



# Higher

## Understanding Music



### Listening Package

Name \_\_\_\_\_

# **HIGHER LISTENING**

In this booklet you will find a step by step guide to the listening concepts at Higher Level. There are *listening references* and *easy understanding - "In a nutshell"* guides to help you achieve the best possible grade.

Use this booklet in conjunction with the Higher Listening Concepts List (found at the back of this booklet).

The booklet will cover each of the *Contexts for Learning*:-



Each section will give you some helpful hints on what **NATIONAL 5** concepts to revise and how they are linked.

Here are ways that you should listen to music:-

*Ask yourself these questions as you hear the music and you might be amazed by how easily you can answer questions in your exam.*

**Vocal or Instrumental?**

**Accompanied or Unaccompanied?**

**Major, Minor or Atonal?**

**Homophonic or Polyphonic / Contrapuntal?**

**Simple or Compound Time?**

**Adagio, Andante, Moderato or Allegro**

## **Exam Hint!**

*The question will usually start with:-*

This question features vocal music.....

This question features instrumental music.....

The music in this question is taken from the Baroque (or other) period.....

This music features the music of (composer).....

Always focus in on the wording of the question and it pays to know some of the more well known composers of each period!

Lastly, remember that in most of the questions (multiple choice), the **ANSWER** is right there in front of you. Sometimes you need to eliminate concepts at that stage.

Also, remember that grammar gives away some answers!!!!!!.....

*“the instrument featured is an \_\_\_\_\_”, “this is a \_\_\_\_\_ scale”*

# STYLES

## TEXTURE/STRUCTURE & FORM

### EARLY MUSIC - PRESENT DAY

*N5 Concept revision for this section is required:-*

[http://www.ataea.co.uk/w/index.php?title=National\\_5\\_concepts](http://www.ataea.co.uk/w/index.php?title=National_5_concepts)

#### Musical Periods

*Medieval* (500-1400)

*Renaissance* (1400 - 1600)

BAROQUE (1600 - 1750)

Classical (1750 - 1810)

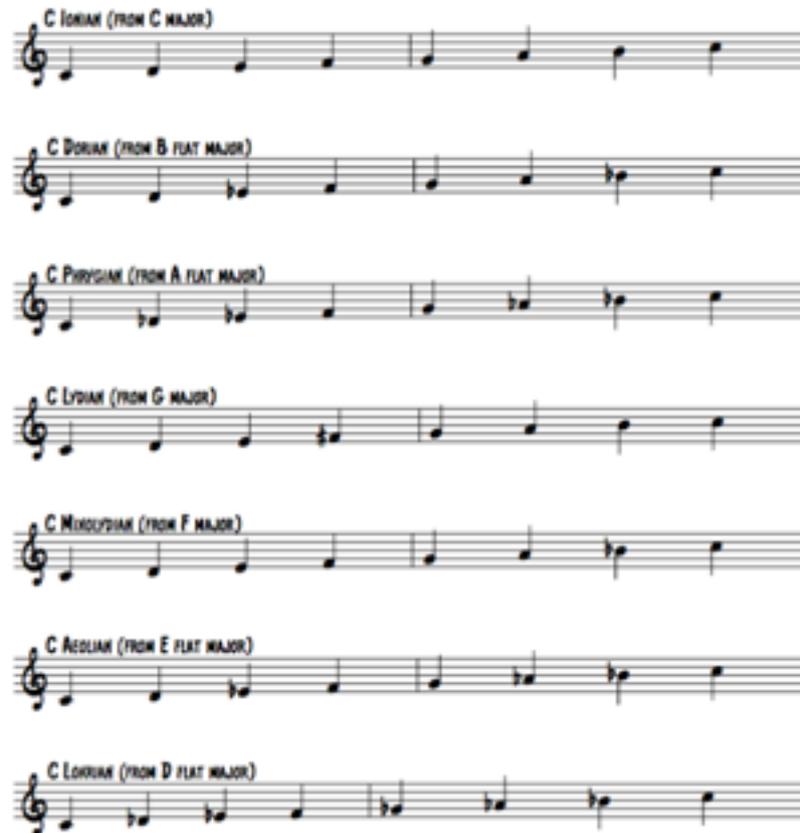
*Romantic* (1810 - 1910)

MODERN (1910 - PRESENT)

### Let's first look at Tonality :-

Before the development of major and minor tonality, music was written in **MODES**. All music from the Medieval and Renaissance periods, both sacred (church music) and secular (non-religious) was composed using **Modes**. These are a very early form of scale.

Examples of these **Modes** are shown below.



As you can see, the order of tones and semitones is quite different to the pattern we find in major and minor scales. Have a go at playing them to see how they sound - note that you don't have to know the names of each **Mode** but rather by playing them over will give you a better understanding of how to recognise them.



#### Listening Example 1 : MODE

<https://www.youtube.com/watch?v=v5cw-WYNBgl>

Some of the very earliest examples of music include **PLAINCHANT**.

**PLAINCHANT** was the mainstay of music in the early church. Songs have Latin text and are sung **unaccompanied**. Plainchant has no regular beat / pulse and the chant follows the natural rhythm of the text with many **melismatic** passages (more than one note per syllable). It was originally sung by monks.



Listening Example 2 : PLAINCHANT

<https://www.youtube.com/watch?v=lgoh5kEqj3Y>



Listening Example 3 : PLAINCHANT

*(Polyphonic in texture)*

<https://www.youtube.com/watch?v=mNMQu5LXael>



Listening Example 4 : PLAINCHANT

*(Homophonic in style)*

<https://www.youtube.com/watch?v=EMyWnCf2Anc>

*Sung*  
*Latin*  
*Monk-like*  
*Unaccompanied*  
*No beat*



The **MASS** is a sacred choral work traditionally using the five main sections of the Roman Catholic Church liturgy. The **Mass** also has a Latin text and has a **polyphonic** texture. It is important to note that although the first Mass appeared in very early music and was usually for unaccompanied **chorus**, it continued to be written in all the musical periods that followed and therefore could also be accompanied. In these periods, solo performers featured more prominently.

The MASS is broken into parts including the *Kyrie* (Lord have mercy), *Gloria*, *Credo*, *Sanctus* (Holy, holy) and *Agnus Dei* (Lamb of God). In your exam, listening out for these words will help you easily identify the MASS.



Listening Example 5 : MASS

<https://www.youtube.com/watch?v=izVzruuk1lc>

“Gloria”



Listening Example 6 : MASS

<https://www.youtube.com/watch?v=SGWYbkXCcGU>

“Kyrie”



Listening Example 7 : MASS

<https://www.youtube.com/watch?v=zP3shbgF3LA>

“Agnus Dei”

Sung  
Latin  
Chorus  
Polyphonic  
Religious

Notable composers of the period

- William Byrd
- John Tavener
- John Dowland
- Orlando Gibbons
- Thomas Tallis
- Monteverdi
- Palestrina



## Exam style Question 1



This question features vocal music.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Plainchant	Rallentando
Oratorio	Passacaglia
Atonal	Melismatic
Tierce de Picardie	Imitation
Homophonic	Chorus

Give your answers on the lines below

3

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- (ii) Give a concept that best describes the texture of the music.

1

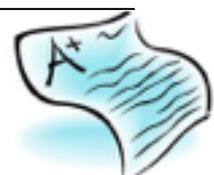
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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

- (b) Name the concept which describes the style of the vocal music.

1

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## Exam style Question 2 (17-1)



This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Lied	Irregular Time Signatures
Pedal	Da Capo Aria
Oratorio	Coloratura
Ripieno	Glissando
Mass	Harmonic Minor Scale

Insert your **FOUR** answers on the lines below

4

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

- (b) Listen to a different excerpt and identify the vocal style.

1

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Here is the music for the first time.



The **Baroque** period was a significant time of change in music. Instrumental music and vocal music were expanding into further areas and developing new forms.

One of the major forms established in the **Baroque** period was the **ORATORIO**. The **ORATORIO** was very similar in form to the **Opera**. The main difference was that **ORATORIO** was religious - usually a story from the bible, whereas **opera** was secular.



Listening 1.8 : ORATORIO

<https://www.youtube.com/watch?v=NYVGtAJ7ujA>



Oratorio was written for orchestra, soloists and chorus and consists of **RECITATIVE**, arias and chorus. Unlike Opera, Oratorio is not acted out but usually performed on a concert platform.



Listening 1.9 : RECITATIVE

The **RECITATIVE** is a type of vocal writing where the music follows the rhythm of the speech. It is usually a short section for solo voice with sparse accompaniment. Its purpose is to move the story along. **Recitatives** are most often sung immediately before an **Aria**.

<https://www.youtube.com/watch?v=BF3HIVpb5mE>

In this clip we hear a **Recitative** called “*Then Shall The Eyes Of The Blind Be Opened*” from The Messiah by Handel. It is a duet sung by a soprano and an alto.

We will also hear **BASSO CONTINUO** in this clip - a major feature of the **Baroque** period.





Listening 1.10 : BASSO CONTINUO

Mainly found in the **Baroque** period, this consisted of a bass line played by cello, bass, or bassoon with the harpsichord, organ player filling in harmonies and chords over it. They were basically filling notes that other instruments couldn't play.



<https://www.youtube.com/watch?v=wTGVOvTv0zE>

More often than not, the **Recitative** would be followed by an **Aria**. The **Aria**, like the **recitative** is vocal and can be sung as a solo or duet.



Listening 1.11 : ARIA

<https://www.youtube.com/watch?v=Cam8iqkUezE>

Note the Melismatic patterns in this aria.

It's interesting to note a modern day version of this same aria.

Listening 1.12 : ARIA (modern day version)



<https://www.youtube.com/watch?v=AKkYg3WVtJg>

A popular form known as DA CAPO ARIA was popular in the **Baroque** Period. “Da Capo” means to go back to the start and this is exactly what happens in a **Da Capo Aria**. The **aria** would be in **ternary** (ABA) form but when the soloist repeats section A, they would decorate and embellish the music by adding ornaments and grace notes.

Listening 1.13 : DA CAPO ARIA



[https://www.youtube.com/watch?v=gySMZUpK\\_IY&feature=youtu.be](https://www.youtube.com/watch?v=gySMZUpK_IY&feature=youtu.be)

*Vocal*  
*Accompanied*  
*ABA*  
*Decorated*

A melodic feature found in many Arias was the OBBLIGATO.

An **Obbligato** is a prominent **SOLO** additional instrumental part in the music. It is important not to confuse this with a descant which is a sung additional line.

Listening 1.14 : OBBLIGATO



*The trumpet is performing the obbligato in this Aria*

<https://www.youtube.com/watch?v=8Cq8Xln9iDc>

*Solo*  
*Instrumental*  
*Decorative*

The highly decorative singing in this clip is also known as **COLORATURA**. This was florid vocal singing involving scales, runs and ornaments where there are a number of notes sung to the one syllable. This results in singing which is decorative and first became popular during the Baroque period. Sometimes the passages were written down, but often were extemporised by the performer.

*Solo*  
*Vocal*  
*Decorative*  
*Ornaments*

Listening 1.15 : COLORATURA



<https://www.youtube.com/watch?v=sAMdUUtovWQ>



An important part of the **Oratorio** was the Chorus.

The chorus is easily identified because it makes full use of the orchestra and SATB choir. Perhaps the most well known chorus of all time is the “Hallelujah” chorus from The Messiah by Handel.



Listening 1.16 : CHORUS

<https://www.youtube.com/watch?v=VI6dsMeABpU>

*Vocal*  
*Multiple*  
*Voices*  
*SATB*

So, in a nutshell, things to listen for in an **ORATORIO** are:



It is important to note that the **Oratorio** AND the **Opera** were also written in periods after **Baroque!**



Now try an exam style question!



### Exam style Question 3 (14-8)



In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

You will hear the music **three times**.

The male soloist is a/an \_\_\_\_\_

The bass line is played by a cello and keyboard instrument. The keyboard instrument is a/an \_\_\_\_\_. These instruments provide the \_\_\_\_\_ accompaniment.

The solo wind instrument is a/an \_\_\_\_\_. It plays an important part called a/an \_\_\_\_\_. Towards the end of the excerpt there is \_\_\_\_\_ between the solo instrument and the voice.

The excerpt ends with a/an \_\_\_\_\_ cadence.

The type of vocal movement is called a/an \_\_\_\_\_.

The music comes from the \_\_\_\_\_ style/period.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.



### Exam style Question 4 (15-4)



This question features contrasting music for voices

- (a) Write the concept which describes this type of song. 1

\_\_\_\_\_

- (b) Listen to a different excerpt and name this vocal style. 1

\_\_\_\_\_

- (c) Listen to a new excerpt and identify the final chord. 1

The excerpt is short and will be played twice.

Here is the music for the first time.

Here is the music for the second time.

\_\_\_\_\_ 1

### Exam style Question 5 (08-4)



Read through the list of features before hearing the music.

Identify **three** features present in the music.

Concerto	Diminished 7th
Modulation	Chamber music
Basso continuo	Alberti bass
Rallentando	Homophonic
Ground bass	

Insert your **THREE** answers on the lines below 3

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Exam style Question 6



This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Recitative	Aria
Chorus	Rallentando
Trill	Ground Bass
Mezzo Soprano	Flutter Tongue
Melismatic	Coloratura

Insert your **FOUR** answers on the lines below

4

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Do your answers make sense to YOU?

Try the  
"Redundant Concepts"  
technique!!!

Which concepts are NOT appropriate etc

**NEVER** leave a blank answer.

## Exam style Question 7



<https://www.youtube.com/watch?v=AKkYg3WVtJg>

In this question you should identify the most prominent concepts which are present in the music.

As you listen, identify at least **two** concepts from each of the following headings.

Melody/Harmony	
Texture/Rhythm	
Timbre	

Melody/Harmony

Texture/Rhythm

Timbre

You will hear the music **three** times and should make notes as you listen.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.

**NOTE!** In the final exam you will be give space to write your final answer. Rough work in the grid (as above) will **NOT** be marked.

For the next question, you need to have a look back at two of the previous clips.

<https://www.youtube.com/watch?v=Cam8iqkUezE>

<https://www.youtube.com/watch?v=AKkYg3WVtJg>

## Exam style Question 8



In this question you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which concepts are common to both excerpts.

Both excerpts will be played three times.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
<b>Melody/ Harmony</b>	Plagal cadence			
	Imitation			
	Trill			
	Major			
<b>Rhythm</b>	Simple Time			
	Adagio			
	Allegro			
	Compound Time			
<b>Styles</b>	Baroque			
	Mass			
	Oratorio			
<b>Timbre</b>	Drum Fill			
	Chorus			
	Melisma			
				<b>5 marks</b>

**NOTE!** In the final exam remember that it is only the final box that will be marked.

During the **BAROQUE** period, two types of concerto emerged: the solo **Concerto** (already covered in N4) and the new **CONCERTO GROSSO**.

## REVISION!

We already know that a Concerto is an instrumental work for Orchestra and Solo Instrument.

For example:-

Piano & Orchestra - known as a *Piano Concerto*

Trumpet & Orchestra - known as a *Trumpet Concerto*

Violin & Orchestra - known as a *Violin Concerto*

Clarinet & Orchestra - known as a *Clarinet Concerto*



Listening 1.17 : CONCERTO

<https://www.youtube.com/watch?v=ulzgayrp7gE>

*Solo  
Instrument  
Orchestra*

This Concerto features a solo instrument (on this occasion a trumpet) with orchestral accompaniment.

The **CONCERTO GROSSO** features two groups of instruments - the **RIPIENO** (the larger group) and the **CONCERTINO** (the smaller group). Note that a **CONCERTO GROSSO** also has a **Basso Continuo** as it was a feature of the Baroque period.



Listening 1.18 : CONCERTO GROSSO

<https://www.youtube.com/watch?v=ZK6-x9sdEYo>

*Baroque  
Strings  
Harpsichord  
Large Group  
Small Group*

The **RIPIENO** are the accompanists in the orchestra and the **CONCERTINO** are the solo group. (large group v's small group).



Baroque  
Concerto Grosso  
Larger Group

Listening 1.19 : RIPIENO

<https://www.youtube.com/watch?v=G6hQvvhqfJo>

*This is taken from Bach's Brandenburg Concerto's - probably the most well known and popular Concerto Grossi*

Baroque  
Concerto Grosso  
Smaller Group

Listening 1.20 : CONCERTINO



<https://www.youtube.com/watch?v=WKDzek3VOvY>

## HINT

*(Concerto Grosso is a very popular question in Higher music and usually appears at some point every year!)*

Baroque  
Instrumental  
Ripieno  
Concertino  
Basso Continuo



A **RITORNELLO** is a key feature of the **Concerto Grosso** where the **RIPIENO** play a “recurring theme” between different sections played by the **CONCERTINO**.



Listening 1.21 : RITORNELLO

<https://www.youtube.com/watch?v=VtS5kkndrS4>

Baroque  
Concerto Grosso  
Returning  
Theme

A popular form in the Baroque Period was a repeating ground bass. This style was known as a **PASSACAGLIA**.



Listening 1.22 : PASSACAGLIA

<https://www.youtube.com/watch?v=qNsxXued784>

*The PASSACAGLIA was also popular on organ.*



Listening 1.23 : PASSACAGLIA

<https://www.youtube.com/watch?v=R3aOgFVybtg>

Baroque  
Strings  
Organ  
Ground  
Bass



**Exam style Question 9 (16-1)**



This question features instrumental music.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Passacaglia	Basso Continuo
Ritornello	Time Changes
Inverted Pedal	Diminution
Obbligato	Rubato
Perfect Cadence	

Insert your **THREE** answers on the lines below

3

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

- (b) Listen to a different excerpt. Name the playing technique featured by the cello.

1

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MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

Place the above concepts under their correct heading.

# SUMMARY

Let's take a look at what we know.

We can place the old and new concepts into two categories, vocal and instrumental. This will help you to identify the appropriate concepts in your exam.

## **VOCAL**

Plainchant, Mass, Oratorio, Recitative, Aria, Chorus,  
Da Capo Aria, Coloratura

## **INSTRUMENTAL**

Concerto, Concerto Grosso, Ripieno, Concertino, Basso  
Continuo, Passacaglia, Ritornello

It's important, at this stage, to start understanding both "form" , "style" and "timbre" concepts.

**STYLES** :- Plainchant, Oratorio, Mass, Recitative, Aria, Chorus, Concerto

**FORMS** :- Concerto Grosso, Passacaglia, Da Capo Aria, Basso Continuo, Ritornello

**TIMBRE** :- Coloratura, Ripieno, Concertino

# HINT

*This will help you when answering questions as some will say.....*

*"insert the concept which describes the style of the voice"*

*"name this vocal style"*

*"insert the concept which describes the form of the music"*

**Exam style Question 10** (15-1)



This question features instrumental music.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the concepts before hearing the music.

Tierce de Picardie	Concerto grosso
Through-composed	Cluster
Harmonics	Obbligato
Interrupted Cadence	Basso continuo
Whole tone scale	

Insert your **THREE** answers on the lines below

3

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

Here is the music for the first time.

Here is the music for the second time.



MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

Place the above concepts under their correct heading.

## Exam style Question 11 (17-5)



This question features instrumental music.

- (a) Listen to this excerpt and identify **THREE** concepts in the music from those listed below.

Read through the concepts before hearing the music.

Alberti Bass	Concertino
Basso continuo	Rondo
Tierce de Picardie	Inverted pedal
Modal	Modulation to relative
Strophic	minor

Insert your **THREE** answers on the lines below

3

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

- (b) Listen to a different excerpt.

1

Insert the concept which best describes the form of the music.

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Here is the music for the first time.

Here is the music for the second time.



## Exam style Question 12 (11-5)



This question features instrumental music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Basso continuo	Concerto
Pedal	Passacaglia
Mode	Mordent
Mass	Pizzicato
Sequence	Pitch bend

Insert your **FOUR** answers on the lines below

4

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 40 seconds before part (b).

- (b) Listen to a different excerpt.

1

Insert the concept which best describes the style of the music.

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Here is the music for the first time.

Here is the music for the second time.



### Exam style Question 13 (12-1)



This question features instrumental music.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Trill	Sonata
Concerto grosso	Clarinet
Chamber music	Concertino
Cross Rhythms	Ground bass

Insert your **THREE** answers on the lines below

3

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The music will be played **twice** with a pause of 10 seconds between playings and a pause of 20 seconds before part (b). (*Not read aloud*)

- (b) Insert the concept which best describes the style of the music.

1

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Here is the music for the first time.

Here is the music for the second time.



In the **Baroque** Period, the **SONATA** was written for small instrumentalist groups.  
However, the **Sonata** became a very popular style in the **Classical** and **Romantic** periods.

A **SONATA** was a piece of music for a solo instrument (usually piano) or a solo instrument accompanied by piano.

Listening 2.1 : SONATA



<https://www.youtube.com/watch?v=pNNtnLJtl7w>

*This is an example of a Piano Sonata written by Mozart.*



Listening 2.2 : SONATA

<https://www.youtube.com/watch?v=6QAAZ29cvfU>

*This is an example of a Clarinet Sonata written by Mozart.*



*Instrumental  
Piano  
Solo Instrument*

**NOTE**

Piano on it's own - known as a *Piano Sonata*

Trumpet & Piano - known as a *Trumpet Sonata*

Violin & Piano - known as a *Violin Sonata*

Clarinet & Piano - known as a *Clarinet Sonata*

A **Sonata** is usually in 3 or 4 movements with the first movement being in what is known as **SONATA FORM**.

Sonata Form is used in both the first movements of a **Sonata** and also a **Symphony**.

It falls into three sections:-

- **Exposition** - where two key contrasting themes are introduced. These are in related keys
- **Development** - the section where these key themes are developed
- **Recapitulation** - where the key themes are heard again, this time in the same key

Listening 2.3 : SONATA FORM



[https://www.youtube.com/watch?time\\_continue=285&v=uzlbKdYf5bQ](https://www.youtube.com/watch?time_continue=285&v=uzlbKdYf5bQ)



Listening 2.4 : EXPOSITION

The introduction of the main theme or **SUBJECT**.

<https://www.youtube.com/watch?v=1vDxInJVvW8>

*Instrumental*  
*Sonata Form*  
*Symphony*  
*Main*



## Exam style Question 14 (15-8)



This question is about comparing two excerpts of music.

You must first identify concepts present in each excerpt and then decide which concepts are common to both excerpts.

Both excerpts will be played three times.

**NOTE!** In the final exam remember that it is only the final box that will be marked.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
<b>Melody/ Harmony</b>	Acciaccatura			
	Chromatic Scale			
	Major Tonality			
	Sequence			
<b>Styles</b>	Classical			
	Romantic			
	Sonata			
	Concerto			
<b>Rhythm</b>	Cross Rhythms			
	Compound Time			
	Anacrusis			
<b>Timbre</b>	Alberti Bass			
	Ritornello			
	Cadenza			
				<b>5 marks</b>

Although also written by some composers in the Baroque period, **CHAMBER MUSIC** really flourished in the **Classical** period. **CHAMBER MUSIC** was written for small groups of musicians to be performed in small rooms or spaces. As a result **chamber music** was intended to be performed by trios and quartets with one musician performing each part.



Listening 2.5 : CHAMBER MUSIC

[https://www.youtube.com/watch?time\\_continue=5&v=PwPz7rWLxv0](https://www.youtube.com/watch?time_continue=5&v=PwPz7rWLxv0)

*This is an example of a Piano Trio - Piano, Violin and Cello.*

*Instrumental  
Small Group  
Strings  
One per part*

A very popular version of these small ensembles was the STRING QUARTET made up of 2 violins, viola and cello.



Listening 2.6 : STRING QUARTET

<https://www.youtube.com/watch?v=bq5c9rxkRpc>

*This String Quartet is written by Beethoven.*



Listening 2.7 : STRING QUARTET

[https://www.youtube.com/watch?time\\_continue=14&v=vLBxVTkG89w](https://www.youtube.com/watch?time_continue=14&v=vLBxVTkG89w)

*This is an arrangement of a pop song for String Quartet.*

## Exam style Question 15(Sp-7)



In this question you are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which 5 concepts are common to both excerpts.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
<b>Melody/ Harmony</b>	Interrupted Cadence			
	Tierce de Picardie			
	Trill			
	Dominant 7th			
<b>Rhythm</b>	Augmentation			
	Anacrusis			
	Rubato			
	Triplets			
<b>Styles</b>	Concerto			
	Sonata			
	String Quartet			
<b>Timbre</b>	Concertino			
	Arco			
	Tremolando			
				<b>5 marks</b>

Both excerpts will be played three times.

**NOTE!** In the final exam remember that it is only the final box that will be marked.

## Exam style Question 16 (11-7)



In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

You will hear the music **three times**.

The melody is shared between a voice and an instrument. The male soloist is a/an \_\_\_\_\_ . The solo woodwind instrument is a/an \_\_\_\_\_ . It plays an important accompanying part called a/an \_\_\_\_\_ .

The playing technique used by the lower strings is \_\_\_\_\_ (Italian term).

There are \_\_\_\_\_ beats in a bar.

Although the excerpt starts in a \_\_\_\_\_ tonality, this is a change to a \_\_\_\_\_ tonality.

The excerpt ends with a \_\_\_\_\_ cadence.

The type of vocal movement is called a/an \_\_\_\_\_ .

The music comes from the \_\_\_\_\_ period.

Here is the music for the first time.

Here is the music for the second time.

Here is the music for the third time.



## Exam style Question 17<sup>(11-3)</sup>



*(This is an adapted musical map question)*

In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

You will hear the music **three times**.

1. This is the opening of a 4-part instrumental piece of music. The first instrument heard is a/an \_\_\_\_\_.
  
  2. The first instrument continues but now plays another part while a cor anglais plays the \_\_\_\_\_.
  
  3. A/an \_\_\_\_\_ plays the next entry of the subject.
  
  4. The excerpt finishes after the 4th entry. This opening section of the piece is called the \_\_\_\_\_.
- (b) Listen to the ending of this piece and tick **one** box to identify a feature present in the music.

The excerpt will be played **twice**.

Contrary Motion

Ritornello

Tierce de Picardie

Obbligato



## Exam style Question 18 (13-8)



You are asked to compare two excerpts of music.

You must first identify concepts present in each excerpt and then decide which concepts are common to both excerpts.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C features common to both
<b>Melody/ Harmony</b>	Interrupted Cadence			
	Tierce de Picardie			
	Sequence			
	Repetition			
<b>Rhythm</b>	4 beats in the bar			
	Anacrusis			
	Irregular Time Signatures			
	Simple Time			
<b>Styles</b>	Alberti bass			
	Basso continuo			
	Concertino			
<b>Timbre</b>	Baroque			
	Classical			
	Concerto			
	Sonata			
		<b>3 marks</b>	<b>2 marks</b>	<b>3 marks</b>

# REVISION ALERT!!!



It's really important that you look back at the Nat 5 concepts for the following:-

[http://www.ataea.co.uk/w/index.php?title=National\\_5\\_concepts](http://www.ataea.co.uk/w/index.php?title=National_5_concepts)

**CLASSICAL**  
**ROMANTIC**  
**MINIMALIST**  
**OPERA**  
**SYMPHONY**

Take the time to note some of the important features of these concepts below.

What I think I already know:-



An important development during the Romantic period was Lieder or LIED (the German word for song). This form was written for Piano and Voice and is always sung in German. These songs can be strophic or THROUGH-COMPOSED meaning that the music is performed “straight through” - no sections are repeated. The voice and piano are equally important meaning that the piano isn’t just an accompaniment. A prolific composer of the style was Schubert who wrote over 600 songs.

Listening 2.8 : LIED



*Romantic  
Piano & Voice  
Sung in German*

[https://www.youtube.com/watch?time\\_continue=10&v=mmx4MN3xZpM](https://www.youtube.com/watch?time_continue=10&v=mmx4MN3xZpM)

Listening 2.8 : LIED



[https://www.youtube.com/watch?v=B\\_jlCMJ77-U](https://www.youtube.com/watch?v=B_jlCMJ77-U)

## HINT

*This is one of the easiest forms to recognise as it is so distinct. It usually appears in a question each year.*



**Exam style Question 19** (12-3)



This question features contrasting music for voices.

- (a) Write the concept which describes the style of the music.

\_\_\_\_\_

- (b) Listen to a piece from the Romantic period. Write the concept which best describes the type of song.

\_\_\_\_\_

- (c) Listen to the following excerpt and tick **one** box to identify the chord outlined in the bass. The music will be played **twice**.

Added 6th

Augmented

Diminished

Dominant 7th

- (d) Listen to the following excerpt which will be played **twice**, then write the concept which describes the time signature.

\_\_\_\_\_



IMPRESSIONISM was a style that followed the Romantic period.

Music written in the impressionist style mirrors the style of painting by Artists such as Claude Monet, where edges between objects are often blurred. This effect was created in the music through the use of **cross rhythms**, often tying notes across a barline, and on piano, particular use was made of the sustain pedal.

The effect of this was music that is sometimes described as “blurry”, “hazy” or “muddy”.



Listening 2.8 : IMPRESSIONISM

<https://www.youtube.com/watch?v=FOCucJw7iT8&feature=youtu.be>

*This piece of music is called “La Mer” (The Sea) by Claude Debussy.*



*Instrumental*

*Orchestra*

*Piano*

*“Blurry”*

*“Hazy”*





Listening 2.9 : IMPRESSIONISM

<https://www.youtube.com/watch?v=IEwh1JsJwRk>

*This piece of music is for Piano. It is called “Clair de lune” by Claude Debussy.*



One of the most unusual musical styles of the 20th Century was **MUSIQUE CONCRETE**. This consisted of natural sounds which were recorded onto magnetic tape and then transformed using simple editing techniques such as cutting and re-assembling, playing backwards, slowing down and speeding up. We would often think the music sounded slightly “odd”.



Listening 2.10 : MUSIQUE CONCRETE

[https://www.youtube.com/watch?time\\_continue=21&v=Vd\\_pKOMCF9M](https://www.youtube.com/watch?time_continue=21&v=Vd_pKOMCF9M)





## Exam style Question 21 (14-3)



This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Plainchant	Diminished 7th
Lied	Tierce de picardie
Oratorio	Ritornello
Rubato	Melismatic
Coloratura	

Give your answers on the lines below

4

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## Extra Question 22



Give an example of a **vocal** style or form from each of these periods

RENAISSANCE

BAROQUE

CLASSICAL

ROMANTIC

**Exam style Question 23** (16-5)



This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the concepts before hearing the music.

Da capo aria	Recitative
Through-composed	Strophic
Lied	Plagal cadence
Interrupted Cadence	Diminished 7th
Accelerando	Tierce de picardie

Give your answers on the lines below

4

---



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- (b) Listen to this excerpt and identify the vocal technique.

---

Place the above musical concepts under their correct heading.

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

## Exam style Question 24 (15-5)



This question features instrumental music.

- (a) Listen to this excerpt and tick **one** box to identify the rhythmic feature. The music will be played **twice**.

3 against 2

Augmentation

Diminution

Irregular time signatures

- (b) Listen to the following excerpt and insert the concept which best describes the style of the music.

---

- (c) Listen to a different excerpt. Insert the concept which best describes the type of group playing.

---



# REVISION ALERT!!!



It's really important that you look back at the Nat 5 concepts for the following:-

[http://www.ataea.co.uk/w/index.php?title=National\\_5\\_concepts](http://www.ataea.co.uk/w/index.php?title=National_5_concepts)

**GOSPEL**  
**CELTIC ROCK**  
**SWING**  
**JAZZ**  
**REGGAE**  
**RAPPING**

Take the time to note some of the important features of these concepts below.

What I think I already know:-



**SOUL MUSIC** developed in the southern states of America and grew in popularity throughout the 1960s. It was a combination of **gospel**, **blues** and country music, and its gritty sound reflected what was happening socially in America at that time.



One of the main centres for soul music was in Memphis Tennessee, home of STAX records, where musicians from different ethnic backgrounds joined together to write and record music. At this time, racial segregation was still very much part and parcel of everyday life for Americans and was certainly a barrier to creative collaborations such as writing and recording music. Artists recording with STAX included, Aretha Franklin, Otis Redding, Sam & Dave, Isaac Hayes, Booker T & the MG's, Staple Singers to name a few.

In Detroit, Michigan, a style of soul music was also developing. Although it had the same heartfelt emotion and passion in the music, the sound was smoother than their counterparts at STAX. Detroit was the home of Motown Records. Artists who recorded with Motown included the Jackson 5, Diana Ross, Martha Reeves, Marvin Gaye and Smokey Robinson.

Listening 2.13 : SOUL MUSIC



[https://www.youtube.com/watch?time\\_continue=4&v=cYyjMPiTGmk](https://www.youtube.com/watch?time_continue=4&v=cYyjMPiTGmk)

Listening 2.14 : SOUL MUSIC



<https://www.youtube.com/watch?v=CdvITn5cAVc>

Listening 2.15 : SOUL MUSIC



<https://www.youtube.com/watch?v=6FOUqQt3Kg0>



**JAZZ FUNK** is a sub-genre of jazz music. Many of the key features found in jazz music are evident here too - a strong rhythmic 'groove,' above which instrumentalists improvise solo passages. The most significant difference from jazz are the instruments within the ensemble. These will typically consist of drum kit, bass guitar, rhythm guitar and synthesiser, in short then, it is the merging of traditional Jazz characteristics with electronic instruments requiring electronic amplification. It is a style that emerged during the 1970s with the ensemble combinations and driving groove patterns being similar with disco.



Listening 2.15 : JAZZ FUNK

[https://www.youtube.com/watch?time\\_continue=11&v=cEJxvbEaWSM](https://www.youtube.com/watch?time_continue=11&v=cEJxvbEaWSM)



Listening 2.16 : JAZZ FUNK

[https://www.youtube.com/watch?time\\_continue=1&v=oweK8H40kZk](https://www.youtube.com/watch?time_continue=1&v=oweK8H40kZk)



**Exam style Question 25** (12-6)



This question features music from the 20th century.

- (a) Read through the list before hearing the music. Identify **THREE** features which are present in the music.

Appoggiatura	Recitative
Oratorio	Bassoon
Tierce de picardie	Plagal cadence
Musique concrete	Diminished 7th
Obbligato	Sequence

Give your **THREE** answers on the lines below

3

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- (b) Listen to a different piece of music. Write the concept which describes the tonality.

---

- (c) Listen to this excerpt from a different piece. Write the concept which describes the style.

---



Place the above concepts under their correct heading.

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

**Exam style Question 26 (15-7)**



This question features vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Time changes	Jazz funk
Lied	Coloratura
Oratorio	Harmonic minor scale
Ripieno	Da capo aria
Soul	Strophic

Insert your **FOUR** answers on the lines below

4

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Place the above musical concepts under their correct headings.

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

**Exam style Question 27** (09-1)



This question features music by contemporary bands.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Jazz-funk	Augmentation
Syllabic word setting	Triplet
Lied	Drum fill
Melismatic	Ostinato
Sequence	

Insert your **THREE** answers on the lines below

3

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---

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Place the above musical concepts under their correct headings.

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

**Exam style Question 28** (07-1)



This question features instrumental and vocal music.

- (a) Listen to this excerpt and identify **four** concepts in the music from those listed below.

Read through the list before hearing the music.

Xylophone	Mode
Plagal cadence	Imitation
Glockenspiel	Harmonics
Glissando	Dominant 7th
Ground Bass	Rallentando

Insert your **FOUR** answers on the lines below

4

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- b) Name the type of ornament played by the flutes in this excerpt.

- c) Listen to a different excerpt. Write the concept which best describes the style of the music.

## Exam style Question 29 (07-6)



This music in this question is by Schubert.

- (a) Listen to this excerpt and identify **four** concepts present in the music from those listed below.

Read through the list before hearing the music.

Oratorio	Dotted rhythms
Ritornello	Melismatic word setting
Augmentation	Diminished 7th chord
Tremolo	Lied
Aria	Coloratura

Insert your **FOUR** answers on the lines below

4

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Place the above musical concepts above under their correct headings.

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

### **Exam style Question 30** (07-7)



In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

You will hear the music **three** times.

The tonality of the music at the start is \_\_\_\_\_.

The music features a small solo group of players along with a full string orchestra (larger group).

This type of composition is called a / an \_\_\_\_\_.

The small group of soloists is called the \_\_\_\_\_ and the full string orchestra is the \_\_\_\_\_.

The keyboard instrument which can be heard is a / an

\_\_\_\_\_

and it, along with a bass instrument, plays the \_\_\_\_\_.

The solo instruments featured are two \_\_\_\_\_ and one

\_\_\_\_\_.

The texture of the music is mainly \_\_\_\_\_.

The period to which the music belongs is \_\_\_\_\_.

**You have now covered all concepts required for Higher in the STYLES and TEXTURE, STRUCTURE & FORM elements of music.**

**Make sure you continue to revise these concepts using your concepts booklet and the suggested online resource.**

[http://www.ataea.co.uk/w/index.php?title=A-Z\\_of\\_Music\\_concepts](http://www.ataea.co.uk/w/index.php?title=A-Z_of_Music_concepts)

# MELODY / HARMONY

*N5 Concept revision for this section is required:-*

[http://www.ataea.co.uk/w/index.php?title=National\\_5\\_concepts](http://www.ataea.co.uk/w/index.php?title=National_5_concepts)

In this section you will learn to recognise and understand the different patterns, shapes and sounds of a melody and how different harmony is constructed.

It is important that you have a clear understanding of the **MELODY / HARMONY** concepts at **National 5**.

We have already looked at the early **MODES** and we understand **MAJOR** and **MINOR** tonality.

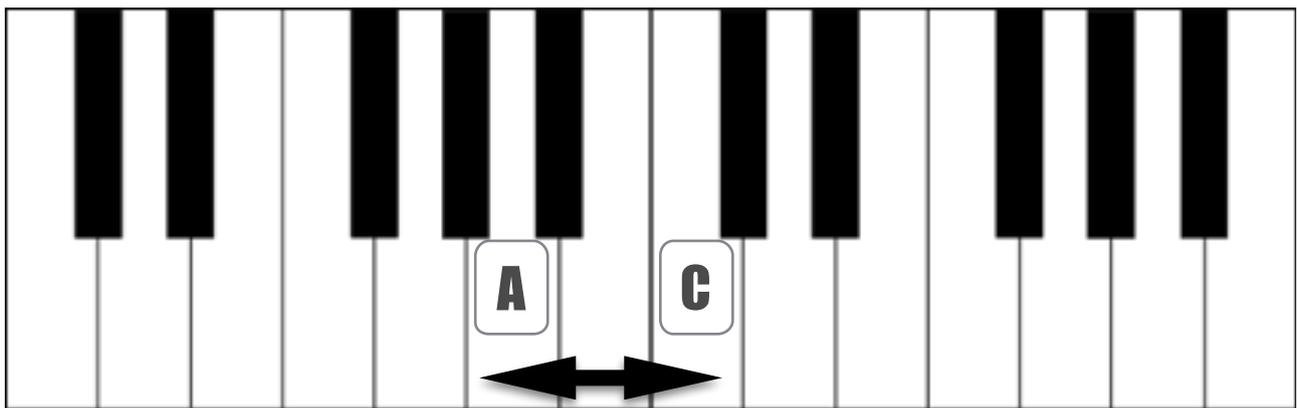


# RELATIVE MAJOR / MINOR, INTERVALS, CHORDS & CADENCES



What is RELATIVE MAJOR / MINOR?

Each **major** key has a relative **minor** which shares the same key signature.  
For example if we picked a major key, such as C Major, to find its relative minor key we would move down three **semitones**, which would take us to A Minor.

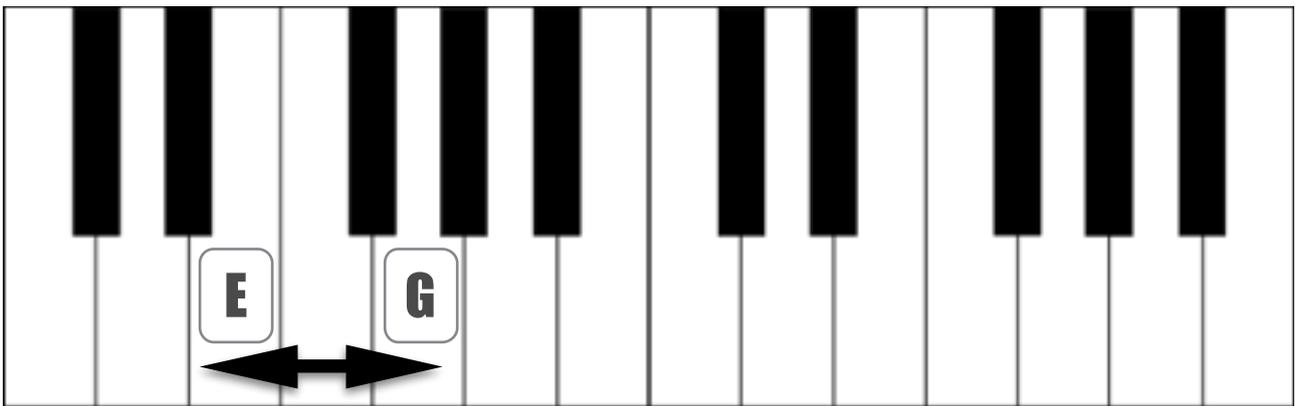


If we were listening to the modulation, the music would easily go from Major to Minor without changing key signature.



What I think I already know:-

The opposite is also true, if we were in a **minor** key and wanted to **modulate** (change key) to the relative **major**, we would move up three **semitones**.  
 For example, if we were in E minor, an upwards movement of three semitones would take us to G Major.



## TASK 1

Work out the **RELATIVE MINOR** for each of the following keys:-

- |                      |        |       |
|----------------------|--------|-------|
| C MAJOR              | ←————→ | _____ |
| F MAJOR              | ←————→ | _____ |
| D MAJOR              | ←————→ | _____ |
| E <sub>b</sub> MAJOR | ←————→ | _____ |
| G MAJOR              | ←————→ | _____ |

## TASK 2

Work out the **RELATIVE MAJOR** for each of the following keys:-

F MINOR



\_\_\_\_\_

C MINOR



\_\_\_\_\_

G MINOR



\_\_\_\_\_

Bb MINOR



\_\_\_\_\_

Take a moment to revise what you think you already know about scales - PENTATONIC, WHOLE TONE and CHROMATIC.

**REVISE**



What I think I already know:-



A key signature will also have an effect on scales.

A scale is a series of notes.

A HARMONIC MINOR SCALE is formed using the following pattern:

tone - semitone - tone - tone - semitone - tone and a half - semitone.

This is how the scale of C harmonic minor looks when written down:



Listening 3.1 : HARMONIC MINOR



<https://www.youtube.com/watch?v=tFA8GVaCgsk>



What I think I already know:-

A MELODIC MINOR SCALE is formed using the following patterns:

tone - semitone - tone - tone - tone - tone - semitone (*when ascending*)

tone - tone - semitone - tone - tone - semitone - tone (*when descending*)

This is how the scale of C melodic minor looks when written down:



T S T T T T S T T S T T S T



Listening 3.2 : MELODIC MINOR

<https://www.youtube.com/watch?v=HX7jIDCI2JM>

### Exam style Question 31 (13-6)



This question features music for guitar.

- (a) Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Concerto	Harmonic minor scale
Homophonic	Musique concrete
Harmonics	Romantic
Dominant 7th	Rubato
Arco	

Insert your **THREE** answers on the lines below

3

---

---

**Exam style Question 32** (11-2)



This question features contemporary bands

- (a) Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Lied	Coloratura
Syllabic word setting	Melodic minor scale
Diminished 7th	Homophonic
Jazz funk	Harmonic minor
Soul	

Insert your **THREE** answers on the lines below

3

---



---



---

- (b) Listen to part of another piece. Write the concept which describes the playing technique used by the guitarist at the end of the excerpt.

1

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

Place the musical concepts under their correct headings

**Exam style Question 33** (09-5)



This question is based on orchestral music.

- (a) Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Concerto grosso	Baroque
Obbligato	Melodic minor scale
Diminished Chord	String quartet
Concertino	Arco
Cross rhythms	

Insert your **THREE** answers on the lines below

3

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- (b) Tick one box to identify the type of scale on which the melody is based.

Pentatonic

Melodic minor

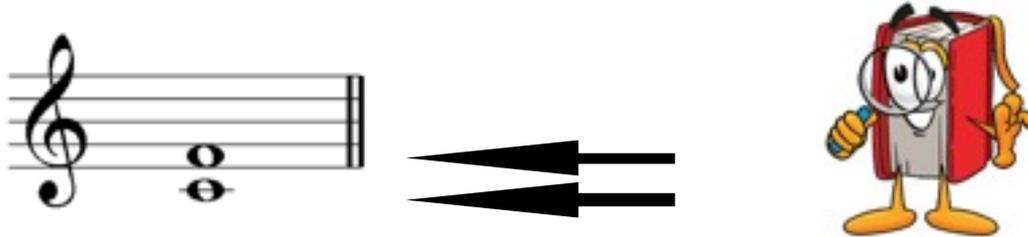
Harmonic minor

Whole tone

1

An **INTERVAL** in music is the distance in pitch between one note and another. It's really easy to work out and you are very likely to be asked this in your Higher exam paper.

Look at this example

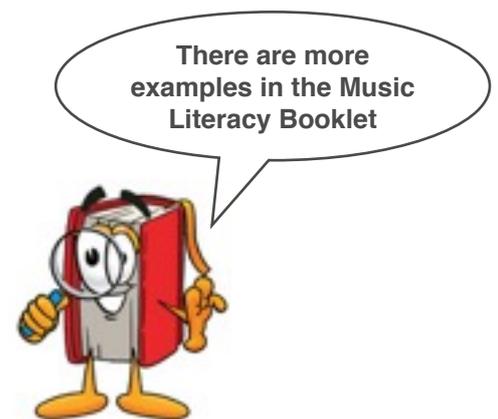
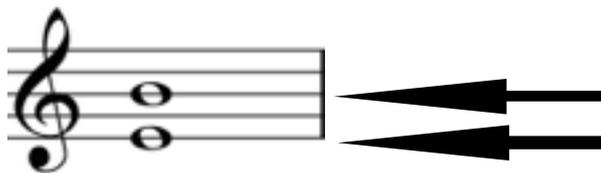


This interval is known as a 4th.

How do we know this - we count the bottom note as 1 and count upwards.

C - D - E - F = 4 notes of a distance, so this Interval is a 4th!

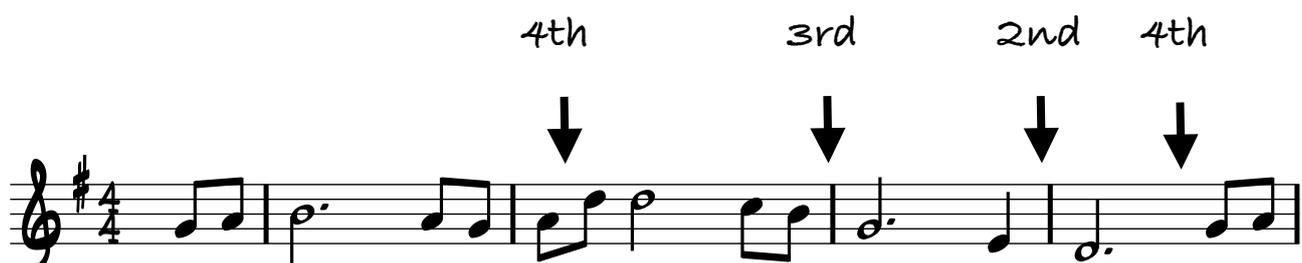
Look at another one:



E - F - G - A - B = 5 notes of a distance, so this Interval is a 5th.

## NOTE

Always count from the bottom note upwards even if the bottom note comes after the top note!



### Exam style Question 34 (15-4)



This question is based on rock music.

Listen to the song and follow the guide to the music on the next page.

- (a) Transpose the first three notes **one octave lower** into the bass clef  
Use the given blank bars. 1
- (b) Describe the interval formed by the two notes in the box in **bar 6**.  
Write your answer in the box. 1
- (c) Insert the accidental missing from **bar 11**. 1
- (d) Insert the missing notes in **bar 14**. The rhythm is given. 1
- (e) Insert the missing notes in **line 5**. 1
- (f) Name the chords that you hear in **the last line**. You may use letter names or  
numbers. The first chord is given. 1

Choose from the following:

C	Chord I
F	Chord IV
G	Chord V
Am	Chord VI

Insert your answers in the boxes provided.

During the next three playings complete your answers (a) to (f)

**(a) Transpose**

En - gines roar and save our crops from trials, but

**(b) Interval:**

when the black gold's in doubt, there's none left for you or for me.

**(c) Accidental**

— Fuse helium three our last hope and

**(d) Notes**

free me, and free me, free me from this world We don't be-

**(e) Bar lines**

long here, it was a mis - take im - pri - son - ing our souls. Can you

**(f) Chords**

free me, and free me from this world?..

We are already fairly familiar with **CHORDS I, IV, V & VI** in the scale of **C Major** and have used them already in some composition assignments.

It's important now to be able to identify these chords both on hearing them and when seeing them on the staff.

Although this is explained further and more fully in the "Musicals Literacy" Booklet.

Take a moment to look at the following.

Remember, it's easy to work out chords for each key.



	<b>CHORD I</b>	<b>CHORD IV</b>	<b>CHORD V</b>	<b>CHORD VI</b>
<b>C MAJOR</b>	<b>C</b>	<b>F</b>	<b>G</b>	<b>Am</b>
<b>D MAJOR</b>	<b>D</b>	<b>G</b>	<b>A</b>	<b>Bm</b>
<b>E MAJOR</b>	<b>E</b>	<b>A</b>	<b>B</b>	<b>C#m</b>
<b>F MAJOR</b>	<b>F</b>	<b>B</b>	<b>C</b>	<b>Dm</b>
<b>G MAJOR</b>	<b>G</b>	<b>C</b>	<b>D</b>	<b>Em</b>
<b>A MAJOR</b>	<b>A</b>	<b>D</b>	<b>E</b>	<b>F#m</b>
<b>B MAJOR</b>	<b>B</b>	<b>E</b>	<b>F#</b>	<b>G#m</b>

What I think I already know:-



**Exam style Question 35** (14-6)



This question is based on music in a contemporary style.

Listen to the music and follow the guide score below.

The musical score is written in treble clef with a 4/4 time signature. It consists of six staves of music, numbered 1 through 24. Measure 1 contains a box with the Roman numeral 'I' above the chord symbol 'Am'. Measures 2, 3, and 4 are marked with the numbers 2, 3, and 4 respectively. Measure 5 has a box above it. Measures 6, 7, and 8 are marked with the numbers 6, 7, and 8. Measures 9, 10, 11, and 12 are marked with the numbers 9, 10, 11, and 12. Measure 13 has a box labeled 'Interval:' with a line underneath. Measures 14, 15, and 16 are marked with the numbers 14, 15, and 16. Measures 17, 18, 19, and 20 are marked with the numbers 17, 18, 19, and 20. A bass clef staff begins at measure 19. Measures 21, 22, 23, and 24 are marked with the numbers 21, 22, 23, and 24.

## Exam style Question 35 (cont)



- (a) The piece is in the key of **A Minor**. Describe the interval formed by the two notes in the box in **bar 13**. Write your answer in the box. 1
- (b) Look at **bars 19** and **20**. Write the notes **one octave lower** in the bass clef. Use the given blank bars. 1
- (c) This question is about chord changes. 1

In the boxes above the stave, write the chords you hear in **bars 3** and **5**. You may use letter names or numbers. The chord in bar 1 is given.

Choose from the following.

Am	Chord I	
Dm	Chord IV	
E	Chord V	
F	Chord VI	1

- (d) Insert the rest missing from **bar 11**. 1
- (e) Write “S” above where you hear this phrase starting in the strings. 1



## HINT

You will **ALWAYS** find this sort of question in the Higher listening paper. These are **EASY** marks. Do not throw them away!!!

Learn and revise your **MUSICAL LITERACY!!!!**



We already know and understand the **PERFECT** and **IMPERFECT CADENCE** and how they are formed.



<b>PERFECT CADENCE</b>	<b>Chord V</b>	<b>to</b>	<b>Chord I</b>
<b>IMPERFECT CADENCE</b>	<b>Chord I</b>	<b>to</b>	<b>Chord V</b>
<i>let's add</i>			
<b>PLAGAL CADENCE</b>	<b>Chord IV</b>	<b>to</b>	<b>Chord I</b>
<b>INTERRUPTED CADENCE</b>	<b>Chord V</b>	<b>to</b>	<b>Chord VI</b>
<b>TIERCE DE PICARDIE</b>	<b>Minor</b>	<b>to</b>	<b>Major</b>

This is covered further in the “Musical Literacy” booklet.

## ON THE SPOT LISTENING

Identify the following cadences played on piano. Circle the correct answer.

- |     |         |           |        |             |
|-----|---------|-----------|--------|-------------|
| 1.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 2.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 3.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 4.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 5.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 6.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 7.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 8.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 9.  | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |
| 10. | PERFECT | IMPERFECT | PLAGAL | INTERRUPTED |

**Exam style Question 36** (12-8)



You are asked to compare two excerpts of music.

There are **three** concepts common to both and **five** concepts in each column.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C features common to both
<b>Melody</b>	Harmonic Minor Scale			
	Imitation			
	Syllabic			
<b>Rhythm</b>	Compound Time			
	Rallentando			
	3 beats in the bar			
<b>Harmonic</b>	Interrupted Cadence			
	Rallentando			
	Tierce de picardie			
<b>Timbre</b>	Arco			
	Crescendo			
	Ripieno			
	String Quartet			
		<b>2 marks</b>	<b>2 marks</b>	<b>3 marks</b>

### Exam style Question 37 (10-7)



In this question you are asked to describe music which you hear by inserting the appropriate concepts in the text below.

At the beginning the prominent family of instruments heard is the

\_\_\_\_\_.

The higher instruments are played \_\_\_\_\_ (Italian term)

and the lower instruments are played \_\_\_\_\_ (Italian term).

A new melody is played by the \_\_\_\_\_.

One of the percussion instruments is a/an \_\_\_\_\_.

In the latter part of the excerpt, a flute plays an ornament called a/an

\_\_\_\_\_.

The music ends with a \_\_\_\_\_ cadence.

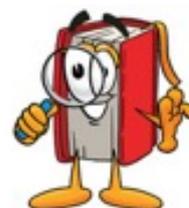
The structure of the piece is \_\_\_\_\_.

The tonality of the excerpt is \_\_\_\_\_.

The rhythmic “give and take” is known as \_\_\_\_\_.

## HINT!!

In this type of question, make sure your answers **MAKE SENSE!!!**



# MORE CHORDS



We are already familiar with the **MAJOR** chord and the **MINOR** chord.

Let's now add three more important chords at Higher level.

The **DOMINANT 7th** is basically a **MAJOR** chord with the 7th note (flattened) added.

C      C<sup>7</sup>

Added 7th note (flattened)

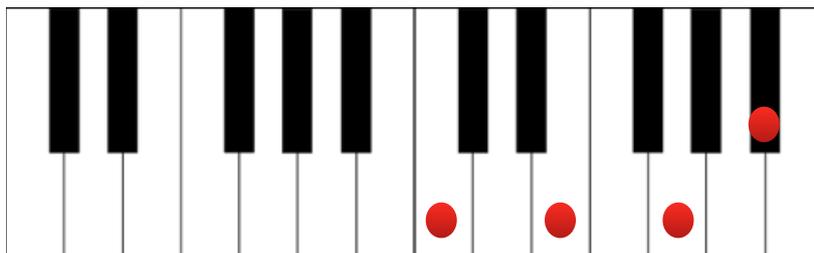
Chord of C

The **DOMINANT 7th** has quite a distinctive sound and can be found in quite a lot of Blues and Jazz music as it has a quite “jazzy” feel to it. Sometimes you can describe the chord as being “unfinished” - i.e. it sounds as if it sound “resolve”.

Listening 3.3 : DOMINANT 7th



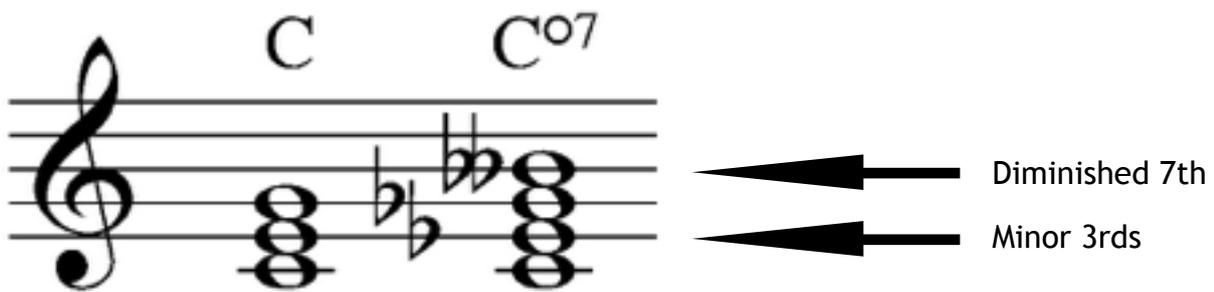
[https://www.youtube.com/watch?time\\_continue=2&v=E48HNXpys4Y](https://www.youtube.com/watch?time_continue=2&v=E48HNXpys4Y)



A **DIMINISHED 7th** chord consists of four notes built one on top of the other.

It is built up using intervals of a **minor 3rd** - a minor 3rd describes two notes which are 4 semitones apart e.g. C-Eb.

The interval between the lower and top note is an interval of a **diminished 7th**, giving the chord its name. This chord is most often used when modulating to distant keys.

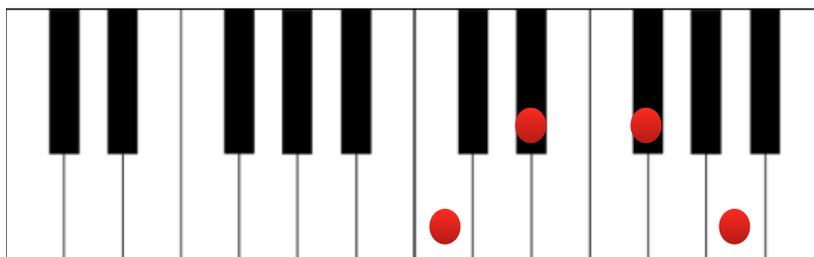


Again, the **DIMINISHED 7th** chord has quite a distinctive sound and sometimes can be described as the “scary” chord or the chord that gives most “suspense”.

Listening 3.4 : DIMINISHED 7th



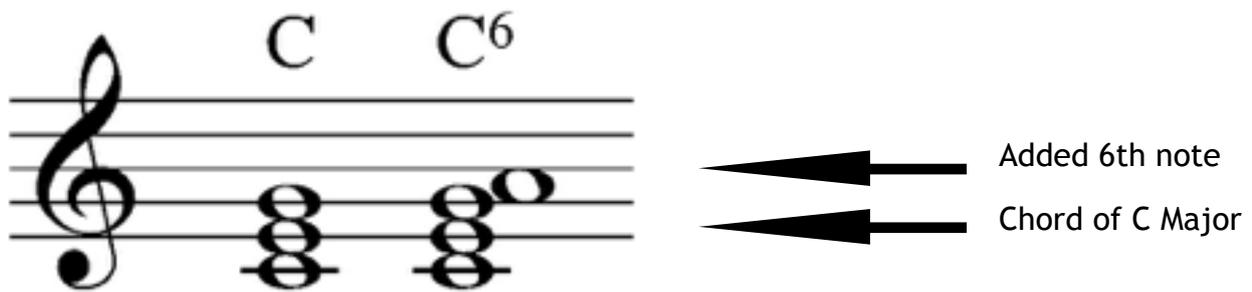
<https://www.youtube.com/watch?v=pcEwUTcNTQM>



An **ADDED 6th** chord describes a chord with a note 'added' to the familiar Chord structure (root, 3rd and 5th).

So for the Chord of C which includes the root (C), 3rd (E) and 5th (G) notes, the addition of the 6th note (A) creates the Chord C6.

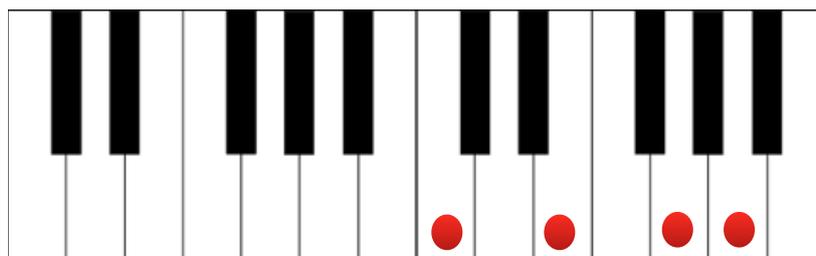
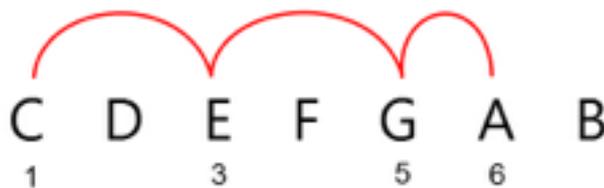
This chord is used frequently in jazz and popular music.



Listening 3.5 : ADDED 6th



<https://www.youtube.com/watch?v=Egs1iKonm-c>



**Exam style Question 38** (16-7)



This question is about comparing two excerpts of music.

Identify concepts present in each excerpt and then decide which five concepts are common to both excerpts.

	Concepts	Column A Excerpt 1	Column B Excerpt 2	Column C 5 features common to both
<b>Melody/ Harmony</b>	Acciaccatura			
	Dominant 7th			
	Trill			
	Plagal cadence			
<b>Rhythm/Tempo</b>	3 against 2			
	4 beats in the bar			
	Simple time			
<b>Texture</b>	Alberti bass			
	Cadenza			
	Rondo			
<b>Styles</b>	Impressionist			
	Classical			
	String Quartet			
				<b>5 marks</b>

### Exam style Question 39 (11-1)



This question features instrumental music.

- (a) Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Sonata	Crescendo
Augmentation	Concerto grosso
Whole-tone scale	Plagal cadence
Melodic minor	Mordent
String quartet	

Insert your **THREE** answers on the lines below

3

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### Exam style Question 40 (16-4)



This question is based on an arrangement of a traditional song.

Listen to the excerpt and follow the guide to the music on the next page.

- (a) Name the key of the music.  
Write your answer in the box at the beginning. 1
- (b) Name the ornament heard in **bar 2**. 1
- (c) Correct the rhythm in **bar 5** to match what you hear. 1
- (d) Describe the interval formed by the two notes in the box in **bar 8**. 1
- (e) Complete the last three notes in **bar 14**.  
The rhythm is given above the stave. 1
- (f) Transpose the last 5 notes **one octave lower** into the bass clef.  
Use the given blank bars. 1

**Exam style Question 40** (cont)



(a) Key:  
\_\_\_\_\_

(b) Ornament:  
\_\_\_\_\_

1 2 3

(c) Rhythm

4 5 6 7

(d) Interval:  
\_\_\_\_\_

8 9 10

11 12 13

(e) Notes

(f) Transpose  
\_\_\_\_\_

14 15 16

**Exam style Question 41** (13-4)



This question is based on music in a Scottish style.

Listen to the excerpt and follow the guide score printed below.

1 

I
D

 2 

I
D

 3 

--

4 

--

 5 

--

 6 7 8

9 10 11 12

Interval: 

--

 13 14 15 16

## Exam style Question 41 (cont)



- (a) (i) Insert the time signature at the appropriate place in the music.
- (ii) Write **A** above the **first** example of an anacrusis. 1
- (b) Rewrite the first five notes **one octave lower** in the bass clef. 1  
Use the given blank bars.
- (c) The piece is in the key of D major. Describe the interval formed by the two notes in the box in **bar 13**. Write your answer in the box. 1
- (d) This question is about chord changes.

The chords used are:

D	Chord I
G	Chord IV
A	Chord V
Bm	Chord VI

In the boxes above the staff, write the chords which you hear in **bars 3, 4 and 5**. You may use letter names or numbers.  
The chords in bars 1 and 2 are given. 1

- (e) Insert the accidental missing from **bar 10**. 1
- (f) Correct the rhythm in **bar 15** to match what you hear. 1



**Exam style Question 42** (07-2)



This question is based on music by Elgar.

Listen to the excerpt and follow the music printed below.

a) Insert in the music any repeat signs and 1st and 2nd time bars so that the written music matches what you hear. 1

(b) In the box provided, name the key of the music. 1

(c) Insert the rest omitted from bar 8. 1

(d) Write the numbers of the two bars in which you hear the following in the accompaniment. 1

(e) Complete bars 22/23 1

- (f) Rewrite bars 1-4 (below) **one octave lower**, in the bass clef. Use the given blank bars. 1



**Exam style Question 43** (08-4)



- (a) Listen to this excerpt and identify **four** concepts present in the music from those listed below.

Read through the list before hearing the music.

Concerto	Diminished 7th
Modulation	Chamber Music
Melodic Minor	Alberti bass
Basso continuo	Da capo aria
Baroque	

Insert your **FOUR** answers on the lines below

4

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# MORE ORNAMENTS



We are already familiar with **GRACE NOTES** and the **TRILL**.

Take a moment to revise these now!!

An **ACCIACCATURA** is an ornament or decoration in music which sounds like a crushed note played very quickly on the beat or just before it.

We call it “the crushing note”.

When we see the **ACCIACCATURA** written down, it looks like a small **QUAVER** with a line through the tail and stem.



Listening 3.6 : ACCIACCATURA

<https://www.youtube.com/watch?v=FWJ1JsZUj-M>

Listen as your teacher plays a few examples of an **ACCIACCATURA** in some well known musical pieces.



A **MORDENT** is an **ornament** which plays the main note, the note above and then the main note again.



An inverted mordent sounds the main note, the note below and then the main note again.



Listening 3.7 : MORDENT



<https://www.youtube.com/watch?v=SiYCwITiW-Y>

MORDENT

TRILL

ORNAMENT

ACCIACCATURA

GRACE NOTE

## Exam style Question 44 (14-1)



(a) This question features orchestral music

Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Acciaccatura	Concerto
Concertino	Inverted pedal
Whole Tone Scale	Coda
Timpani	Plagal cadence
3 against 2	

Insert your **THREE** answers on the lines below

3

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Place the above musical concepts under their correct headings

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

**Exam style Question 45** (13-3)



(a) This question features instrumental music

Listen to this excerpt and identify **four** concepts present in the music from those listed below.

Read through the list before hearing the music.

Jazz-funk	Soul
Acciaccatura	Swing
Ritornello	Mode
Episode	Irregular Time Signatures
Ostinato	

Insert your **FOUR** answers on the lines below

4

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Place the above musical concepts under their correct headings

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

## Exam style Question 46 (10-1)



(a) This question features music for guitars.

Listen to this excerpt and identify **three** concepts present in the music from those listed below.

Read through the list before hearing the music.

Harmonics	Ritornello
Musique concrete	Scotch snap
Plagal cadence	Rallentando
Mordent	Mode
Diminution	

Insert your **THREE** answers on the lines below

3

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---

---

Place the above musical concepts under their correct headings

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES

**Exam style Question 47** (10-4)



This question is based on an arrangement of a song by Eric Clapton

Listen to the excerpt and follow the guide score printed below.

musical score in 4/4 time, featuring measures 1 through 19. The score includes tempo markings: **rall.** (ritardando) at the beginning and **a tempo** (return to normal tempo) at measure 5. A box labeled **Interval:** is placed above measure 11. A box labeled **IV** is placed above a box labeled **F** at measure 13. Three empty boxes are placed above measures 14, 15, and 16. The score concludes with **rall.** at measure 17.

Now answer the questions of the next page

The music will be played **three** times

**Exam style Question 47** (cont)



- (a) The piece is in the key of C major. Describe the interval formed by the two notes in the box in **bar 11**.  
Write your answer in the box. 1

- (b) Re-write this phrase **one octave lower** in the bass clef.  
Use the given blank bars. 1



- (c) You will hear four ornaments in the first line of the score.  
Write X above each of the four notes to indicate these ornaments. 1

- (d) Complete the rhythm in **bar 7**. 1

- (e) This question is about chord changes.

In the boxes above the stave, write the chords which you hear in **bars 14, 15 and 16** using the letter names or numbers.

The chords are:-

- |    |          |  |
|----|----------|--|
| C  | Chord I  |  |
| F  | Chord IV |  |
| G  | Chord V  |  |
| Am | Chord VI |  |
- 1

- (f) Complete the last two notes.  
The rhythm is given above the stave. 1

**Exam style Question 48** (08-5)



This question is based on an excerpt of instrumental music.

- (a) Listen to the following excerpt and follow the guide score of the music below.

The musical score consists of six staves of music in a single system. The key signature has one flat (B-flat). The first staff has an interval box highlighting the interval between the notes G4 and A4. The second staff has a whole rest in the first measure. The third staff has a whole rest in the first measure. The fourth staff has a chord box highlighting the notes G4, B-flat4, and D5. The fifth staff has a whole rest in the first measure. The sixth staff has two empty boxes for labeling, one above the notes G4 and B-flat4, and another above the notes D5 and E5.

Interval:

Chord:

**Exam style Question 48** (cont)



- (i) The piece starts in the key of F Major. Describe the interval formed by the two notes in the box at the end of the **first line**.  
Write your answer in the box. 1
- (ii) (a) Insert the time signature at the appropriate place in the music.  
(b) Insert the bar lines in **line 5** 1
- (iii) Name the type of chord heard in the boxed bar on **line 4** of the music. 1
- (iv) The music changes key a number of times. Write **M** above the bar where the first modulation takes place 1
- (v) Listen carefully to the closing cadence. In the boxes above the staff, write the chords which you hear using letter names or numbers. 1
- (vi) Re-write the opening phrase (below) **one octave lower** in the bass clef. Use the given blank bars. 1

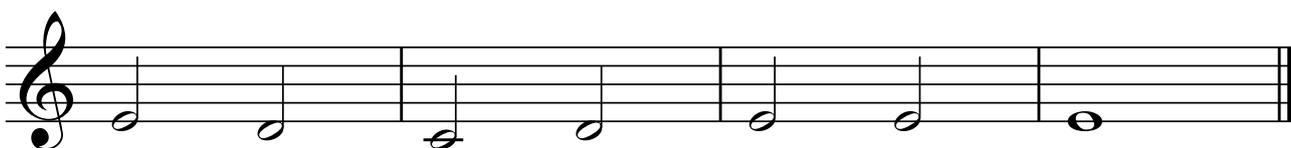
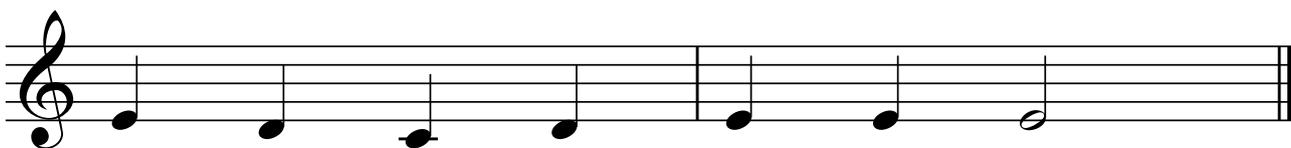
- (b) Listen to a continuation of the music and name the brass instrument featured in the ensemble. 1

**AUGMENTATION** is a passage of music where the length of the notes used are doubled.

For example, where a quaver was used originally it would be replaced by a crotchet and where a crotchet was used it would be replaced by a minim and so on.

The overall effect is the music sounds slower although the overall pulse remains the same.

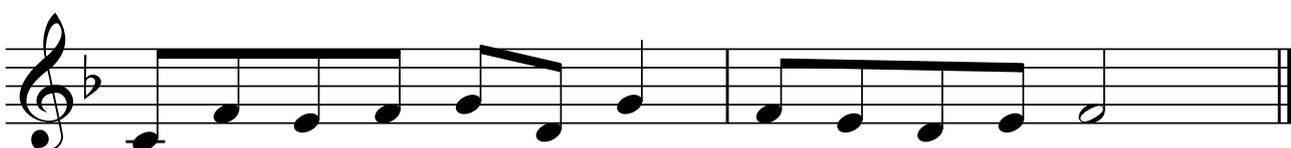
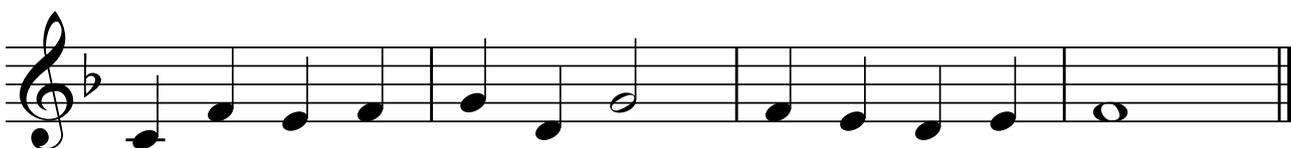
The example below illustrates how augmentation works by replacing notes from the original melody with notes of double the value.



**DIMINUTION** is the exact opposite in that it is a passage of music where the length of the notes used are halved.

For example, where a crotchet was used originally it would be replaced by a quaver and so on.

This has the same effect as the music sounding faster although the overall pulse remains the same.



**Exam style Question 49** (Sp-1)



This question features modern music.

- (a) Listen to this excerpt and identify **three** concepts in the music from those listed below.

Read through the list before hearing the music.

Recitative	Da capo aria
Syllabic	Tierce de Picardie
Diminished 7th	Musique concrete
Blues	Harmonic minor
Times Changes	

Insert your **THREE** answers on the lines below

3

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---

---

- (b) Listen to a different excerpt and tick **one** box to identify a feature of the rhythm

1

<input type="checkbox"/>	Augmentation	<input type="checkbox"/>	Diminution
<input type="checkbox"/>	Scotch Snap	<input type="checkbox"/>	3 against 2

Here is the music for the first time.

Here is the music for the second time.



### **Exam style Question 50** (Sp-2)



This question features instrumental music.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

1. The first woodwind instrument is a / an \_\_\_\_\_ 1
2. The playing technique used by the lower strings is \_\_\_\_\_ (Italian term) 1
3. There is a / an \_\_\_\_\_ note in the bass. 1
4. The melody features a descending \_\_\_\_\_ scale. 1
5. The tonality here is \_\_\_\_\_ 1

### **Exam style Question 51** (15-2)



In this question you will hear orchestral music.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

1. The texture of the opening chords is \_\_\_\_\_ 1

2. The chord outlined is a / an

\_\_\_\_\_

1

3. The instrument playing the melody is a / an

\_\_\_\_\_

1

4. The time signature is

\_\_\_\_\_

1

5. The cadence is

\_\_\_\_\_

1

### **Exam style Question 52** (16-2)



This question features instrumental music.

A guide to the music is shown below. You are required to complete this guide by inserting music concepts.

In the first two playings a voice will help guide you through the music. There is no voice in the third playing.

1. The instrument playing the melody is a / an

\_\_\_\_\_

1

2. The rhythmic feature heard in the accompanying instruments is

\_\_\_\_\_

1

3. The playing technique used by the upper strings is

\_\_\_\_\_ (Italian term)

1

4. The bass features a / an

\_\_\_\_\_ scale.

1

5. The melody features a / an

\_\_\_\_\_

1

### **Exam style Question 53** (14-4)



This question you will hear instrumental music.

*(This question is adapted from a Musical Map)*

In the first two playings a voice will help guide you through the music.  
There is no voice in the third playing.

1. The first two instruments are a piano and  
\_\_\_\_\_ 1
2. The cadence which ends this phrase is  
\_\_\_\_\_ 1
3. The bass line is built on ascending  
\_\_\_\_\_ 1
4. The grace note featured in the flute part is a / an  
\_\_\_\_\_ 1

### **Exam style Question 54** (13-2)



This question you will hear orchestral music.

*(This question is adapted from a Musical Map)*

In the first two playings a voice will help guide you through the music.  
There is no voice in the third playing.

1. The first woodwind instrument is a / an  
\_\_\_\_\_  
followed immediately by a / an  
\_\_\_\_\_ 1
2. The playing technique used by the lower strings is  
\_\_\_\_\_ (Italian term) 1

3. There is a / an \_\_\_\_\_ note in the bass 1

4. The melody features a descending  
\_\_\_\_\_ scale. 1

5. The tonality here is  
\_\_\_\_\_ 1

**Exam style Question 55** (Sp-3)



This question features vocal music.

(a) Listen to a piece from the Romantic period. Write the concept which describes this type of song.  
\_\_\_\_\_ 1

(b) Listen to a different excerpt and identify the final cadence.  
\_\_\_\_\_ 1

(c) Listen to a new excerpt. Identify the chord outlined by the voices.  
\_\_\_\_\_ 1

# Melody & Harmony

Words in this section describe what is happening in the melody or 'tune' and the different ways that notes are formed together to make harmony.

The melody can move in a variety of ways:-

**ASCENDING**

Moving in an upward direction

**DESCENDING**

Moving in a downward direction

**STEPWISE**

Moving by step to the note directly above or below

**LEAPING**

Jumping between high notes and low notes

The melody can move in patterns:-

**REPETITION**

Musical idea heard more than once in exactly the same way by exactly that same Instrument / voice

**SEQUENCE**

A pattern of notes repeated higher or lower

**QUESTION**

An opening phrase in a melody

**ANSWER**

Reply to an opening phrase or musical answer  
The melody can be measured in distance:-

The melody / harmony can be measured in distance

**INTERVAL**

The distance between 2 notes



**SEMITONE**

The shortest distance in music - half a tone  
C to C# or B to Bb, etc

**TONE**

An interval of 2 semitones, eg from  
C to D or F to G etc

**BROKEN CHORD /  
ARPEGGIO**

Notes of the chord played separately

**OCTAVE**

The distance of eight notes

The melody can be decorated in order to make it more interesting:-

**IMPROVISATION**

Music made up on the spot

**ORNAMENT**

A musical decoration in the melody line

**GLISSANDO**

Sliding rapidly up and down the notes

**GRACE-NOTE**

A type of ornament played quickly before  
the note. Used mainly as a decoration

**TRILL**

A rapid repeated movement between  
2 notes



**MORDENT**

An ornament.  
Played as : the main note - the note above -  
the main note again.  
(inverted mordent - mordent)



## ACCIACCATURA

An ornament which sounds like a 'crushed note'. The note is played very quickly on or before the note.



## PITCH BEND

Changing the pitch of a note by pushing a string upwards on a guitar or by using a control wheel on a keyboard. Gives a "wonky" effect.

Melodies can be played using different scales:-

## MODE/MODAL

Usually refers to an early form of scale or in reference to a major mode (major key) or minor mode (minor key).



## HARMONIC MINOR

Scale sharing the same key signature as its relative major but raises the 7<sup>th</sup> note by one semitone.



## MELODIC MINOR

Scale sharing the same key signature as its relative major but raises the 6<sup>th</sup> and 7<sup>th</sup> notes by one semitone ascending and similarly lowers them when descending.



## CHROMATIC

A scale built entirely on semitones



**PENTATONIC SCALE**

A scale based on 5 notes. Very popular in folk (Scottish) Music

**WHOLE TONE SCALE**

A scale built entirely on tones. Popular in 20<sup>th</sup> Century music and sometimes sounds strange to the ear.



**ATONAL / CLUSTER**

Music based on no particular key. Sounds dissonant and is hard to listen to. Very popular in 20<sup>th</sup> Cent.

**RELATIVE MAJOR**

A change from a minor key to the major key with the same signature. The major key is found 3 semitones higher - eg, D Minor to F Major

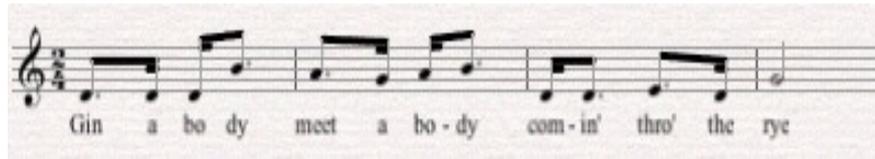
**RELATIVE MINOR**

A change from the major key to the minor key with the same key signature. The minor key is found 3 semitones lower - eg, C Major to A Minor

In vocal music we can describe the word setting of melodies as follows:-

**SYLLABIC**

One note for each syllable.



**MELISMATIC**

Several notes sung to one syllable



**SCAT SINGING**

Nonsense words and sounds made up by a singer usually found in JAZZ music.

Harmony can be split into two areas of TONALITY:-

**MAJOR**

The music sounds in a major key - bright and happy sounding

**MINOR**

The music sounds in a minor key - sad and dull sounding

Melody / Harmony is built in the following way:-

**CHORD**

Two or more notes sounding together

**CHORD CHANGE**

Moving from 1 chord to a different chord

**DISCORD**

A chord in which certain notes clash producing an unpleasant sound. Popular in 20<sup>th</sup> Century music

**VAMP**

A rhythmic accompaniment with a bass note played on the strong beat and a chord

played off the beat.

**CONTRARY MOTION**

Two parts moving in opposite directions  
Eg one ascending, one descending

**COUNTERMELODY**

A melody played against the main melody

**DESCANT**

Another melody above the main tune,  
mainly in vocal music

**OBBLIGATO**

A prominent solo additional instrument part  
in a piece of music. Almost like an  
instrumental descant

**PEDAL**

A note which is held or repeated  
continuously in the bass part while the  
harmony changes over it

**INVERTED PEDAL**

A note which is held or repeated  
continuously in the upper part while the  
harmony changes below it

Chords :-

**DOMINANT 7<sup>th</sup>**

Chord built upon the dominant (5<sup>th</sup>) note of  
the key which adds the 7<sup>th</sup> note above the root  
(the 7<sup>th</sup> note of the scale).

Eg - In the scale of F Major (C-E-G-Bb)



**DIMINISHED 7<sup>th</sup>**

A chord built from three Minor 3<sup>rd</sup> intervals  
one on top of the other. The interval between  
the lower note and the top note is a  
diminished 7<sup>th</sup>.



**ADDED 6<sup>th</sup>**

Chord made up from a Major chord with the 6<sup>th</sup> note added to the top.  
Sometimes gives a 'jazzy' effect!



Harmony changes in the following way:-

**MODULATION**

A change of key



**CHANGE OF KEY**

Moving from one key to another



Concepts affecting harmony are:-

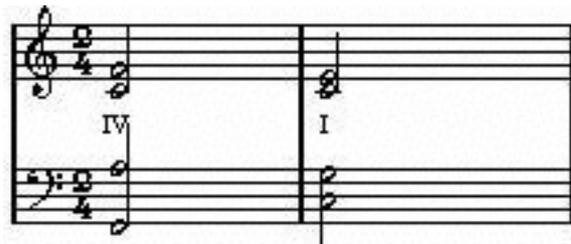
**PERFECT CADENCE**

2 chords at the end of a phrase.  
Chord V to chord I - the dominant to the tonic.



**PLAGAL CADENCE**

2 chords at the end of a phrase.  
Chord IV to chord I. Sounds finished and is known as the 'Amen' effect.



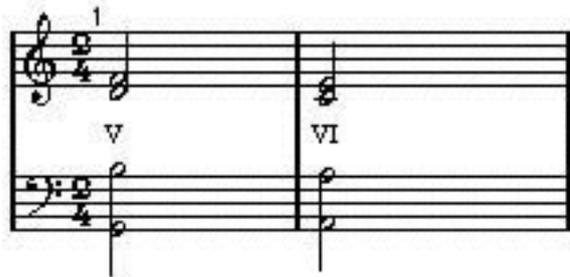
## IMPERFECT CADENCE

2 chords at the end of a phrase.  
Chord I to chord V - the tonic to the dominant.  
This cadence has an unfinished feel



## INTERRUPTED CADENCE

2 chords at the end of a phrase.  
Chord V to chord VI (minor chord). Known as  
the 'surprise' cadence as it interrupts the flow  
of the music. (always ends in a minor chord!)



## TIERCE DE PICARDIE

The final chord in a piece of music played in  
the minor key is changed to major



## DRONE

One note held on or repeated in the bass.  
Commonly found on a bagpipe.



## RELATIVE MAJOR / MINOR

Each major key has a relative minor which  
shares the same key signature. If we picked  
a major key, such as C Major for example,  
to find its relative minor key we would move  
down three semitones, which would take us to  
A Minor.



# Rhythm / Tempo

Words in this section describe what is happening in the rhythm and tempo

Rhythm falls into 2 areas:-

**SIMPLE TIME** Music with 2, 3 or 4 beats in the bar.  
Each beat is usually 1 crotchet

**COMPOUND TIME** Each beat is divided into groups of  
3 pulses 6/8, 9/8, 12/8

Tempo can be described as:-

**ADAGIO** Slow

**ANDANTE** At a walking pace

**MODERATO** At a moderate pace

**ALLEGRO** Fast

Speed changes are described in the following way:-

**ACCELERANDO** Music gets gradually faster

**RALLENTANDO** Music gets gradually slower

**RITARDANDO** Music starts to slow down

**RUBATO** The performer plays in a very  
free way and is able to pull the music  
about to suit the situation

**A TEMPO** Music returns to the original speed

Rhythm effects can be described in the following way:-

**ON THE BEAT**

The main accents are on the beat

**OFF THE BEAT**

The main accents are on the weak beat or against the beat

**SYNCOPIATION**

Accented notes playing off or against the beat. Same as above

**SCOTCH SNAP**

A rhythmic figure with a short accented note followed by a longer note. Mostly found in a Strathspey

**CROSS RHYTHMS**

Effect where 2 notes are played against 3

**DOTTED RHYTHMS**

Long notes followed by short notes and vice versa giving a jolty effect

**TRIPLETS**

Group of three notes played in the space of 1 beat

**ANACRUSIS**

Notes which appear before the first strong beat of the bar. Almost like a very short lead-in.

Concepts affecting the rhythm:-

**3 AGAINST 2**

One line or part playing quavers in groups of two while another part plays triplets.



<b>DRUM FILL</b>	A rhythmic decoration played on the drumkit	<input type="checkbox"/>
<b>BEAT/PULSE</b>	The basic pulse you hear in music. The pulse may be in groups of 2, 3 or 4 with an accent or stress on the first beat of each bar	<input type="checkbox"/>
<b>PAUSE</b>	The musical flow / rhythm is held up by a long note or silence	<input type="checkbox"/>
<b>ACCENT / ACCENTED</b>	Notes that are slightly stressed sounding louder than others.	<input type="checkbox"/>
<b>AUGMENTATION</b>	The note values are increased affecting the length of the notes. The music sounds slower when repeated.	<input type="checkbox"/>
<b>DIMINUTION</b>	The note values are decreased. The music sounds faster when repeated.	<input type="checkbox"/>
<b>TIME CHANGES</b>	Changes in time signature.	<input type="checkbox"/>
<b>IRREGULAR TIME SIGNATURES</b>	Where music does not fall into equal groupings e.g 7/4, 5/4, 9/8	<input type="checkbox"/>
<b>MARCH</b>	Music with a strong steady pulse with two or four beats in the bar	<input type="checkbox"/>
<b>STRATHSPEY</b>	A Scottish dance with four beats in the bar featuring dotted rhythms and a Scotch Snap	<input type="checkbox"/>
<b>REEL</b>	A fast Scottish dance in simple time with two or four beats in the bar.	<input type="checkbox"/>
<b>WALTZ</b>	A dance in simple time with three beats in the bar	<input type="checkbox"/>
<b>JIG</b>	A fast Scottish dance in compound time	<input type="checkbox"/>

# Texture / Structure / Form

Words in this section describe how a piece of music is put together or constructed

All music falls into one of these categories:-

<b>POLYPHONIC</b>	Texture consisting of two or more melodic lines which weave independently of each other	<input type="checkbox"/>
<b>CONTRAPUNTAL</b>	Similar to above	<input type="checkbox"/>
<b>HOMOPHONIC</b>	Texture where all the parts move together rhythmically - e.g. a Hymn Tune	<input type="checkbox"/>

These categories are either

<b>ACCOMPANIED</b>	One or more instruments / voices support the main melody	<input type="checkbox"/>
<b>UNACCOMPANIED</b>	The melody is not supported by any other instruments or voices	<input type="checkbox"/>

Music is constructed in the following ways

<b>SOLO</b>	Single line / performer	<input type="checkbox"/>
<b>UNISON / OCTAVE</b>	Two or more parts performing the same named note at the same pitch or 8 notes apart	<input type="checkbox"/>
<b>IMITATION</b>	Musical idea played by one instrument / voice And then repeated exactly the same way by another instrument / voice	<input type="checkbox"/>
<b>HARMONY</b>	Two or more parts performing different notes at the same time	<input type="checkbox"/>

**CHORD**

Two or more notes sounding together

Music is also constructed using different sections

**REPETITION**

A section repeated in exactly the same way by exactly the same instrument

**OSTINATO / RIFF**

A short musical pattern repeated many times

**BINARY / AB**

A form where the music is made up from 2 sections - **A & B**

**TERNARY / ABA**

A form where the music is made up from 3 sections - **A B A**

**RONDO**

A form in music where the first section comes back after each contrasting section  
**A B A C A D A E A** etc

**THEME AND VARIATIONS**

A form in music where each section changes the main theme through speed, tonality, time signature or rhythm

**ROUND**

Each part sings or plays the melody entering one after the other

**CANON**

Strict imitation where one part sings or plays the melody with another part entering shortly afterwards with exactly the same melody

**VERSE AND CHORUS**

Popular form in many songs - the music of the verse is repeated (with different words) with a chorus, featuring different music, in between.

<b>MIDDLE 8</b>	Modulating 8 bars connecting 2 related sections	<input type="checkbox"/>
<b>STROPHIC</b>	Music / song with a recurring verse and Chorus	<input type="checkbox"/>
<b>THROUGH - COMPOSED</b>	Music / song that does not have a chorus or repeat	<input type="checkbox"/>
<b>CODA</b>	The concluding section at the end of a movement or section to give a final effect.	<input type="checkbox"/>
<b>CADENZA</b>	A show-off passage in a Concerto where the soloist performs a solo passage showing how well they play the instrument.	<input type="checkbox"/>
<b>RITORNELLO</b>	Returning passage. In a Concerto Grosso it is the main theme played by the orchestra.	<input type="checkbox"/>
<b>SONATA FORM</b>	Often describes the form of the first movements of sonatas, symphonies and overtures. Falls into 3 sections : Exposition - Development - Recapitulation.	<input type="checkbox"/>
<b>EXPOSITION</b>	The first section of a movement in Sonata Form or the first section of a Fugue.	<input type="checkbox"/>
 Bass lines can be constructed in different ways		
<b>WALKING BASS</b>	A moving bass line with notes of the same value. They usually move in step	<input type="checkbox"/>
<b>GROUND BASS</b>	A theme repeated in the bass many times while the upper parts are varied	<input type="checkbox"/>

## ALBERTI BASS

Broken chords played in the left hand while the right hand plays the melody. Usually found only on piano



## BASSO CONTINUO

Found in Baroque Music. Consists of a Bass Line usually played by cello, bass, viola or bassoon in addition to a keyboard part - harpsichord or organ. The players would fill in missing harmonies.

General forms:-

## CONCERTO GROSSO

From the Baroque period, a concerto in which a group of soloists (concertino) is combined and contrasted with a larger group (ripieno).

## DA CAPO ARIA

An aria in ternary form. The 3<sup>rd</sup> section is not written out but the instruction Da Capo (from the beginning) is given instead. The first section is repeated in a highly ornamented fashion.

## LIED

From the Romantic period, music for solo voice and piano sung in German.

## PASSACAGLIA

Originally a slow stately dance of the 17th century, this term now applies to a piece with a theme which is continually repeated.

# TIMBRE

Words in this section describe instruments, ensembles and how they are used

Voices are as follows:-

<b>SOPRANO</b>	The highest range of female voice	<input type="checkbox"/>
<b>MEZZO-SOPRANO</b>	Female voice range lying between a soprano and alto	<input type="checkbox"/>
<b>ALTO</b>	The lowest female voice	<input type="checkbox"/>
<b>TENOR</b>	A high adult male voice	<input type="checkbox"/>
<b>BARITONE</b>	Male voice range lying between a tenor and a bass	<input type="checkbox"/>
<b>BASS</b>	The lowest male voice	<input type="checkbox"/>
<b>CHOIR</b>	A group of singers who perform together	<input type="checkbox"/>

Concepts describing vocals are:-

<b>A CAPPELLA</b>	Unaccompanied singing	<input type="checkbox"/>
<b>BACKING VOCALS</b>	Singers who support the main singer usually by singing in harmony in the background	<input type="checkbox"/>
<b>COLORATURA</b>	Term used to describe highly decorative, florid, vocal singing involving scales and ornaments. The singer would sometimes exceed their vocal range.	<input type="checkbox"/>

Sections of the Orchestra:-

**STRINGS**

Consisting : Violin, Viola, Cello,  
Double Bass and Harp

**WOODWIND**

Consisting: Piccolo, Flute, Oboe, Clarinet,  
Saxophone and Bassoon

**BRASS**

Consisting: Trumpet, Trombone, Horn  
and Tuba

**PERCUSSION**

Consisting: Tuned - Glockenspiel,  
Xylophone, Marimba, Metalophone etc

Consisting : Untuned - Drumkit, Timpani,  
Triangle, Cymbals, Tambourine etc

Each section has concepts associated with them:-

**STRINGS:-**

**BOWING**

When strings are played with a bow

**ARCO**

Another word for Bowing

**PLUCKING**

Using fingers to pick the strings

**PIZZICATO**

Sound made by plucking the strings  
with fingers

**STRUMMING**

Sound produced by drawing fingers or  
a plectrum across the strings

**TREMOLANDO**

Trembling, quivering effect

**HARMONICS**

The high eerie like sounds produced on a  
bowed string instrument by lightly touching  
the string at certain points. On a guitar this  
will sound "bell like".

**WOODWIND:-**

**BLOWING** Sound produced by blowing into or across the mouth piece

**FLUTTER TONGUING** A method of tonguing in which the player rolls the letter 'r'. It is particularly effective on flute but also used on brass

**BRASS:-**

**BLOWING** Sound produced by blowing into or across the mouth piece

**MUTED** Using a device which reduces the volume or alters the sound of an instrument

**CON SORDINO** Musical term for muted

**PERCUSSION:-**

**STRIKING** Sound is produced by hitting an instrument

**Groupings of Instruments:-**

**RIPIENO** The main, larger group of instruments in a Concerto Grosso. (Baroque Period)

**CONCERTINO** The smaller, solo, group of players in a Concerto Grosso. (Baroque Period)

**Scottish Instruments:-**

**ACCORDION** Instrument with a keyboard in which the sounds are produced by squeezing bellows with the arms

**FIDDLE** Another name for the violin

Instrumental effects:-

<b>ROLLS</b>	A very fast repetition of a note on a percussion instrument like snare drum or timpani.	<input type="checkbox"/>
<b>DISTORTION</b>	An electronic effect used in rock music to colour the sound of the electric guitar	<input type="checkbox"/>
<b>REVERB</b>	An electronic effect which can give the impression of different hall acoustics	<input type="checkbox"/>
<b>HARMONICS</b>	Harmonics can be produced by a number of instruments. By lightly touching the string of a bowed stringed instrument at certain points for example, a high eerie sound is produced. On a guitar or harp these have a bell-like quality.	<input type="checkbox"/>

General instrumental concepts:-

<b>STACCATO</b>	Short, crisp, detached notes	<input type="checkbox"/>
<b>LEGATO</b>	Notes played smoothly	<input type="checkbox"/>

Dynamics:-

<b>PIANISSIMO</b>	Very quiet / soft	<input type="checkbox"/>
<b>PIANO</b>	Quiet / soft	<input type="checkbox"/>
<b>MEZZO-PIANO</b>	Half quiet	<input type="checkbox"/>
<b>MEZZO-FORTE</b>	Half loud	<input type="checkbox"/>
<b>FORTE</b>	Loud	<input type="checkbox"/>
<b>FORTISSIMO</b>	Very loud	<input type="checkbox"/>

<b>SFORZANDO</b>	Suddenly loud	<input type="checkbox"/>
<b>CRESCENDO</b>	Getting louder	<input type="checkbox"/>
<b>DIMINUENDO</b>	Getting quieter	<input type="checkbox"/>
Individual instruments:-		
<b>ELECTRIC GUITAR</b>	Guitar which requires an amplifier to produce sound	<input type="checkbox"/>
<b>ACOUSTIC GUITAR</b>	A guitar which does not require an amplifier to produce the sound	<input type="checkbox"/>
<b>BASS GUITAR</b>	Four stringed guitar.	<input type="checkbox"/>
<b>DRUMKIT</b>	Percussion instrument were tuned skins are hit with sticks	<input type="checkbox"/>
<b>HARPSICHORD</b>	Early keyboard instrument where strings were plucked. Popular in the Baroque era.	<input type="checkbox"/>
<b>PIANO</b>	Keyboard instrument where the sound is produced by hammers hitting sticks	<input type="checkbox"/>
<b>ORGAN</b>	A keyboard instrument usually found in churches - often more than 1 keyboard	<input type="checkbox"/>
<b>RECORDER</b>	Early woodwind instrument sound produced by blowing - four types, descant, treble, tenor and bass	<input type="checkbox"/>
<b>PAN PIPES</b>	Pipes which are graded in size and bound together with the sound produced by blowing across the top of the pipes	<input type="checkbox"/>
<b>SITAR</b>	A string instrument from India. In addition to melody strings it has a drone and strings which vibrate with each other	<input type="checkbox"/>



<b>TABLA</b>	Two Indian drums tuned to different pitches and often used to accompany a sitar	
<b>CLARSACH</b>	Small Scottish Harp	<input type="checkbox"/>
<b>BODHRAN</b>	An Irish wooden drum used in folk music.	<input type="checkbox"/>
Bands and ensembles:-		
<b>BRASS BAND</b>	A band containing brass instruments and percussion	<input type="checkbox"/>
<b>STEEL BAND</b>	A West Indian band containing instruments made out of oil drums. Each drum is hammered into panels to make different pitches	<input type="checkbox"/>
<b>SCOTTISH DANCE BAND</b>	A band containing fiddle, accordion, piano and drums	<input type="checkbox"/>
<b>WIND BAND</b>	A band containing woodwind, brass and percussion instruments. Usually intended for performance in a Concert Hall	<input type="checkbox"/>
<b>FOLK GROUP</b>	A group of instrumentalists and singers performing songs from a particular country	<input type="checkbox"/>
<b>STRING QUARTET</b>	A chamber music ensemble made up of 2 Violins, 1 Viola and 1 Cello	<input type="checkbox"/>

# STYLES

Words in this section describe the original style of the music.

Musical periods:-

**BAROQUE**

Music written between 1600-1750. Popular composers were Bach and Handel

**CLASSICAL**

Music written between 1750-1810. Popular composers were Mozart, Haydn and Beethoven

**ROMANTIC**

Music written between 1810-1900. Popular composers were Chopin, Schubert and Tchaikovsky

Vocal styles:-

**OPERA**

A secular drama set to music featuring vocals with orchestral accompaniment

**ORATORIO**

A musical setting of a biblical story featuring vocals and orchestra.  
No acting or staging

**RECITATIVE**

Vocal writing found in Opera, Oratorio and Cantata following the rhythm or speech.  
It is often half sung / half spoken in order to move on the story or plot

**ARIA**

A song found in an Opera, Oratorio and Cantata usually with orchestral accompaniment

<b>CHORUS</b>	A group of singers with several voices to each part. Used in Opera, Oratorio and Cantata	<input type="checkbox"/>
<b>PLAINCHANT</b>	Also known as Plainsong. Unaccompanied melody set to words of the Roman Catholic liturgy such as the Mass. Plainchants are Modal and have no regular metre. Sung in Latin.	<input type="checkbox"/>
<b>MASS</b>	From Renaissance period, a large scale sacred choral work featuring a Latin text and polyphonic texture. Usually performed a cappella. Listen for eg, Kyrie, Benedictus, Gloria, etc.	<input type="checkbox"/>
<b>MUSICAL</b>	Popular musical play featuring vocals and orchestra	<input type="checkbox"/>
Instrumental styles:-		
<b>SONATA</b>	A work for solo piano or solo instrument and piano.	<input type="checkbox"/>
<b>CONCERTO</b>	A work for solo instrument and orchestra	<input type="checkbox"/>
<b>SYMPHONY</b>	A large work for orchestra in four movements	<input type="checkbox"/>
<b>CHAMBER MUSIC</b>	Music written for a small instrumental ensemble with one player to a part .	<input type="checkbox"/>

Scottish styles:-

<b>BOTHY BALLAD</b>	Folk song with many verses telling a story of rural or farming / working life	<input type="checkbox"/>
<b>GAELIC PSALMS</b>	Unaccompanied songs sung in gaelic. One member of the congregation starts and the rest follow	<input type="checkbox"/>
<b>MOUTH MUSIC</b>	Gaelic nonsense words sung in imitation of the sound of bagpipes as an accompaniment to dancing	<input type="checkbox"/>
<b>SCOTS BALLAD</b>	A slow Scottish song telling a story	<input type="checkbox"/>
<b>WAULKING SONG</b>	Gaelic work song sung by women. One woman leads and the others follow. The sound of the tweed being 'waulked' or hit against the work surface is heard in the background	<input type="checkbox"/>
<b>PIBROCH</b>	Classical music for the solo bagpipe usually in variation form	<input type="checkbox"/>

20<sup>th</sup> Century styles:-

<b>BLUES</b>	Music written in 4/4 time and mostly patterned in a 12-bar structure and on a scale where some notes are flattened - the blues scale	<input type="checkbox"/>
<b>RAGTIME</b>	A style of dance music popular at the end of the 19 <sup>th</sup> Century. Often played on the piano and featuring a strongly syncopated melody in the right hand against a steady vamp in the left hand	<input type="checkbox"/>
<b>SWING</b>	A jazz style started in the 1930's usually performed by Big Bands	<input type="checkbox"/>

<b>JAZZ</b>	Music from the early 20th C featuring syncopation and improvisation.	<input type="checkbox"/>
<b>JAZZ FUNK</b>	A combination of Jazz improvisation and the amplified instruments and character of rock.	<input type="checkbox"/>
<b>IMPRESSIONIST</b>	A term borrowed from painting in which musical ideas merge to create a rather blurred and vague outline. Debussy was an important composer of this style	<input type="checkbox"/>
<b>MINIMALIST</b>	A 20 <sup>th</sup> Century development where simple rhythmic and melodic figures are repeated with very slight changes each time	<input type="checkbox"/>
<b>MUSIQUE CONCRETE</b>	Recorded natural sounds which are transformed using simple editing techniques such as playing backwards, slowing or speeding.	<input type="checkbox"/>
<b>INDIAN</b>	Music from India using instruments such as the sitar and tabla	<input type="checkbox"/>
<b>POP</b>	Popular music performed by a group of musicians. Usually music that has been in the charts	<input type="checkbox"/>
<b>ROCK</b>	Popular music with a steady driving beat	<input type="checkbox"/>
<b>ROCK 'N' ROLL</b>	1950's popular American music	<input type="checkbox"/>
<b>SOUL MUSIC</b>	Afro-American popular music including elements of blues, gospel and conveying strong emotions.	<input type="checkbox"/>

<b>LATIN AMERICAN</b>	Dance music from South America featuring percussion instruments and lively off-beat dance rhythms.	<input type="checkbox"/>
<b>REGGAE</b>	Originates from Jamaica with strong off-beat rhythms and a dominant strong bass line. Can feature singers	<input type="checkbox"/>
<b>AFRICAN MUSIC</b>	Music from Africa featuring voices and/or African Drums.	<input type="checkbox"/>
<b>RAPPING</b>	Rhyming lyrics that are spoken and performed in time to a beat	<input type="checkbox"/>
<b>CELTIC ROCK</b>	A style of music that mixes Celtic folk music and rock together.	<input type="checkbox"/>
<b>GOSPEL</b>	Music written with religious lyrics, often in praise or thanksgiving to God usually performed by choirs or congregations.	<input type="checkbox"/>

MELODY / HARMONY	RHYTHM / TEMPO	TEXTURE / STRUCTURE / FORM	TIMBRE / DYNAMICS	STYLES
Mode/modal	3 against 2	Through-Composed	Tremolando	Sonata
Relative major / minor	Time changes	Da Capo Aria	Harmonics	Oratoria
Interval	Irregular Time Sigs	Lied	Coloratura	Impressionis †
Obbligato	Augmentation	Passacaglia	Ripieno	Musique concrete
Acciaccatura	Diminution	Concerto Grosso	Concertino	Plainchant
Mordent		Sonata Form	String quartet	Mass
Plagal Cadence		Exposition		String Quartets
Interrupted Cadence		Subject		Recitative
Tierce de Picardie		Basso Continuo		Chamber Music
Dominant 7th		Ritornello		Jazz Funk
Diminished 7th				Soul Music
Added 6th				
Harmonic Minor Scale				
Melodic Minor Scale				

