Preparing for the exam

You need over the next month to develop your listening skills and learn various technical terms and facts about the Areas of Study. The listening skills is what I will concentrate on in class, leaving you to do most of the fact-bashing at home. I will run revision sessions to help with understanding technical vocabulary and the finer points of the Areas of Study topics.

Revision sessions

In addition to lessons in class the following revision sessions will definitely run from 3-4 (I may add a few others if I can): Wednesday 16th May, Friday 20th May, Tuesday 24th May, Tuesday 7th June and Wednesday 8th June. Please email me on tpankhurst@ridgewood.dudley.sch.uk.

MAD TSHIRT

It is vital that you use the MAD TSHIRT mnemonic to help prompt you to talk about relevant and sufficiently technical aspects of the music.

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Online

Where there are red {LISTEN} signs you can go to www.alevelmusic.com and follow the GCSE link to find the relevant example.

Listen to orchestral instruments: http://www.dsokids.com/listen/by-instrument/.aspx

Listen to and practice basics of intervals etc: http://www.auralworkshop.com/index.htm

GCSE revision materials: http://www.bbc.co.uk/schools/gcsebitesize/music/

OCR specific materials: http://www.musicalcontexts.co.uk/index_files/page0007.htm

In the AoS notes there is suggested listening that you should search for on Youtube.
Melody

Writing about individual melodic lines.

Don’t forget to describe the obvious – the first three of these are easy to hear and will usually get you marks. Only then move onto the more complicated, technical terms.

- **Direction**: is the melody rising or falling? Describe what happens in detail, e.g. “At first it rises then it falls” or “the melody keeps falling and rising in a repeated pattern”
- **Type of movement**: is the melody leaping (e.g. arpeggios) or moving by step (scales). If it is leaping, are the gaps small (e.g. thirds) or large (e.g. sevenths)
- **Range**: Does the melody use only a small range (a fourth or a fifth) or does it cover a much wider range? Is the range of the melody generally high or low? As with all elements it is worth listening to see if it changes (“e.g. at first the range is quite low but it slowly gets higher”)

- **Scales**: Is the melody based on a particular scale? The most common scales are listed below {listen}
  - Major
  - Minor
  - Pentatonic
  - Blues
  - Chromatic (either part of whole of chromatics scales – only using semitones)

- **Intervals**: Is a particular interval used {listen}

- **Simple repetition**: Most composers use lots of repetition – it makes life easier for them (less to write) and for the listener (we don’t have to cope with too much information).
  - **Motifs** – short three or four note ideas that might be repeated at various points in a melody
  - Whole phrases – is a whole melodic phrase repeated at any point?
  - **Ostinato** – an ostinato is when a short idea is repeated continuously {listen}

- **Modified repetition**
  - **Sequence** – when a melodic idea of any length is immediately repeated but moved up or down in pitch {listen}
  - **Inversion** – when a melodic idea is repeated upside-down {listen}
  - **Retrograde** – when a melodic idea is repeated backwards

- **Ornamentation**: There are lots of different types of ornaments. The most common are:
  - **Trill** – rapid alternation of two notes
  - **Grace note** – a quick note the flicks onto the main note of a melody
  - **Turn** – a melodic idea that goes above and below the note
  - **Mordent** – goes to a note above or below the main note and then returns
**Articulation**

*Writing about how notes are played*

- Staccato – short and spiky
- Legato – smooth, all joined together
- Accent – a note louder than those around it
- Tremolo – very fast repetition of one note or very fast alternation between two notes *(listen)*
- Pizzicato – plucking a string instrument
- Arco – bowing a string instrument

**Dynamics**

*Writing about how loud or soft the music is and how it changes*

Just because this is obvious doesn’t mean you won’t get marks. You can just write about how the music is quite or loud, when the volume changes and whether it changes gradually or suddenly. (e.g. “The music starts very quiet then gets gradually louder before suddenly getting quiet again).

You also need to know the appropriate Italian terms:

- **pp** pianissimo very soft
- **p** Piano Soft
- **mp** mezzo piano medium soft
- **mf** mezzo forte medium loud
- **f** Forte Loud
- **ff** Fortissimo very loud
- **cresc** Crescendo getting louder
- **dim** Diminuendo getting softer
- **sf** Sforzando suddenly loud
Texture

Writing about different parts and how they relate to each other

Most important of all is to DESCRIBE WHAT YOU HEAR. A really good description of a texture might be “the trumpet is playing the tune and the strings are holding chords. There is also a long held note in the bass”. However it is also important to use correct technical terms as listed on this page.

Basic overall texture descriptions {listen}  

<table>
<thead>
<tr>
<th>Texture Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monophonic</td>
<td>a texture consisting of a single unaccompanied line</td>
</tr>
<tr>
<td>Homophonic</td>
<td>all parts play together in chords</td>
</tr>
<tr>
<td>Melody and accompaniment</td>
<td>a melody is accompanied either by chords or by a simple texture</td>
</tr>
<tr>
<td>Polyphonic/contrapuntal</td>
<td>a texture with several rhythmically independent parts</td>
</tr>
<tr>
<td>Heterophonic</td>
<td>several instruments/voices playing parts that are similar but not the same (i.e. one may be a more decorated or simplified version of the other. Common in Jazz and world music)</td>
</tr>
</tbody>
</table>

Roles and relationships

<table>
<thead>
<tr>
<th>Role Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody (solo)</td>
<td>An instrument playing the main melody</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Instrument(s) playing chords (or arpeggios etc) to support the melody</td>
</tr>
<tr>
<td>Call and response</td>
<td>Textures in which instruments or groups alternate (either same material or question / answer. In salsa, pregon and coro)</td>
</tr>
<tr>
<td>Parallel motion</td>
<td>Playing/singing in parallel thirds and sixths. Vocal harmonies often works in this way (or even sing parallel triads)</td>
</tr>
<tr>
<td>Comping</td>
<td>Chords/rhythms supporting solos in jazz – usually on piano.</td>
</tr>
<tr>
<td>Core melody</td>
<td>In Gamelan, a simple melody embellished by other instruments</td>
</tr>
<tr>
<td>Continuo</td>
<td>Accompaniment by a bass instrument (e.g. cello or bassoon) plus harmony instrument filling in chords by following figured bass (e.g. harpsichord, lute or organ) found in Baroque music</td>
</tr>
<tr>
<td>Countermelody</td>
<td>A second melody that complements the main melodic idea.</td>
</tr>
<tr>
<td>Contrary motion</td>
<td>Melodies that mirror each other</td>
</tr>
<tr>
<td>Unison / octave unison</td>
<td>Singing or playing the same notes / same pitches but an octave apart.</td>
</tr>
<tr>
<td>Stabs</td>
<td>Brass chords interjecting in jazz</td>
</tr>
<tr>
<td>Duet / trio</td>
<td>Two/three instruments playing together</td>
</tr>
</tbody>
</table>
Specific Texture Features

**Imitation** – this is where instruments play overlapping repeats of the same melody. In other words, first one line begins and, before it has finished, another starts with the same idea, overlapping with it.

There are several different types of imitation:

- **Canon and round** – very strict forms of imitation where the overlapping repetition is exact. Rounds are simpler and just keep repeating the material (like in London’s Burning) whereas canons are longer and more complicated (like Pachelbel’s famous canon)

- **Fugue** – a movement in at least two parts in which the imitation is more varied and complex.

**Pedal** – a held note in the texture while other parts carry on moving. In folk and world music this is often called a **drone**

**Ostinato** – see in melody above. A repeated melodic idea that is used as an accompaniment
Structure

Writing about how the overall shape of pieces and sections

Structure is basically about repetition. You are often asked in the exam to identify patterns of repetition using letters (e.g. ABA means that the first idea is followed by a second idea before the first one returns).

Some patterns of repetition have specific names:

AB = Binary
ABA = Ternary
ABACA = Rondo

In music with words different terms are used:

A A A A (but with different words each time) = Strophic
A B A B = Verse-chorus

NOTE: you can add lots of extra sections to verse-chorus structure:

- Intro / outro – a section stuck on the beginning or end
- Bridge – a contrasting section often leading back into a chorus
- Instrumental – a section in which there is no singing, often based on the verse or the chorus

In all types of music, a piece with no repetition is called through composed.

There are a number of more complex structures that you ought to have heard of:

- **Theme and variations** – a melody is played and then in each new section it is embellished and changed in various ways
- **Ground bass** – a bit like variations but every section has the same bass line with the upper parts being varied.
- **Sonata form** – a longer movement in three sections a bit like ternary, but the middle section messes around with ideas from the first section (the three sections are called Exposition/Development/Recapitulation)
**Harmony (and tonality)**

*Writing about chords and chord progressions (and keys)*

When describing harmony there are three main sets of opposites to keep in mind.

<table>
<thead>
<tr>
<th>(simpler / nicer / easier / more cheerful)</th>
<th>(complicated / nastier / difficult/ more miserable)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Consonant</strong> (notes fit together nicely — e.g. a nice normal C major chord)</td>
<td><strong>Dissonant</strong> (clashy and horrible — e.g. a nasty semitone/minor second)</td>
</tr>
<tr>
<td><strong>Diatonic</strong> (notes only from a scale — like in a nursery rhyme — in C major just the white notes on the piano)</td>
<td><strong>Chromatic</strong> (any notes — like in a horror film — in C major adding lots of black notes on the piano)</td>
</tr>
<tr>
<td><strong>Major</strong> (more cheerful — like Happy Birthday)</td>
<td><strong>Minor</strong> (more sad — like the Funeral March)</td>
</tr>
</tbody>
</table>

Note: some music from the twentieth century onwards is so dissonant and chromatic that it isn’t in a key. This sort of music is called *atonal*.

**Cadences** [listen]

*Cadences that sound final …*

**Perfect** — this is the cadence heard at the end of most pieces. It makes the phrase sound final and complete going from chord V to chord I

**Plagal** — like the perfect cadence this ends on I but it is mostly heard in older religious music (sometimes called the *Amen* cadence). The chord before I is IV rather than V.

*Cadences that sound unfinished …*

** Imperfect** — this cadence sounds incomplete because it means a phrase ends on V. For example, in C major the phrase would end on a G major chord, which makes it sound like it needs to carry on until it arrives on a C major chord again.

**Interrupted** — begins like a perfect cadence but instead of going to I it causes a *surprise* by going to VI. In a major key this means ending the phrase on a minor chord (A minor if you are in C major).

Some other things that might be relevant to say about the harmony and tonality:

- Whether the music is in a *major or minor key*
- If the key changes or *modulates*
- Whether the chords change slowly or quickly (*harmonic rhythm*)
- If there is a particular chord sequence (e.g. 12-bar blues)

See more detailed notes on Keys and Chords at the end of this booklet.

See separate AoS revision pages for information harmony and tonality in non-Western music such as Indian Classical and Gamelan
Instrumentation

Writing about what instruments you can hear (and what they are doing)

Listening to music on Youtube / Spotify etc. and making sure that you know what different instruments sounds like is the most important way of preparing for this. Also try [http://www.dsokids.com/listen/by-instrument/.aspx](http://www.dsokids.com/listen/by-instrument/.aspx) where you can listen to them play

Western instrument families and their most common members

- Strings (violin, viola, cello, bass)
- Woodwind (piccolo, flute, oboe, cor anglais, clarinet, bassoon, contrabassoon)
- Brass (horn, trumpet, trombone, tuba)
- Percussion (bass drum, timpani, cymbal, snare, tam tam, glockenspiel, xylophone)
- Female voices (high to low): soprano, mezzo-soprano alto, contralto
- Male voices (high to low): treble (boys), countertenor (male alto), tenor, baritone, bass

World music instruments by style

Gamelan (metallophones, gongs, drums)
Indian classical (plucked strings - sitar / sarod; bowed strings - sarangi / tanpura
- plucked string drone / table – small pair of drums / flute - bansuri)
Bangra (Dhol – drum / sarango – bowed strings / tumbi and sitar – plucked string)
Tango (Bandoneon – type of accordion plus violin/piano/bass)
Salsa (brass, piano, voice plus perc: claves / cowbell / timbales / cogas / guiro)
Line dance (Slide guitar / banjo / harmonica / accordion)
Irish (tin whistle / bodhran / uillean pipes)

Common Instrumental Techniques

Strings (tremolo – scrubbing / pizzicato – plucking / harmonics – thin and high)
Jazz (scat – singing nonsense words / walking bass / improvisation)
Ostinato (repeated note or rhythm pattern – in jazz or pop often called a riff)
Pedal / drone (sustained or repeated note with other parts moving above or below)
Arpeggios (accompaniment based on skipping between notes of chord)
Glissando (sliding between notes)
Muted (muted strings and brass generally sound a bit duller and more mellow)
Rolls (drums)
Rhythm

As with all the MAD-TSHIRT elements, don’t forget the basics:

- **Tempo**: is the basic speed of the music slow or fast
- **Duration**: are individual notes short or long

There are lots of technical terms to describe rhythm but don’t be put off – what is actually being described is often quite simple.

Some basic terms:

- **Pulse / beat**: if you are tapping your feet to or conducting music you are probably tapping out the pulse
- **Upbeat** (or anacrusis): starting a piece on the fourth beat of the bar rather than the first
- **Syncopation**: playing off (or in between) the beat or pulse {listen}
- **Dotted** rhythms: making pairs of notes uneven by adding half the value to the first note of a pair taking it away from the second (e.g. if you dot quavers your first quaver is three rather than two semiquavers long and the second quaver is shortened to a semiquaver {listen})
  - **Swung** rhythms (jazz): like dotted rhythms but a bit lazier, so the first note is not quite so long and the last not quite so short {listen}
- **Triplets** – three notes squeezed in (evenly) into the space of two {listen}
- **Cross-rhythm** – triplets against normal rhythms
- **Pause** – a wait that interrupts the pulse

Some basic terms for world music:

- **Chaal** (Bhangra): the basic triplet rhythm underlying Bhangra played on the dhol (a drum)
- **Clave** (Salsa): the basic rhythm behind Salsa and other Latin music
- **Habanera** (Tango): a dotted rhythm often heard in the bass part of Tango music
- **Gongan and keteg** (Gamelan): the equivalent of a bar and half-bar in Gamelan music
- **Tala** (Indian): the repeating rhythmic pattern on which a piece of Indian classical music might be based.

Some common Italian terms:

- **Accelerando** – getting faster
- **Allegro** – a very fast tempo
- **Allegro** – a relatively fast tempo
- **Andante** – a tempo roughly equivalent to walking pace
- **Moderato** – a moderate tempo
- **Largo** – slow and stately
- **Rallentando / Ritenuto** (Rall / Rit) – getting slower
- **Rubato** – playing rhythmically flexibly – slowing down and speeding up even though the music does not tell you to
Time Signature (Metre)

Writing about how the basic pulse is grouped

You need to be able to recognize basic time signatures by ear and there are two things to listen for:

1) How many beats there are in a bar
2) Whether the beats are divided into two or three

Simple metres have a main beat that can be divided into TWO (e.g. a crotchet beat that can be divided into two quavers). The time signatures for simple metres have 2, 3 or 4 at the top (e.g. 2/4, 3/4, 2/2 or 4/4).

In this example in 4/4 you would hear the main beat (crotchets) as well as the main beat divided into two (quavers):

```
\[ \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\end{array} \]
```

Compound metres have a main beat that is divided into THREE (e.g. a dotted crotchet beat that can be divided into three quavers). The time signatures for compound metres have 6, 9 or 12 at the top (e.g. 6/8, 9/8, 6/4 or 12/8).

Compound metres have a distinctive three-to-a-beat feel (diddle-dee diddle-dee) which simple metres lack. Listening for this is the best way of telling between the two types (e.g. “Merrily merrily” in the example above).
### AoS 2: Lieder (Romantic song)

**What and when**
- Songs for piano and voice written in Germany during the Romantic period (1820-1900). The piano accompaniment helps portray the emotions of the words, which can be quite intense.

- Lieder were mostly written for performances to small audiences in private houses. They are now sung in concert venues both small and large.

- As the German name suggests, they are sung in German.

**Composers / artists**
- Schubert, Schumann, Beethoven, Brahms, Wolf

**Listening**
- Search for and listen to any song from the following collections of Lieder:
  - Schubert: *Die Schone Mullerin* or *Winterreise*
  - Schumann: *Dichterliede*
  - Brahms: *5 Lieder*, op. 105

**Instruments / forces**
- Nearly always for piano and voice (occasionally for voice and orchestra later in Romantic period)

**Key terms and concepts**
- **Strophic** – each verse set to the same music
- **Through-composed** – each verse set to new music
- **Melody and accompaniment** texture

### AoS 2: Classical Concerto

**What and when**
- A concerto is a piece for a solo instrument and orchestra and is primarily written to allow professional soloists (sometimes the composer) to showcase their skills. They therefore tend to be very virtuosic, which means impressively difficult and flashy. Concertos have been written in all eras since the Baroque, but we are focusing on those written in the Classical era (1750-1820).

**Composers / artists**
- Haydn, Mozart, Beethoven

**Examples**
- Search for and listen to:
  - Any Mozart piano concerto
  - Haydn’s trumpet concerto
  - Beethoven’s Violin Concerto

**Instruments / forces**
- Orchestra plus another solo instrument. In the Classical era, the most common are: Piano, Violin, Cello, Clarinet, Flute, Trumpet and Horn.

**Key terms and concepts**
- **Tutti** – sections written for the orchestra rather than the soloist
- **Cadenza** – a very difficult and impressive passage for the solo instrument that they play completely on their own without the orchestra in the lead up to the final tutti
- **Melody and accompaniment** texture
- Fast-slow-fast – the usual sequence of three movements
- **Balanced** phrases (equal and regular number of bars, often using call and response)
### AoS 2: Baroque and Classical chamber music

| What and when | Music originally written for small groups of players to play together in their ‘chambers’ (i.e. small rooms in private houses). Chamber music is still played by amateurs in private but it is also performed by professionals in concert venues. Common in all eras but here concentrating on Baroque (1600-1750) and Classical (1750-1820) eras. The most common chamber pieces in the Baroque are solo sonatas (for one melody instrument plus accompaniment and trio sonatas (two melody instruments plus accompaniment). In the Classical era solo sonatas for piano plus a melody instrument and string quartets became the most common. |
| Composers / artists | Baroque: Corelli, Handel, Bach  
Classical: Mozart, Haydn |
| Listening | • Any from Corelli, Trio Sonatas Op. 4  
• Any Handel solo flute or violin sonata  
• Any Mozart Violin Sonata  
• Any Haydn String Quartet |
| Instruments / forces | • Baroque solo sonata: solo instrument plus continuo (see below)  
• Baroque trio sonata: two solo instruments plus continuo  
• Classical solo sonata: piano plus a solo instrument  
• Classical string quartet: two violins, viola and cello  
• Wind quintet: flute, oboe, clarinet, bassoon and horn  
• There are lots of other classical chamber groups, some involving piano or wind instruments added to a string quartet or trio. |
| Key terms and concepts | • **Continuo** – in Baroque music the combination of a harmony instrument (e.g. harpsichord) with a bass instrument (most often cello) to support the other parts. The bass part is written but the harmony is only sketched in with numbers and the keyboardist has to improvise a part from this basic information  
• **Dance suite** – a selection of dances is the most common structure of movements in Baroque chamber music (e.g. Sarabande, Allemande etc.)  
• **Four movements** – the usual number in Classical chamber music. The first is usually in sonata form followed by a slow movement, then a dance (usually Minuet and Trio) and finally a faster and more light hearted movement, often in Rondo form  
• **Texture** – Classical is usually *melody and accompaniment* but Baroque is often more *contrapuntal*  
• **Dynamics** - tend to change more suddenly in Baroque (terraced dynamics) and more gradually in Classical (using crescendos etc.)  
• Classical music has more changes of mood and texture etc. *within* a movement whereas Baroque tends to have contrasts *between* movements. |
**AoS 2: Pop Ballad**

| What and when | A popular slow song with sentimental or romantic Lyrics that tells a story. Can be in any style e.g. folk ballad (acoustic guitar and voice) rock ballad (full rock band) | Performed in variety of venues anywhere depending on the fame of the artist. Main form of listen is via recordings and videos. |
| Composers / artists | Any pop or rock singer can in theory produce a ballad, but the following are a few particularly well known singers of songs in this genre: Mariah Carey, Elton John, U2, Christina Aguilera, Bob Dylan, Sting, Kate Bush, Whitney Houston, Leona Lewis, Beyonce and Adele. |
| Listening | • Elton John: Candle in the Wind  
• Bob Dylan: Make you feel my love  
• Whitney Houston: I will always love you  
• Police: Roxanne  
• Adele: Someone like you |
| Instruments / forces | Can be very simple with just guitar, piano through a full rock band to very lavishly produced songs with strings and saxophones etc. |
| Key terms and concepts | • **Vibrato** – a singer uses a slight wave in the pitch to warm up the sound  
• **Falsetto** – male singers singing in a high range more naturally sung by female voices  
• **Portamento** – sliding between notes  
• **Ornamentation** – often added by singers of ballad to add emotional intensity  
• **Rubato** – rhythmic flexibility to add to expressiveness of the lead vocal  
• **Backing singers** – adding harmonies to the lead vocal  
• **Countermelody** – an extra melody added by strings, keyboard or saxophone adds to emotional intensity of song  
• **Verse-chorus** structure  
• **Reverb** – warmth added to the sound in post-production |
**AoS 2: Jazz**

### What and when

Jazz is a fusion of African and European music that started in the USA in the early twentieth century. It covers many different styles from early Ragtime (Scott Joplin) through to modern fusions of rap and acid jazz, but here are three key styles to focus on:

- **Traditional (New Orleans/Dixieland)** – early 20th century, 4-8 instruments
- **Big Band Jazz (Swing)** – 1930s and 40s, 15 instruments approx.
- **Bebop** – 1940s and 50s, smaller group and much faster and more aggressive (followed by the more chilled out **Cool Jazz** style – often with the same artists)

### Listening

- Louis Armstrong (Dixieland): When the Saints go Marching In
- Duke Ellington (Swing): It Don’t Mean a Thing
- Woody Herman (Swing): Four Brothers
- Miles Davis (Bebop and Cool Jazz): Milestone

### Instruments / forces

Depending on the style the instruments will include some of: Trumpet, Trombone, Clarinet, Piano, Guitar, Drums and Double Bass and later Saxophone and Trombone.

### Key terms and concepts

- **Syncopation** – off beat rhythms that go right back to the African origins of Jazz
- **Improvisation** – Jazz musicians make a lot of them music up as they go along but they follow agreed chord patterns and structures.
- **Swung rhythms** – quavers and other notes are played unevenly rather than ‘straight’
- **Polyphonic texture** - several independent parts at the same time (particularly in Dixieland)
- **Structure** - 12 bar-blues (set chord sequence – easy to improvise Over)
- **Front row** (soloists) – trumpet, trombone, clarinet, sax
- **Rhythm section** – drums, piano, banjo/guitar, double bass/tuba
- **Comping** – piano or guitar playing chords in various rhythms
- **Scat** – nonsense syllables used by singers to improvise melodies
### AoS 2: Great Choral Classics

| What and when | Pieces for choir and orchestra have been popular since the Baroque era. The ones we are interested in are mostly sacred (i.e. written for religious purposes) and are often written for particular occasions (coronations, deaths etc.). Performed in churches, cathedrals and concert halls, the choral classics are often written for professional performance but are also a staple of amateur choirs, who often provide the chorus even for professional concerts. |
| Composers / artists | Baroque: Handel, Bach  
Classical: Haydn, Mozart  
Romantic: Verdi, Mendelssohn  
C20: Faure, Britten, Rutter, Tavener, Jenkins |
| Listening | • Handel’s *Messiah*  
• Bach’s *Mass in B minor*  
• Haydn’s *The Creation*  
• Verdi’s *Requiem*  
• Faure’s *Requiem*  
• Orff’s *Carmina Burana*  
• Jenkins’ *Mass for the Armed Man* |
| Instruments / forces | Choir (soprano, alto, tenor, bass)  
Soloists (not usually more than one of each and often less)  
Orchestra (size depends on era – a smaller orchestra in the Baroque and mostly getting larger through Classical and Romantic periods)  
Baroque chorale classics mostly have organ playing continuo and organ parts can be found in later works as well. |
| Key terms and concepts | • Oratorio – vocal soloists, mixed choir, orchestra – tells a story using religious text, performed in churches & cathedrals  
• Mass – choral work based on Latin texts from Catholic communion service  
• Texture – textures range from the exciting power of a large chorus all singing chords (homophonic) to complicated imitative passages (polyphonic). The solo sections are often more melody and accompaniment.  
• Melisma – single syllable of text sung over succession of notes  
• Syllabic – every syllable sung to a single note |
### AoS 2: African a cappella

**What and when**
South African a cappella (choir without accompaniment) is renowned throughout the world, particularly singing from the Zulu tradition. The songs are learnt by heart and passed from one generation to the next (it is an oral tradition). The style dates back to the beginning of the twentieth century and was traditionally sung at weddings, funerals and other community occasions. African a cappella choirs are often heard in concert as well both at home and internationally.

**Composers / artists**
Soweto Gospel Choir  
Ladysmith Black Mambazo

**Listening**
- Ladysmith Black Mambazo have loads of clips on their own website  
- Wandibiza Umngoma by Alexandra Youth Choral Choir

**Instruments / forces**
African a cappella choirs can either be all-male or mixed.

**Key terms and concepts**
- The basic texture is **homophonic** (chordal)  
- **Call and response** – a very common texture in this type of music  
- **Parallel motion / close harmony** – the choir sing closely spaced chords often moving in parallel (i.e. in the same direction)  
- **Mbube** – a loud style of a cappella singing  
- **Isicathamiya** – a more gentle style

### AoS 2: Gamelan

**What and when**
A traditional music from the Indonesian islands of Java and Bali. Gamelan music is an important part of community life and celebrates the close co-operation needed for rice-based agriculture. Gamelan music (and associated dancing) would traditionally be played at important community events, including celebrations and funerals. The music is learnt by watching and listening to a teacher who passes on their skills and knowledge.

**Listening**
Search for the following:
- Gong Kebyar – a fast and virtuosic Balinese style  
- Javanese Court Gamelan – a slower style of playing from the island of Java

**Instruments / forces**
**Gongs** – these mostly hang from frames at the back of the ensemble and their main role is to mark the rhythm  
**Metallaphones** – a bit like a glockenspiel, they either play the core melody (Pokok in Bali / Balungan on Java) or decorate it. Simple wind instruments like the bamboo **suling** sometimes share these roles  
**Drums** – the most important drum is the Kendhang – the player of this drum directs the whole ensemble.

**Key terms and concepts**
- **Heterophonic** – the relationship between the core melody and the more complicated versions of the same basic tune  
- **Gongan** – the equivalent of a bar (the keteg is half a bar)  
- **Slendro** – a five note scale (pentatonic) on which lots of Gamelan music is based. The slendro is a part of the seven note **pelog** scale.
**AoS 2: Indian Classical Music**

### What and when
Indian classical music goes back thousands of years. Like much traditional music it is learned by ear, with skills being passed on by an expert performer. This method of teaching is called the master-student tradition. Indian Classical music tends to be performed in formal concerts in venues.

### Composers / artists
Ravi Shankar is one of the most famous Indian musicians. He is a sitar player and is often accompanied by Alla Rakha on the table. Shahid Parvez is a sitar player from the next generation, who is famed for his lyrical improvisations.

### Listening
- Ravi Shankar, Raag Khamaj
- Ustad Rais Khan, Nand Kalyan
- Shahid Parvez, Raga Darbari

### Instruments / forces
- **Sitar (melody)** – commonly seven strings (two used for drone) plus several strings that vibrate sympathetically with notes being played.
- **Tambura (drones)** – similar to the Sitar but fewer strings and plays accompanying drones
- **Tabla (rhythmic patterns)** – a pair of drums

### Key terms and concepts
- **Raga** – the scale on which the sitar improvises the melody. There are many different raga for different seasons and times of day
- **Tala** – A rhythmic pattern played on the tabla

Four sections usually in a piece of Indian classical:
- **Alap** – sitar introduces chosen raga, improvises freely, no beat or Pulse.
- Tambura plays drone.
- **Jhor** – music speeds up & has more steady beat (still just sitar & tampura)
- **Jhalla** – much faster & exciting
- **Gat or Bandish** – tabla enters, pre-composed piece played
- The music involves **dialogue** between the ensemble (**question & answer** phrases or **imitation**)
**AoS 3: Waltz (paired dance)**

| What and when | A ballroom dance originating in Vienna in the Nineteenth century. In the Waltz, a pair of dancers hold each other closely as they glide around the ballroom in a flowing rising and falling movement, which consists of three steps. |
| Listening | - Johann Strauss – Blue Danube, Emperor Waltz  
- Frederic Chopin – Minute Waltz  
- Peter Tchaikovsky – Waltz from Swan Lake, Waltz of the Flowers from the Nutcracker  
- Josef Lanner – Die Romantiker Waltzer |
| Instruments / forces | Usually orchestra, but Waltzes also written for solo instruments and smaller ensembles as concert rather than dance pieces. |
| Key terms and concepts | **Metre and Tempo**: 3/4 in a very fast or moderately fast tempo  
**Oom pah pah** – oom strongest on 1st beat  
**Chords** – slow rate of change – sometimes held for 2-4 bars  
**Texture** – homophonic – strong, clear tune with chord accomp  
**Rubato**: Robbed time – where the time quickens and slows.  
**Melody** – spiced up with appoggiaturas & chromatic notes  
**Structure** – first waltzes binary form (AABB)  
Later more complex – slow intro/ 5 or more waltz tunes/coda. |

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**AoS 3: Tango (paired dance)**

| What and when | Originating in **Buenos Aires (Argentina)** from the late nineteen century. Danced originally in bars and then dance halls/small venues and is a paired dance in which the man holds woman close – chest to chest. It is a Sensuous & passionate dance. In which dancers walk to the music & make fast, sudden and swift movements with their legs often entwined. Traditional tango is usually called Argentine Tango but there are many variants, including Ballroom, Tango Nuevo (including jazz or classical influences) and Electro Tango, which influenced by electronic dance music. |
| Listening | Francisco Canaro – el Otario, Adios Pampa Mia  
Roberto Firpo – La Rosarina  
Astor Piazzola – Libertango, Adios Nonino |
| Instruments / forces | Traditional line-up includes voice, bandoneon (a type of accordion), violins and piano. A more contemporary line-up might also include electric guitars etc. and composers have also written tangos for traditional Classical ensembles. |
| Key terms and concepts | - **Metre and Tempo**: Usually in 2/4 at around 66bpm, which is relatively slow, often making it sound like four quavers in a bar.  
- The accompaniment is quite **spiky**, with lots of dotted and syncopated rhythms  
- Over the top there is usually a more **flowing and lyrical melody** |
**AoS 3: Salsa (paired dance)**

### What and when
Salsa is a blend of **Son** and **Big Band Jazz** that emerged in the Cuban immigrant community in New York in the 1960s and 70s. Son is a traditional Cuban style that blends elements of Spanish and African music.

Partners embrace (like waltz & tango) but not as close. Their upper body remains upright while the lively rhythms are reflected in the dancers’ leg movements.

### Composers / artists / examples
- Hector Lavoe – Mi Gente
- The Fania All-Stars – Pueblo latino
- Eddie Palmieri – Vamanos P’al Monte
- [La Nova Tradicional – Vente Negra (included because nice clear salsa rhythms)]

### Instruments / forces
- **Front line instruments** – Brass, saxophones & flutes
- **Rhythm section** – piano, bass, tres (a guitar with three sets of double strings)
- **Percussion** – cowbell, claves, timbales, Congas

### Key terms and concepts
- **Metre and Tempo:** Usually in 4/4
- Usually and in a **major** key traditionally with call and response between the **Pregon** (solo singer) and the **Choro** (chorus)

**Structure**
- **Verse** – main tune
- **Montuno** – chorus where the singer or lead instrumentalist improvise and the choro (backing singers) answer
- **Mambo** – between the choruses – new musical material e.g. different chords/new tune

This would be a common structure:
- Intro – Verse – Montuno – Mambo – Montuno – Ending

**Clave rhythm** – this is the rhythmic basis for Salsa but beware, it is often quite well hidden in the rhythmic complexities of the melody and accompaniment

![Clave rhythm](image)

- **Parallel thirds** – a second voice or instrument sings a third below the melody
| What and when | American line developed from European folk dancing (like English Morris dancing) in which a group of people go through a set series of moves without any physical contact with each other. The dancers stand in line facing in the same direction and extend a **basic sequence** with a **tag** or a **bridge**. Dances are classified by the number of **walls** they have, which specifies how many directions the line faces in during the course of the dance. Line dancing developed into its modern fully choreographed form in the 1970s (the Tush Push was one of the first) but it became mainstream in the 1990s with Billy Ray Cyrus’s Country and Western classic Achy Breaky Heart. Line dancing is most closely associated with this style but is also danced to a range of other popular music styles. |
| Listening | • Billy Ray Cyrus: Achy Breaky Heart  
• Hank Williams: Move it on over  
• Johnny Cash: I Walk the Line  
• Jeff Moore: Fever  
• Tim McGraw: Open season on my heart |
| Instruments / forces | Guitar (particularly steel guitar, which allows for characteristic slides), banjo, harmonica, accordion, violin and drums. In more modern line dancing music you might also hear other drum kit or electronic drum machine or other modern pop band instruments. |
| Key terms and concepts | • **Metre and tempo:** 4/4 – moderate tempo – strong beat. Usually has a strong **backbeat** (emphasis on 2 and 4)  
• The most popular tunes are simple and memorable with **regular 4-bar phrasing** and lots of **repetition**  
• The bass line often moves in **crotchets**  
• Most music follows a simple **verse/chorus** structure with all sections being the same length so that the same sequence of steps can be used throughout. |
### AoS 3: Irish Jig and Reel (group/synchronised dance)

#### What and when

Irish folk music would traditionally have been played at weddings and other social occasions (often known as a ceili) but, in the twentieth century, has also become concert music in venues all the way from pubs to stadia. There are many different types of dance, but we are focusing on just three – the Jig, Reel and Hornpipe. Traditionally the music would have been **monophonic** (just one line) but nowadays there is often chordal accompaniment and percussion of some kind.

Like most folk music it was not traditionally written down but passed on as an oral tradition. At the beginning of the twentieth century a lot of traditional dances were collected and written down and you can now buy books of Jigs and Reels to learn from music, although most folk musicians still learn music by ear.

#### Listening

- River Dance: Slip Jig, Reel around the sun
- Niall Keegan: Tom McElvogue’s (Jig) and New Irish Barndance (Reel)
- Some traditional Jigs: Geese in the Bog, Scatter the Mud

#### Instruments / forces

- **Melody**: violin (fiddle), Irish wooden flute, tin whistle, Uillean pipes
- **Chords**: accordion, guitar
- **Percussion**: bodhran (a small drum played with a wooden beater)

#### Key terms and concepts

- **Tempo** – all these dances are fast but the hornpipe is a little slower
- **Metre**
  - **Jigs** are in 6/8 time with nearly continuous quavers;
  - **Reels** are in 2/4 or 4/4 with accented first and third beats and also have continuous quavers
  - **Hornpipes** are in 4/4 and usually have dotted rhythms, but not always.
- **Melody** – clear phrases, often with a question and answer
- **Structure** – Binary (AABB) two 8 bar sections repeated, often with increasing ornamentation
- **Simple harmony** – major/minor key, alternate tonic/dominant chords, often with a modal flavour (e.g. seventh note of the scale is flattened)
## AoS 3: Bhangra (group/synchronised dance)

| What and when | Bhangra is a traditional style of music and dance that comes from the Punjab region of north India. The music that we are studying, however, is a fusion of traditional Bhangra and Western pop music that developed in the UK in the 1980s.  
**Chaal rhythm** (sounds like a shuffle)  
**Melodies** – based around interval minor 3\(^{rd}\), repeated notes  
**Traditional dance** – actions represented farmers working in the fields. Solo dances & group dances, dancing in a circle, acrobatic stunts e.g. Human pyramid  
**Modern club dance** – individual & improvised  
Modern Bhangra 1970s and 1980s |
|----------------|--------------------------------------------------------------------------------|
| Listening       | • Panjabi MC – Mundian to Bach KE, Balle Balle  
• Alaap – Bhabiye Ni Bhabiye  
• Malkit Singh – Godday Godday Chaa  
• Good examples of dancing can be seen by searching for “Bhangra Wars Audition Video” on YouTube |
| Instruments / forces | Traditional instruments are as follows, but are often supplemented and replaced by instruments from Western pop:  
**Dhol** – a double-headed drum  
**Sarangi** – a bowed string instrument  
**Tumbi** and **Sitar** – plucked string instruments |
| Key terms and concepts | **Metre and tempo**: in 4/4 in a fast tempo  
**Chaal** – a triplet rhythm that underpins all the music in this style  
**Melody** – usually has a small range of just a few notes, with ornaments and intervals smaller than a semitone (microtonal) |
## AoS 3: Disco (improvised dance)

### What and when
Disco first became popular in New York and spread during the 1970s across the USA and Europe. The music is danced to in nightclubs (then called Discotheques) and is an individual improvised style, although there are some set moves.

### Listening
- Gloria Gaynor: I will survive
- Donna Summer: Love to love you baby
- Bee Gees: Night fever
- Village People: YMCA
- Pet Shop Boys: Domino Dancing

### Instruments / forces
Instrumentation will include a selection of the following:
- **Drum kit**: four to the floor on the bass (or kick) drum, snare drum accents backbeats (2 and 4), hi-hat cymbal plays constant quavers or semiquavers
- **Electric guitar and bass**: chords and a catchy riff in the bass
- **Electric piano**: chords
- **Orchestra**: adding string pads (supporting chords), brass and woodwind stabs, and countermelodies on a variety of instruments
- **Synthesisers**: adding synthesised orchestral or electronic sounds.
- **Vocals**: lead singer with backing singers in chorus

### Key terms and concepts
- **Metre and tempo**: 4/4 time and a relatively fast beat around 120bpm
- **Remix**: looping to extend tracks (5-7 minutes)

## AoS 3: Club Dance (improvised dance)

### What and when
Electronic music played in nightclubs since the 1970s has many genres, which are collectively known as Club Dance. The stars are often the DJs and producers rather than the vocalists (known as topliners) who are usually the only acoustic contribution to the track. Electronic dance started in Chicago but has spread worldwide in traditional nightclubs but also in huge warehouses and outside raves, which were particularly popular in the 90s. The dancing is individual and improvised with dancers staying in one spot in what is often a packed environment.

### Listening
- The Shamen: Boss Drum (Acid House)
- Juan Atkins: Track 10 (Techno)
- Roni Size: Brown Paper Bag (Drum ’n’ bass)
- Mis-Teeq: All I Want (Garage)
- Sasha (Trance)
- The Orb: Little Fluffy Clouds ( Ambient)

### Instruments / forces
The music is created mostly electronically using looped drums, melodies and basslines. Samples of speech, found sound and other music is very common. Lots of synthesised sound with no attempt to sound like acoustic instruments – deliberately artificial and electronic.

### Key terms and concepts
- **Tempo and metre**: fast and constant 4/4 beat
- Tends to be quite repetitive, using riffs and short vocal phrases.
### AoS 4: Programme Music

**What and when**

Music been used to help set a mood or describe a story for hundreds of years but it was particularly popular during the Romantic period. Music that represents a story or scene using only instrumental forces (as opposed to opera, which uses sung words and speech) was called programme music. Composers in the Romantic period often used large orchestral forces to help create the mood or story they had in mind.

In this AoS we are not so much interested in the historical context, but in describing ways in which composers use music to represent different characters, events and emotions. You will find some pointers on the next page to help you think about how this might work in this topic and in Film.

**Listening**

- Beethoven: *Pastoral Symphony* (1808)
- Berlioz: *Symphonie Fantastique* (1830)
- Mussorgsky: *Pictures at an Exhibition* (1874)
- Saint-Saens: *Carnival of the Animals* (1886)
- Holst: *The Planets* (1914)

### AoS 4: Film

**What and when**

Early films had no soundtrack so music had to be provided live, usually improvised by a pianist, but occasionally written especially for an ensemble. Soundtracks first appeared at the end of 1920s and until the second world war, Hollywood hired Classical composers to write huge Romantic style film tracks.

In the 1950s and 60s film producers tried using music in contemporary popular and classical styles, including jazz and experimental music but from the 70s there was a rise of post-Romantic film music.

Film music today often blends popular, electronic and classical music in a flexible way that suits the needs of the particular film. Nevertheless, Hollywood still creates superstar composers whose film music often takes on a life of its own away from it original context, on CDs, downloads and in the concert hall.

As with programme music, we are primarily interested in ways in which composers use music to help them support the action and emotion of the film.

**Listening**

- Bernard Hermann: *Psycho, Vertigo, Taxi Driver*
- Jerry Goldsmith: *Planet of the Apes, Star Trek: The Motion Picture*
- John Williams: *Star Wars, Jaws, Harry Potter, Indiana Jones* etc
- Hans Zimmer: *The Lion King, Gladiator*
- James Horner: *Titanic, Apollo 13, A Beautiful Mind*
- Danny Elfman: *Batman, Spiderman, Men in Black*
The following table offers some initial pointers as to how music might portray things. There are four main techniques that are commonly found:

1. The music **directly imitates** a sound – a timpani is a rumble of thunder or a trilling flute a bird, or a rhythm the same as a galloping horse

2. Pairs of **opposites** can make obvious links between the musical and the dramatic worlds, for example a small animal like a mouse might be suggested by high music whilst a large animal like an elephant is more likely to be portrayed by low music.

3. More **traditional** ‘normal’ music (e.g. consonant and diatonic harmony) is used for good situations and characters whereas **weird** music (e.g. dissonant and chromatic) is used for bad situations and characters

4. Composers use traditional associations such as brass instruments for royal processions and war, harps for angels and soaring strings for romantic love.

| Melody | • Leaps and chromaticism for weirdness and baddies / stepwise and diatonic for happiness and goodies  
• Rising for increasing tension or increasing triumph depending on other features of the music (or literally going up!)  
• Falling for decreasing tension or hopelessness depending on other features (or literally going down!) |
| --- | --- |
| Articulation | • Legato or flowing for happier situations / staccato or spiky for more challenging ones  
• Accents for violence (and the opposite)  
• Staccato notes for brittle for frozen |
| Dynamics | • Louder for bolder or more powerful (whether good or bad) / softer for more timid or weak  
• Crescendo for increasing threat, triumph or proximity (depending on context) / decrescendo for decrease of these things |
| Texture | • Thin or sparse textures for bleak or lonely situations / thicker or fuller textures for warmer, more normal situations  
• Complex polyphonic textures for confused or very active situations / melody and accompaniment for more straightforward or calm ones |
| Harmony | • Diatonic for simpler situations and good characters / chromatic for more complex situations and bad characters  
• Consonance for normal situations or characters / dissonance for scary situations or evil characters  
• Major for happier / minor for sadder |
| Instrumentation | • Low instruments for larger things / high instruments for smaller  
• Brass fanfares for military or royal occasions |
| Rhythm | • Fast for chases and hectic situations  
• Slower can mean either more hesitant (if rhythm is faltering, harmony uncertain and dynamics quiet) or more confident (if rhythm is regular, harmony normal and dynamics loud)  
• Irregular rhythms for threatening or unusual / regular for safety or usual |
| Time Signature | • 4/4 for marches, 3/4 for waltzes etc  
• More regular for normal situations and more irregular for threatening ones. |
The two basic types of keys - major and minor – each have a distinctive pattern of tones and semitones.

This **C MAJOR** scale follows the major pattern starting on the note C (T T S T T T S)

![C Major Scale Diagram](image)

This **A MINOR** scale follows the major pattern starting on the note A (T S T T S T T)

*NOTE: the minor scale often has the seventh note raised by a semitone*

![A Minor Scale Diagram](image)

A minor has all the same notes as C major (unless the seventh note is raised) and is known as a relative minor. The relative minor always starts on the SIXTH note of a major scale.

These scales can be moved to start on any note, but you need to add sharps or flats in order to keep the same pattern of tones and semitones as can be seen in the F and G major scales shown below:

![F Major and G Major Scales](image)

Melodies that are based on a scale are said to be in the key of the first note and tend to be harmonised by using three-note chords or triads based on each step of the scale. All the possible diatonic triads (i.e. those only using the notes of the scale) are shown below for C MAJOR

The most common chords used are I, II, IV, V and VI (you can harmonise any note just with the primary triads of I, IV and V).

![Diatonic Triads](image)

The most common keys that a piece might modulate (change) to the keys based around these chords (not including VII). These closely related keys are the ones that involve the fewest changes of notes

F major  ----  C major  ----  G major  
| d minor  | a minor  | e minor  |
Quick check for key signatures

**Sharp keys**
The last sharp of a key signature in the major is the leading note. In this example, the last sharp is a D#, which is the leading note of E major. To work out a key signature of a sharp key, find the sharp a semitone below the tonic note on ‘Father Charles ...’ and the key signature is all the sharps up to that point.

**Father Charles Goes Down And Ends Battle**

**Flat keys**
The second-to-last flat of a key signature in the major is the tonic. In this example, the penultimate flat is an Eb, which is the tonic of Eb major. To work out a key signature of a flat key, find the flat that is the tonic note on ‘Father Charles ...’ and the key signature is all the flats up to that point plus one more.

**Battle Ends And Down Goes Charles’ Father**

Minor keys have the same key signature as their relative major - the major key on the third degree of the scale (i.e. relative major of A minor is C major). Conversely, the relative minor is the minor key on the sixth degree of the scale.