

| Subject | Unit title |
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| GCSE Music | Section 1: Musical Forms and Devices |

Topic 1 – The Development of Music

The Baroque Era: 1600-1750

Main composers: Bach, Handel, Vivaldi, Purcell

Main features of the music:

- Use of ornaments and terraced dynamics.
- Energetic rhythmic movement.
- Major/Minor key system (diatonic).
- Orchestras are mainly strings.
- Use of harpsichord, recorders, flute and horns.
- Use of basso continuo (see AOS 2).

The Classical Era: 1750-1810

Main composers: Mozart, Beethoven, Haydn

Main features of the music:

- Four sections to the orchestra.
- Melodies less complex than Baroque.
- More variety and contrast in the music.
- Frequent changes in mood, timbre and dynamics.
- Harpsichord replaced by piano.

The Romantic Era: 1810-1910

Main composers: Chopin, Liszt, Wagner,

Tchaikovsky

Main features of the music:

- Thematic ideas and use of the leitmotif (see AOS 3).
- Increased variation in dynamics.
- Use of chromatic notes and extended chords.
- Further expansion of the orchestra.
- Development of the brass section.
- Descriptive music and links to other art forms

Topic 2 – Musical Form and Structure

In GCSE music, you must be able to identify the following forms:

Binary form – A B

Ternary form – A B A

Rondo form – A B A C A

Minuet and Trio – Minuet Trio
Minuet

Variation form – Theme Variation 1, 2, 3 etc

Strophic form – A A A A

Other key terms

- **Monophonic** – One unaccompanied part or voice.
- **Homophonic** – Many parts that move together. Melody and accompaniment is a type of homophonic texture.
- **Polyphonic** – 2 or more different parts that are of equal importance.
- **Unison** – All together. Could be considered monophonic if played at the same pitch.
- **Parallel motion** – Parts move in the same direction.
- **Contrary motion** – Parts move in different directions.
- **Interval** – The gap/space between 2 different notes.

Topic 3 – Devices

- **Repetition** – The exact repeat of a musical idea.
- **Contrast** – A change in the musical content.
- **Anacrusis** – A lead in. A note or beat before the first full bar of a piece.
- **Imitation** – When a musical idea is copied in another part.
- **Sequence** – The repetition of a motif (short melody) in the same part but at a different pitch.
- **Ostinato** – A musical pattern repeated many times. This is known as a riff in modern music.
- **Syncopation** – Off beat or where the weaker beats of a rhythm are emphasised.
- **Dotted rhythms** – A dot placed after a note. This increases the note by half its own value, giving a jagged effect to the rhythm.
- **Drone** – A repeated or sustained note or notes held throughout a passage of music. The drone will be diatonic and use either the Tonic or the Tonic and Dominant notes.
- **Pedal** – A held or repeated note, against which changing harmonies are heard.
- **Canon** – A device in which a melody is repeated exactly in an other part while the initial melody continues and develops.
- **Conjunct movement** – When the melody mainly moves in step.
- **Disjunct movement** – When the melody 'leaps' from one note to another.
- **Broken chord/Arpeggio** – A chord played as separate notes.
- **Alberti bass** – A type of broken chord accompaniment.
- **Regular Phrasing** – The balanced parts of melody.
- **Motif** – A short melodic or rhythmic idea that has a distinctive character.
- **Chord progressions** – A sequence or series of chords related to each other and in a particular key.
- **Modulation** – The process of changing key.

| Subject | Unit title |
|------------|-------------------------------|
| GCSE Music | Section 2: Music for Ensemble |

Topic 1 – Timbre, Sonority and Texture

Timbre - The tone colour or tone quality associated with a particular instrument. Refer to your instrument recognition sheet for more detail.

Sonority – The relative loudness and ‘feel’ of a sound when compared with other sounds.

Texture – The number of layers/parts in a piece and how they relate to each other:

- **Monophonic** – A single melodic line with no accompaniment
- **Homophonic** – Many parts that move together (same rhythm)
- **Polyphonic** – A number of different melodic lines heard independently of each other.

Unison – When 2 or more musical parts that are the same, are played together (monophonic).

Chordal – A type of texture where the parts move together producing a series of chords (homophonic).

Layered - when more parts are added on top of each other to produce a richer texture.

Melody and accompaniment – A type of homophonic texture, where the tune is the main focus and is accompanied by other parts that move together.

Counter melody – When a new melody is heard at the same time as a previous melody.

Round – A type of **canon** in which voices sing the same melody but beginning at different times. The music repeats (goes round & round).

Topic 2 – Musical Ensembles

The word ensemble applies to the number of performers in a group. If there are lots of performers in an ensemble it becomes a choir or an orchestra.

An ensemble may group together any combination of instruments from the same family or different families.

- **Duet** – 2 performers
- **Trio** – 3 performers
- **Quartet** – 4 performers
- **Quintet** – 5 performers
- **Sextet** – 6 performers
- **Septet** – 7 performers
- **Octet** – 8 performers

Topic 3 – Chamber Music

Basso Continuo – A type of accompaniment used in the Baroque era. The term means ‘continuous bass’ and consisted of a bass instrument and a chordal instrument.

Baroque Sonata – A piece of music that is played rather than sung.

Trio Sonata – A piece of instrumental music for 3 parts.

String quartet – One of the most popular types of ensemble with in the Classical era. It consisted of 2 violins, a viola and a cello.

Topic 4 – Musical Theatre

In musical theatre, the music helps tell and support the storyline and characterisation. The audience will see the storyline or plot unfolding through the music, the acting and the dance, supported by the accompanying orchestra/band.

Different types of musical. Can you research an example of a musical for each type?

- Musical drama
- Disney musical
- Classic musical
- Romantic musical
- Musical comedy
- Sung-through musical
- Juke box musical
- Film-to-stage musical

Topic 5 – Jazz and Blues

Jazz and Blues are styles of music that emerged at the start of the 20th century in America.

- **Pentatonic scale** – A scale consisting of 5 notes.
- **Blues scale** – A minor pentatonic scale with an extra note (flattened 5th).
- **Improvisation** – When music is spontaneously created during a performance.
- **12 Bar Blues** – A type of structure used in Jazz and Blues that consists of 12 bars.
- **Swing style** – Characteristic of Jazz, in which notes are played with a relaxed dotted feel.
- **Riff** – A short motif or pattern that is repeated.
- **Rhythm section** – Typically consists of a bass player, a drummer and someone playing chords (pianist or guitarist).
- **Standard** – A Jazz or Blues song that is really popular.

| Subject | Unit title |
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| GCSE Music | Section 3: Film Music |

Topic 1 – The Film Industry

Main categories of films:

- Action
- Adventure
- Animation
- Biography
- Documentary
- Children's film
- Comedy
- Crime
- Disaster
- Fantasy
- Horror
- Musical
- Mystery
- Romance
- Sci-fi
- Spy
- Thriller
- War
- Western

There are 2 main categories of film music:

- **Diegetic** – The music is heard as part of the storyline, e.g. music heard on a speaker during the scene.
- **Non-Diegetic** – Back ground music that supports the on-screen action. It is only heard by the audience.

Topic 2 – Use of Musical Elements

Melody – This adds character and shape to musical ideas. It is common in film music to have a variety of different themes of equal importance. An important melodic theme will often be referred to as a

Leitmotif.

Tempo – This will often reflect the action on the screen.

Metre - The time signature used – how many beats in each bar and what type of beats they are.

Rhythm – Different length durations of notes and rests to create a pattern. There many rhythmic devices used in film music – please refer to your film music PowerPoint resource.

Harmony – The way in which chords are used to create interest and complexity to the music.

- **Diatonic** – Chords that use notes from a specific key.
- **Chromatic** – Use of notes that are not in the key.
- **Dissonant** – Chords that use notes that do not 'fit' together well.

Intervals – The gaps between notes. Some intervals are very effective in film music in creating a certain mood, atmosphere and tension.

Fanfare – A short musical flourish or call to attention based on chords. It is often associated with an announcement or significant event.

Tonality – This refers to whether the music is Major, Minor or Atonal (no key/tone).

- **Atonal** – No sense of a tonic or 'home' key. Often use by composers to create an unsettling feeling.

Topic 3 – Musical Devices and Techniques

Leitmotif – A short musical theme or idea that is associated with a character, place, object or situation – often abbreviated to 'motif'.

Ostinato – A short repeating musical idea. In film music this could be a melody, rhythm or chord sequence. Often, other parts will be layered over the ostinato to emphasise a build up of the action or tension in the film.

Riff – Similar to the ostinato. The word riff indicates music from a popular or modern genre.

Layering - Building up the musical ideas to fill out the texture, to achieve a more powerful or interesting outcome.

Minimalism - A style of music characterised by the repetition of small cells of music, which evolve very gradually to create a hypnotic effect. Often used by film composers to establish the mood of a scene.

How music is used in film

- To create an atmosphere.
- To create a specific or geographic setting.
- To set the era, time or period, e.g. the use of classical music for a film set in the 18th century.
- To support the physical action and control the pace.
- To support the emotions of the characters and evoke certain emotions in the audience.
- To generate tension and build suspense.
- To support characters, situations and places through the use of a **leitmotif**.
- To predict events or inform the audience of impending events, e.g. when the *Jaws* theme is heard, but the shark has not yet been seen in the film. The audience are aware of the forthcoming danger, but the on-screen characters are not.
- To create a sense of space, breadth, depth i.e. the 'size' of something.

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

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

Metre and rhythm:

Simple duple time – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Instrumentation:

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

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G#m – C#m**.



Choruses use a standard chord pattern: **vi (F#m) – IV (D) – I (A) – V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Dynamics:

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

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):



Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.

Form and structure:

The piece is in **Binary** form (**AB**).

Section A is 16 bars long.

Section B is 24 bars long.

Each section is repeated (**AABB**).

Dynamics:

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

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

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.

Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.

The piece was composed between **1738-1739**.

Tonality:

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

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

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

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

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.

Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.

Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Instrumentation:

Flute, string orchestra and harpsichord.

The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.

Typical **ornaments and compositional devices** of the period are used including **trills**, **appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1st violin participates occasionally.

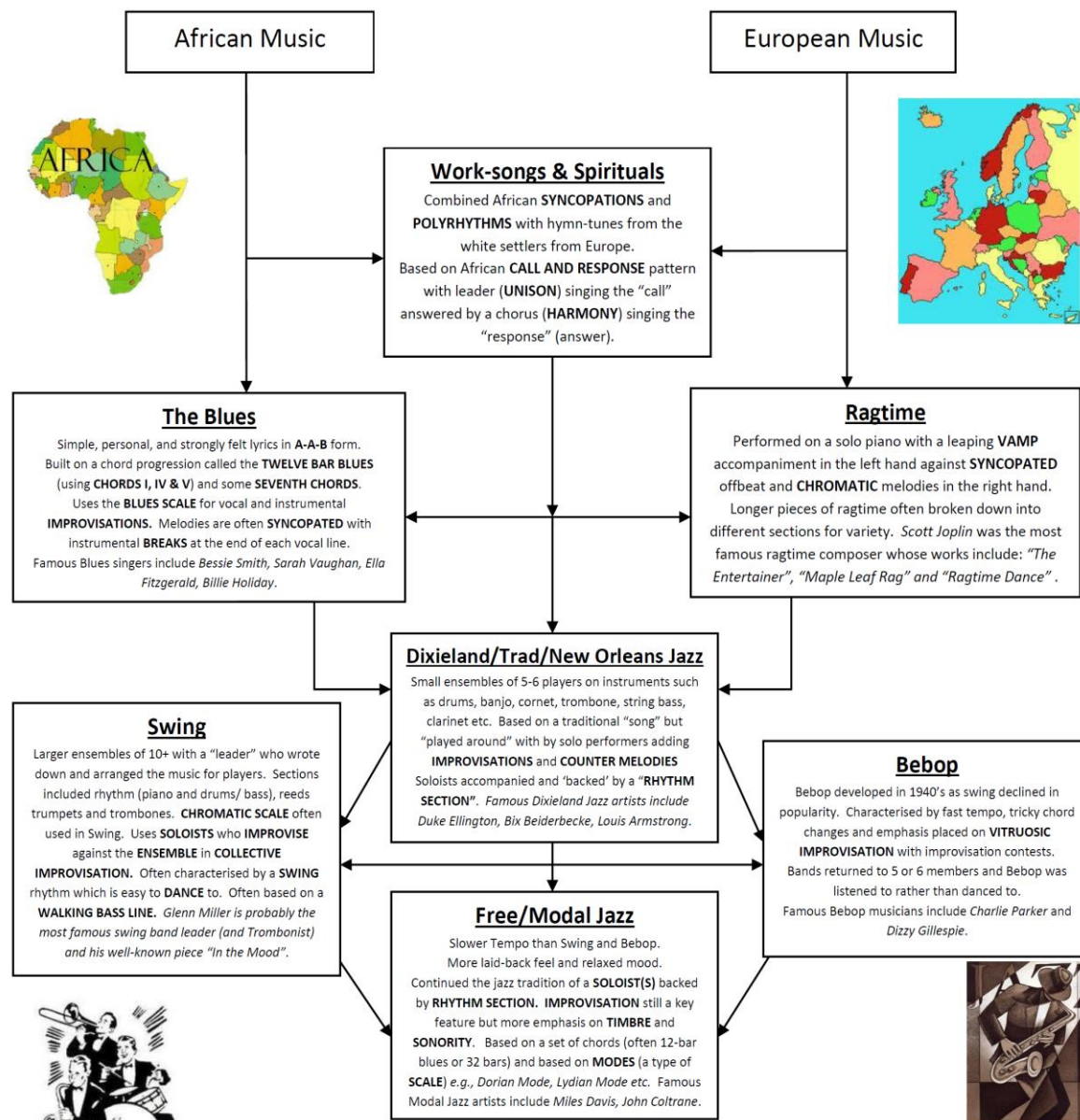
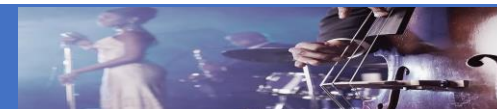
The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

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

All That Jazz

Exploring Jazz and The Blues



A. Jazz and Blues Key Words

RIFF/OSTINATO – Short, repeated musical patterns often used in **SOLOS**.

IMPROVISATION – music created 'on the spot' (previously unprepared performance)

SEVENTH CHORD – a **TRIAD** (root, third and fifth) with a fourth note added which is seven notes about the root/tonic. **C7** = C, E, G (triad) + **B flat**.

SWING/SWUNG RHYTHM – performing a regular 'straight' rhythm with a 'lilt' in a "**ONE** and **A**, **TWO** and **A**" style (using **TRIPLETS**) common in swing music.

B. The Twelve Bar Blues

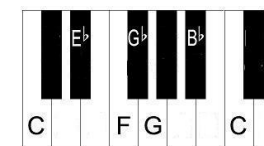
Some or all of these chords can be **SEVENTH CHORDS** (7)

| | | | |
|-----------------|-----------------|----------------|----------------|
| CHORD I | CHORD I | CHORD I | CHORD I |
| CHORD IV | CHORD IV | CHORD I | CHORD I |
| CHORD V | CHORD IV | CHORD I | CHORD I |

C. The Blues Scale

BLUES SCALE – a series of notes often used within improvisations in blues music (*the Blues Scale on C is shown to the right*).

BLUE NOTES – additional or extra sharpened or flattened notes in a melody.



D. Instruments of Jazz and Blues

Double Bass ("Bass") or "String Bass"

Drum Kit/Drums

Piano

Electric Guitar (or could be Acoustic)

RHYTHM SECTION Accompaniment and Backing

Trumpets

Trombones

Saxophones

Clarinets

FRONTLINE INSTRUMENTS ("REDS")

Perform **SOLOS** as well as with the ensemble/band.

Musical forms and devices

Area of study 1 - Eduqas GCSE Music



Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB: II II:CD :II AB

The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A A

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Devices

| | |
|---------------------------|--|
| Repetition | A musical idea is repeated exactly. |
| Imitation | An idea is copied in another part. |
| Sequence | Repetition of an idea in the same part at a higher/lower pitch. |
| Ostinato | A short, repeated pattern or phrase. |
| Drone | A long held or constantly repeated note(s). |
| Arpeggio/ broken chord | The notes of a chord played individually. |
| Alberti bass | A broken chord accompaniment (I,V,iii,V) common in the Classical era. |
| Anacrusis | An 'up-beat' or pick-up before the first strong beat. |
| Dotted rhythms | A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect). |
| Syncopation | Off beat accents. |
| Conjunct | Notes that move in steps. |
| Disjunct | Notes that move in leaps/ intervals. |
| Regular phrasing | Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases. |

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V
Secondary chords ii, iii, vi, vii

C Major Scale

C Major Triads

C Major Scales

Blues Scale in C

A Minor (Harmonic) Scale

Major pentatonic

Minor pentatonic




Chromatic Scale on C

Cadences

The two chords at the end of a phrase

| | | |
|-------------|-----------------|---|
| Perfect | V-I | Strong ending – sounds 'finished'; a musical full stop. |
| Plagal | IV-I | Sounds finished but 'softer'; Amen. |
| Imperfect | I-V, ii-V, vi-V | Sounds unfinished. |
| Interrupted | V-vi | Moves to an unexpected chord; 'surprise'. |

Texture

| | |
|--------------------------|---|
| MONOPHONIC | A single melodic line.  |
| HOMOPHONIC | A chordal style or melody and accompaniment: moving together.  |
| POLYPHONIC | A more complex (contrapuntal) texture with a number of different lines.  |
| Melody and accompaniment | A tune with accompaniment (e.g. chords). |
| Unison | All parts play/sing the same music at the same time. |
| Chordal | The music moves in chords (e.g. like a hymn/chorale). |
| Descant | A decorative, higher pitched line. |
| Counter melody | A new melody, combined with the theme. |
| Round | A short (vocal) canon. |
| Canon | The melody is repeated exactly in different parts but starting at different times, with parts overlapping. |
| Drone | Long held notes. |
| 2-3-4 part texture | Textures which have 2/3/4 different lines. |

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.
Improvised: music made up on the spot.
Blue notes: flattened 3rd, 5^{ths}, 7^{ths}.
Syncopation: off-beat accents.
Call and response: a phrase played/sung by a leader and repeated by others.
Walking bass: bass line that ‘walks’ up and down the notes of a scale/arpeggio.
Swing style: ‘jazzy’ rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

‘Horn section’

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

| | | | |
|----|----|---|-----|
| I | I | I | I |
| IV | IV | I | I |
| V | IV | I | I/V |

Example in C major

| | | | |
|---|---|---|-----|
| C | C | C | C |
| F | F | C | C |
| G | F | C | C/G |

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone’s home.
Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).
Classical: String quartets (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small ‘chambers’.

A piece of music for:

| | |
|---------|--------------|
| DUET | 2 performers |
| TRIO | 3 performers |
| QUARTET | 4 performers |
| QUINTET | 5 performers |
| SEXTET | 6 performers |
| SEPTET | 7 performers |
| OCTET | 8 performers |

Musical theatre

Musical numbers may include:
Solo: a song for one singer.
Duet: a song for two singers.
Trio: a song for three singers.
Ensemble: a song sung by a small group.
Chorus: a large group (usually the full company/cast).
Recitative: a vocal style that imitates the rhythms and accents of speech.
Overture: an orchestral introduction to the show, which usually uses tunes from the show.
The orchestra/band is used to **accompany** the voices and to **underscore**.

Voices

Soprano
Alto
Tenor
Bass

The band/orchestra (sometimes called the ‘pit’ orchestra), may use **strings**, **woodwind** (sometimes called ‘reeds’), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

PERCUSSION

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

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:
In a **sad, reflective scene**, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An **exciting car chase scene** in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

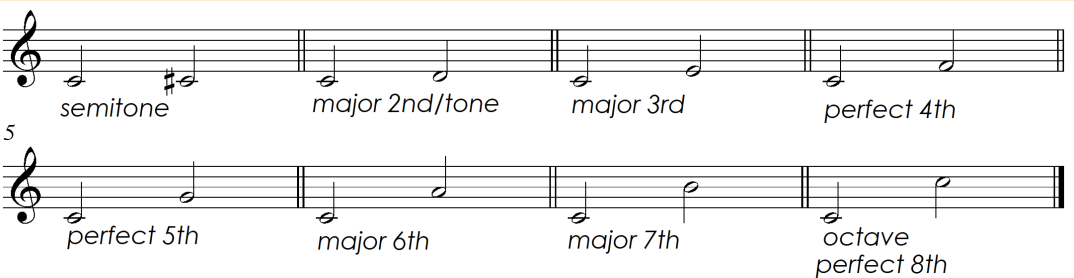
A scene where the **superhero ‘saves the day’** might use a major tonality, brass fanfares, loud dynamics, accents, 4^{ths} and 5^{ths} (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds ‘heroic’, and a semitone can sound ‘menacing’).

An **interval** is the distance between two notes.



Rising interval: moving upwards (ascending)
Falling interval: moving downwards (descending)

Specific instrumental terms

| | |
|-----------------|--|
| Pizzicato | Plucking the strings. |
| Divisi | Two parts sharing the same musical line. |
| Double stopping | Playing two strings at the same time. |
| Arco | Using a bow to play a stringed instrument. |
| Tremolo | A ‘trembling’ effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth). |
| Tongued | A technique to make the notes sound separated (woodwind/brass). |
| Slurred | Notes are played smoothly. |
| Muted | Using a mute to change/dampen the sound (brass/strings). |
| Drum roll | Notes/beats in rapid succession. |
| Glissando | A rapid glide over the notes. |
| Trill | Alternating rapidly between two notes. |
| Vibrato | Making the notes ‘wobble’ up and down for expression. |

Composers also use:

| | |
|-------------------|---|
| Theme | The main tune/melody. |
| Motif | A short musical idea (melodic or rhythmic). |
| Leitmotif | A recurring musical idea linked to a character/object or place (e.g. Darth Vader’s motif in Star Wars). |
| Underscoring | Music playing underneath the dialogue. |
| Scalic | Melody follows the notes of a scale. |
| Triadic | Melody moves around the notes of a triad. |
| Fanfare | Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord. |
| Pedal note | A long, sustained note, usually in the bass/ lower notes. |
| Ostinato/riff | A short, repeated pattern. |
| Conjunct | The melody moves by step. |
| Disjunct | The melody moves with leaps/intervals. |
| Consonant harmony | Sounds ‘good’ together. |
| Dissonant harmony | Sounds ‘clashy’. |
| Chromatic harmony | Uses lots of semitones/accidentals that’s not in the home key. |
| Minimalism | A style of music using repetition of short phrases which change gradually over time. |

Popular music includes:

- POP
- ROCK
- RAP
- HIP HOP
- REGGAE

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock’n’roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. ‘rap metal’, or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

- ELECTRIC GUITAR:**
- **Lead guitar:** plays the melody/ solos/riffs
 - **Rhythm guitar:** plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.
DRUM KIT: provides the beat.
LEAD SINGER: the main vocalist.
BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

| | |
|--------------|---|
| Riff | A short, repeated pattern. |
| Hammer on | Finger brought sharply down onto the string. |
| Pitch bend | Altering (bending) the pitch slightly. |
| Power chords | A guitar chord using the root and 5 th note (no 3 rd). |
| Distortion | An effect which distorts the sound (creates a ‘grungy’ sound). |
| Slap bass | A percussive sound on the bass guitar made by bouncing the strings on the fret board. |
| Fill | A short, improvised drum solo. |
| Rim shot | Rim and head of drum hit at same time. |
| Belt | A bright, powerful vocal sound, high in the chest voice. |
| Falsetto | Male voice in a higher than usual range. |
| Syllabic | One note sung per syllable. |
| Melismatic | Each syllable sung to a number of different notes. |
| A cappella | Voices singing without instrumental accompaniment. |

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.
VERSE: same music but different lyrics each time.
CHORUS: repeated with the same lyrics each time (refrain).
MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.
BRIDGE: a link/transition between two sections.
OUTRO: an ending to finish the song (coda).
*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

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

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

Technology

| | |
|-------------|---|
| Amplified | Made louder (with an amplifier). |
| Synthesized | Sounds created electronically. |
| Panning | Moving the sound between left and right speakers. |
| Phasing | A delay effect. |
| Sample | A short section of music that is reused (e.g. looped, layered). |
| Reverb | An electronic echo effect. |

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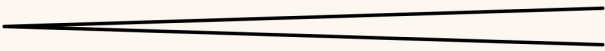
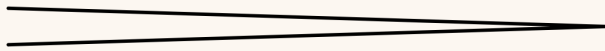
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| Dynamics | | | | | |
|---|--------------|--------------------|--|----------|------------|
| <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> |
| PIANISSIMO | PIANO | MEZZO PIANO | MEZZO FORTE | FORTE | FORTISSIMO |
| very soft (v.quiet) | soft (quiet) | moderately soft | moderately loud | loud | very loud |
|  | | |  | | |
| crescendo (cresc.) | | | diminuendo (dim.) | | |
| gradually getting louder | | | gradually getting quieter | | |

| Tempo | | | | | |
|--|------------------|---------------------------|------------|--------------------|------------|
| LARGO | LENTO/ ADAGIO | ANDANTE/ MODERATO | ALLGRETTO | ALLEGRO/ VIVACE | PRESTO |
| v.slow | slow | walking pace/ moderate | quite fast | quick/lively | very quick |
| <ul style="list-style-type: none">• Accelerando: gradually getting faster• Rallentando/ritardando: gradually getting slower• A tempo: return to the original speed• Ritenuto: in slower time• Rubato: rhythms are played in a more free/flexible way ('robbed time'). | | | | | |

| Time values | | | |
|---|-----------------|----------------------|---|
| NOTE | NAME | LENGTH (duration) | REST |
|  | Semibreve | 4 beats |  |
|  | Minim | 2 beats |  |
|  | Crotchet | 1 beats |  |
|  | Quaver | ½ beats |  |
|  | Semiquaver | ¼ beats |  |
| A dot after the note increases its length by half: | | | |
|  | Dotted minim | |  |
|  | Dotted crotchet | |  |
| Groups of quavers/semiquavers are usually beamed together: | | | |
|   | | | |

| Terms and signs | | |
|---|-----------|--|
| # | Sharp | Raises a note by a semitone. |
| b | Flat | Lowers a note by a semitone. |
|  | Natural | Cancels a previous sharp or flat for a note. |
|  | Staccato | Detached. |
|  | Slur | Play smoothly. |
|  | Tie | Hold the notes for the full value of the tied notes. |
|  | Accent | Emphasize the note (play forcefully). |
|  | Pause | Hold the note longer. |
| <i>sfz</i> | Sforzando | Sudden stress/ accent. |

Music terms and signs

Glossary - Eduqas GCSE Music



Key signatures

C Major

G Major

D Major

A Major

E Major

F Major

Bb Major

Eb Major

Ab Major

F C G D A E B

Order of sharps # →

← Order of flats b

time signature

treble clef

stave

bass clef

key signature

bar

notes on the lines

notes in the spaces

barline

repeat sign

Treble clef notes

Bass clef notes

Time signatures

Two crotchet beats per bar: simple duple

Two dotted crotchet beats per bar: compound duple

Three crotchet beats per bar: simple triple

Three dotted crotchet beats per bar: compound triple

Four crotchet beats per bar: simple quadruple

Four dotted crotchet beats per bar: compound quadruple



A triplet is when three notes are played in the time of two.