

Harmony changes in the following way:-

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MODULATION

A change of key

☐

CHANGE OF KEY

Moving from one key to another

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Concepts affecting harmony are:-

PERFECT CADENCE

2 chords at the end of a phrase.

Chord V to chord I - the dominant to the tonic.

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PLAGAL CADENCE

2 chords at the end of a phrase.

Chord IV to chord I. Sounds finished and is known as the 'Amen' effect.

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IMPERFECT CADENCE

2 chords at the end of a phrase.

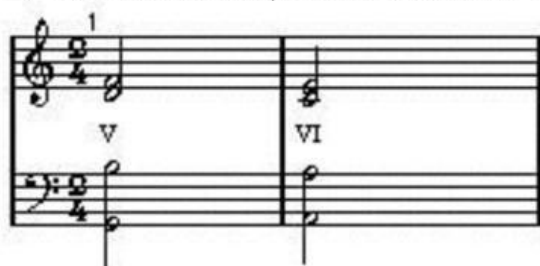
Chord I to chord V - the tonic to the dominant.

This cadence has an unfinished feel

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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!)

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TIERCE DE PICARDIE

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

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DRONE

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

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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.

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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

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OFF THE BEAT

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

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SYNCOPIATION

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

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SCOTCH SNAP

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

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CROSS RHYTHMS

Effect where 2 notes are played against 3

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DOTTED RHYTHMS

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

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TRIPLETS

Group of three notes played in the space of 1 beat

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ANACRUSIS

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

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Concepts affecting the rhythm:-

3 AGAINST 2

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

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DRUM FILL	A rhythmic decoration played on the drumkit	☐
BEAT/PULSE	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	☐
PAUSE	The musical flow / rhythm is held up by a long note or silence	☐
ACCENT / ACCENTED	Notes that are slightly stressed sounding louder than others.	☐
AUGMENTATION	The note values are increased affecting the length of the notes. The music sounds slower when repeated.	☐
DIMINUTION	The note values are decreased. The music sounds faster when repeated.	☐
TIME CHANGES	Changes in time signature.	☐
IRREGULAR TIME SIGNATURES	Regular time changes.	☐
MARCH	Music with a strong steady pulse with two or four beats in the bar	☐
STRATHSPEY	A Scottish dance with four beats in the bar featuring dotted rhythms and a Scotch Snap	☐
REEL	A fast Scottish dance in simple time with two or four beats in the bar.	☐
WALTZ	A dance in simple time with three beats in the bar	☐
JIG	A fast Scottish dance in compound time	☐

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:-

POLYPHONIC	Texture consisting of two or more melodic lines which weave independently of each other	☐
CONTRAPUNTAL	Similar to above	☐
HOMOPHONIC	Texture where all the parts move together rhythmically - e.g. a Hymn Tune	☐

These categories are either

ACCOMPANIED	One or more instruments / voices support the main melody	☐
UNACCOMPANIED	The melody is not supported by any other instruments or voices	☐

Music is constructed in the following ways

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

CHORD

Two or more notes sounding together

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Music is also constructed using different sections

REPETITION

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

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OSTINATO / RIFF

A short musical pattern repeated many times

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BINARY / AB

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

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TERNARY / ABA

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

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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

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THEME AND VARIATIONS

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

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ROUND

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

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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.

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MIDDLE 8	Modulating 8 bars connecting 2 related sections	☐
STROPHIC	Music / song with a recurring verse and Chorus	☐
THROUGH - COMPOSED	Music / song that does not have a chorus or repeat	☐
CODA	The concluding section at the end of a movement or section to give a final effect.	☐
CADENZA	A show-off passage in a Concerto where the soloist performs a solo passage showing how well they play the instrument.	☐
RITORNELLO	Returning passage. In a Concerto Grosso it is the main theme played by the orchestra.	☐
SONATA FORM	Often describes the form of the first movements of sonatas, symphonies and overtures. Falls into 3 sections : Exposition - Development - Recapitulation.	☐
EXPOSITION	The first section of a movement in Sonata Form or the first section of a Fugue.	☐

Bass lines can be constructed in different ways

WALKING BASS	A moving bass line with notes of the same value. They usually move in step	☐
GROUND BASS	A theme repeated in the bass many times while the upper parts are varied	☐

ALBERTI BASS

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

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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.

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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).

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DA CAPO ARIA

An aria in ternary form. The 3rd 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.

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LIED

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

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PASSACAGLIA

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

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TIMBRE

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

Voices are as follows:-

SOPRANO	The highest range of female voice	☐
MEZZO-SOPRANO	Female voice range lying between a soprano and alto	☐
ALTO	The lowest female voice	
TENOR	A high adult male voice	☐
BARITONE	Male voice range lying between a tenor and a bass	☐
BASS	The lowest male voice	☐
CHOIR	A group of singers who perform together	☐

Concepts describing vocals are:-

A CAPPELLA	Unaccompanied singing	☐
BACKING VOCALS	Singers who support the main singer usually by singing in harmony in the background	☐
COLORATURA	Term used to describe highly decorative, florid, vocal singing involving scales and ornaments. The singer would sometimes exceed their vocal range.	☐