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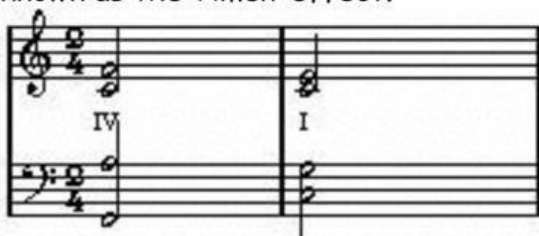   Chord V to chord I – the dominant to the tonic.

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

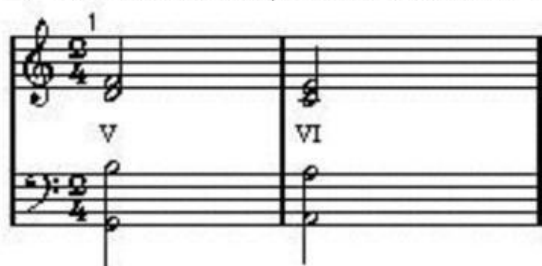**IMPERFECT CADENCE**   2 chords at the end of a phrase.
                        Chord I to chord V – the tonic to the dominant.
                        This cadence has an unfinished feel

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   Page | 13 ☐
                                   beat or against the beat

SYNCOPATION   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.   ☐

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	☐

LIVEWORKSHEETS

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

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.   ☐

LIVEWORKSHEETS

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	☐

LIVEWORKSHEETS

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 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.

☐

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:-

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.	☐