music and Bhangra.

**Sarangi** : a bowed Indian instrument, about 2 feet high, with 4 main strings and over 30 sympathetic strings!

## VOICES

**Solo** : one voice singing alone.

**Duet** : two voices singing.

**Trio** : three voices singing.

**Soprano** : a high pitched female voice.

**Alto** : a low pitched female voice.

**Tenor** : a high pitched male voice.

**Bass** : a low pitched male voice.

**Backing vocals** : singers supporting a lead singer often by singing in harmony in the background.

**A cappella** : a voice or voices singing with no instrumental accompaniment

**Chorus** : a large group of singers, male, female or both, singing together.

## ENSEMBLES

**Orchestra** : a large group of musicians playing a mixture of string, woodwind, brass and percussion instruments.

**String quartet** : 4 people playing 2 violins, a viola and a 'cello.

**Basso continuo** : means 'continuous bass'. A harpsichord and 'cello/ organ and 'cello provide a chordal and bass line backing for the music. A feature of Baroque music.

**Pop/rock group** : usually made up of a vocalist, an electric guitarist, a bass player and a drummer.

**Rhythm section** : the group of people who provide the rhythm in Jazz/ pop – usually bass and drums – sometimes piano too.

## TECHNOLOGY

**Synthesised/electronic** : music produced by electronic means.

**Panning** : making a sound signal come from the left, right or centre of two speakers.

**Phasing** : an effect that combines an audio signal with a short delay to create phase differences. This produces a sweeping effect like a plane passing by.

**Sample** : a short clip of previously recorded material that can be edited into another piece.

**Reverb** : an effect that can be added to voices/ instruments that makes them sound as if they're in a real concert hall or a bathroom etc.

**Echo** : an delay effect produced by repeating a sound slightly after the original.

**Amplified** : sounds made louder by means of an electronic signal.

**Acoustic** : natural sound, not electrified. Also the properties and qualities of a room that determine how sound is transmitted in it.

## **ARTICULATION (PERFORMANCE DIRECTIONS)**

**Humming** : a low continuous droning sound, or sounds made with lips pressed together.

**Syllabic** : a separate note for each syllable sung.

**Melismatic** : using any number of notes for each syllable sung.

**Scat** : nonsense words used by Jazz singers when improvising eg. doobie doo, sha-na-na.

**Vibrato** : a rapid and slight variation in pitch when a note is being sung or played – this makes the note pulsate with warmth and colour.

**Falsetto** : a male voice singing in a pitch much higher than he normally would.

**Belt** : when a singer pushes their voice much harder and louder than its normal volume.

**Rap** : rhyming words recited rapidly and with rhythmic syncopation over a strong, repetitive beat.

**Staccato** : the notes heard are short and detached.

**Legato** : the notes are played smoothly and evenly.

**Sustained** : when musical sounds are held on until they die away.

**Accent** : emphasis placed on a particular note.

**Pizzicato** : plucking strings with the fingers.

**Arco/bowed** : playing an instrument like the violin with a bow.

**Divisi** : when 2 or more players reading the same stave divide into separate parts.

**Double stopping** : when string players play 2 notes at the same time.

**Tremolo** : a wavering, shivering musical tone, produced by rapidly repeating a note over and over.

**Distortion** : an effect commonly used on electric guitar which sounds rough, fuzzy or harsh.

**Hammer on** : an effect on guitar created by sharply bringing the finger down on the neck behind a fret, causing a note to sound.

**Rim shot** : playing on the metal rim and the skin of a drum at the same time, making a smacking sound.

**Slap bass** : an effect created by pulling and releasing the strings of a bass guitar sharply against the neck.

**Drum roll** : a tremolo effect played on a drum.

**Muted** : the sound is quietened and dulled often by using a 'mute' on an instrument.

**Glissando/slide** : a continuous slide upwards or downwards between two notes.

**Pitch bend** : the pitch of a note can be changed very slightly – by using a wheel on a keyboard or sliding the finger slightly within a fret on a guitar.

**Plucked** : pulling and releasing a string quickly

**Slurred** : two or more notes to be played without separation, gliding between notes.

**Tongued** : when the tongue is used to separate notes on woodwind and brass instruments.

**Detached** : separation of one note from the next.

