GCSE MUSIC REVISION

Area of study 1 – Musical Forms & Devices

Area of Study 1 – Musical Forms & Devices

What you need to know:

- The meaning of 'Western Classical Tradition' and why it is important.

- The forms and structures used during this era.

- Typical musical devices used by the composers of the time.

- Detailed information about 'Rondeau' by Henry Purcell

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The Development of Music

'Western Classical Tradition' is the term used to describe the music of the **Baroque, Classical & Romantic** eras. In the next few slides, you will look at a brief overview of the features of each of these periods of music.

The Baroque Era

Composers: Bach, Handel, Vivaldi, Corelli, Lully & Purcell

Main Types of Piece: Concerto Grosso, Suite, Trio Sonata, Italian & French Overture, Toccata, Prelude & Fugue, Opera, Oratorio, Cantata & Chorale

Main Features: Simple melodies, getting longer and more complex as the era moved on, Use of ornaments (trills, turns, etc.) and terraced dynamics, Diatonic, Use of different textures (Homophonic & Polyphonic/Contrapuntal), Small 'chamber' orchestras made up of strings with some woodwind (Recorders, Flutes & Oboes), Use of Harpsichord/Organ, as well as basso continuo, and forms such as binary, ternary (da capo), rondeau, variations, ritornello & fugue

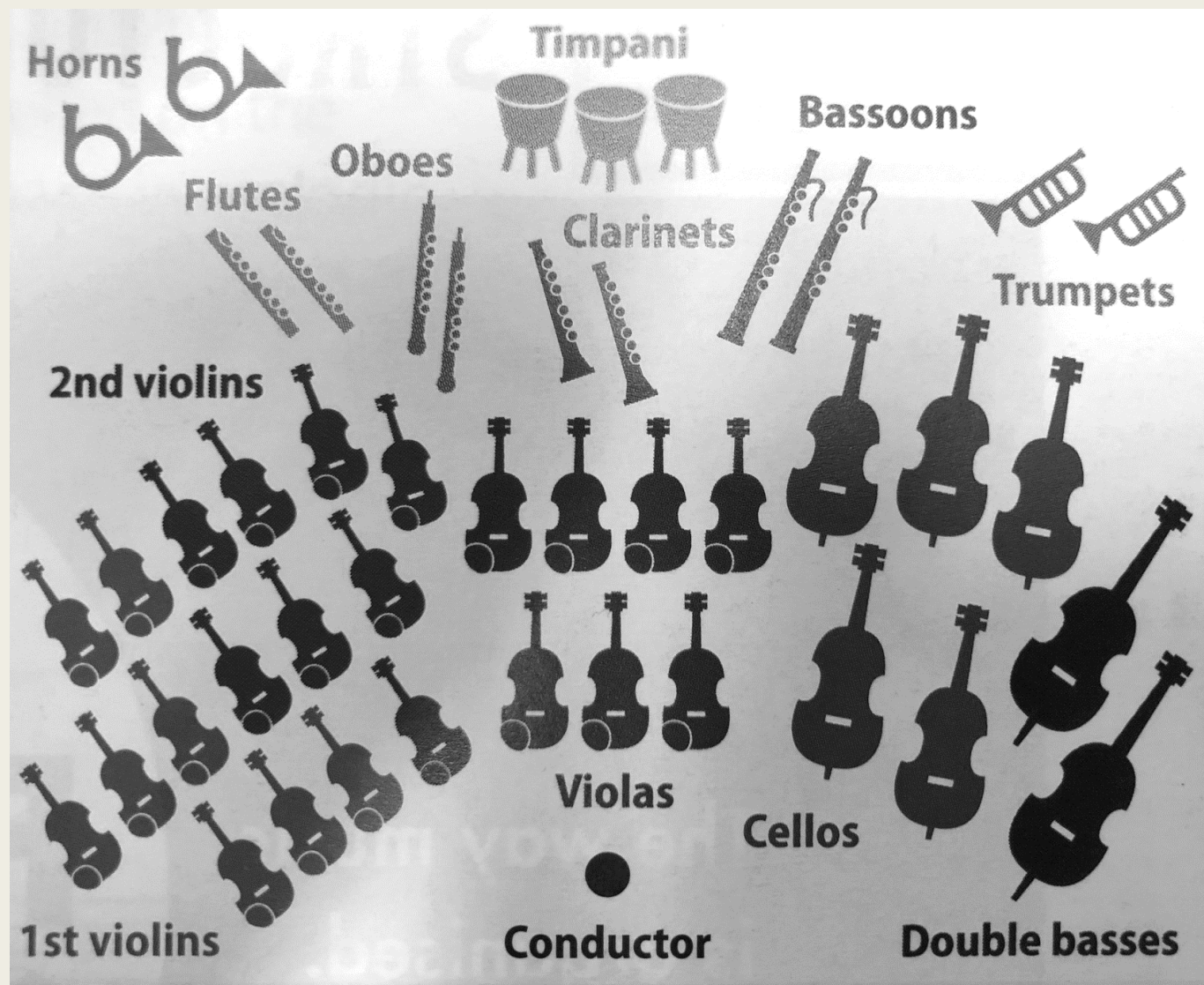# AoS 1 – Musical Forms and Devices

The Classical Era

Composers: Haydn, Mozart & Beethoven

Main Types of Piece: Symphony, Solo Concerto, String Quartet, Serenade, Divertimento, Sonata.

During the Classical era, the shape and structure of the orchestra were defined by the fact that there were four sections to the orchestra, whilst still being quite a small group of musicians, see diagram on next slide.

Main Features: Less complex melodies with balanced, regular phrases, functional harmony, alberti bass, mainly homophonic textures (although some counterpoint still used), Wider range of dynamic contrasts with crescendo and diminuendo a feature, less use of the harpsichord and bass continuo, forms such as sonata form, ternary, rondo, theme and variations & minuet & trio.

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The Romantic Era

Composers: Schubert, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Brahms, Tchaikovsky, Dvořák

Main Types of Piece: Symphonic poem, Programmatic works, Concert Overture, Opera, Lieder, Choral works, extended Symphony and Concerto, Chamber music.

Main Features: Lyrical melodies, distinctive themes and use of leitmotif, Expressive style of music, massive variation in dynamics for dramatic effect, Richer harmonies, chromaticism, added note chords and unexpected changes of key, More use of pentatonic and modal ideas, further development of orchestra with it becoming bigger and more technically able (use of the virtuoso), developments in forms previously heard.

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Forms and Structures

Binary Form

- Music that is organised into two sections, which are both normally repeated.
- Section A is usually in the tonic key, and then modulates (usually to the dominant).
- Section B is in the same key as the end of section A (normally the dominant), but then modulates back to the tonic by the end of the section.

Ternary Form

- Music that is organised into 3 sections, with the final section repeating material from the opening section.
- Section A will usually start and end in the same key, finishing with a perfect cadence.
- Section B will have contrasting material, sometimes a new tune, a different key, a different tempo, different rhythmic patterns or different instruments.
- The final section A will either be an exact repeat (Da Capo) or a slightly altered variation (A^1)

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Forms and Structures

Minuet & Trio

- Based around a formal dance, pieces in this form are normally in triple time and moderato tempo.
- There are 3 sections, with the middle section (trio) almost acting as a second minuet and the final section being a similar (if not the same) version of the opening minuet.
- Both the minuet and trio have 2 sections within them, with section A being in the tonic and section B being in a related key. The sections in the first minuet and the trio are normally repeated.
- Occasionally, you can have a reminder of the A section after each B section, making the minuets and trios almost in ternary form.

- To listen to versions of a minuet and trio, listen to the minuet from Mozart's 'Eine Kleine Nachtmusik' or the Minuet & Trio from Haydn's 'Emperor' String Quartet.

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Forms and Structures

Rondo Form

- The main feature of a piece in Rondo form is a recurring A section, alternating with different contrasting sections (B, C, D, etc.)
- The A section is normally in the tonic key, and when it is repeated, can be slightly shorter or varied in some why.
- The other sections are normally in a related key and have contrasting ideas.
- This form can sometimes be known as 'rondeau', especially in the Baroque period.

Variation Form (sometimes known as Theme & Variations)

- Presents an initial theme, followed by a number of sections (called 'variations') based on the original theme.
- The theme can be changed in a number of ways to create a variation. These include decoration and embellishment, change of instrumentation, tempo, key, harmony, metre or rhythm, or using a variety or musical devices to alter how the theme sounds.

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## Forms and Structures

Strophic Form
- A very simple form, it is used mainly in songs, and uses the same music for each verse.
- Sometimes called 'Verse-repeating form' or 'Chorus form'.
- Sometimes, the accompaniment or structure of each verse can be changed.
- These types of pieces are normally written in strophic form: Ballads, hymns, folk songs, chorales, ariettas, classical art songs and lieder.

Working out the structure

- Sections are named using letters, i.e. **A B C,** etc
- When listening to/reading music, list the sections as they appear. If there is a repeated section, the letter appears again (**A A**).
- If the section is repeated, but with some changes, then it is labelled as **A1, A2,** etc.
- Look and listen to the music on the next page and work out what the structure might be for each version.

Tonality – Key Information

- It is important to understand that it is not just melody that defines the structure. **Tonality** can also be a factor.
- The tonality of the music relates to the key that the music is in. In simple terms, it can be described as being in a major key or a minor key.
- Talking about tonality can go into more detail than whether it is major or minor.
- You need to know key signatures and related keys, as well as the term modulation.
- No matter what key you are in, each degree of the scale is given a name.
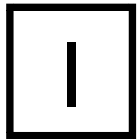
I	ii	iii	IV	V	vi	VII
Tonic	Supertonic	Mediant	Sub-dominant	Dominant	Sub-mediant (Relative Minor)	Leading Note

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<ins>Musical Devices</ins>

<ins>Repetition</ins>: the exact repeat of a musical idea

<ins>Contrast:</ins> a change in the musical content

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<u>Musical Devices</u>

<u>Anacrusis:</u> a note (or notes) before the first strong beat

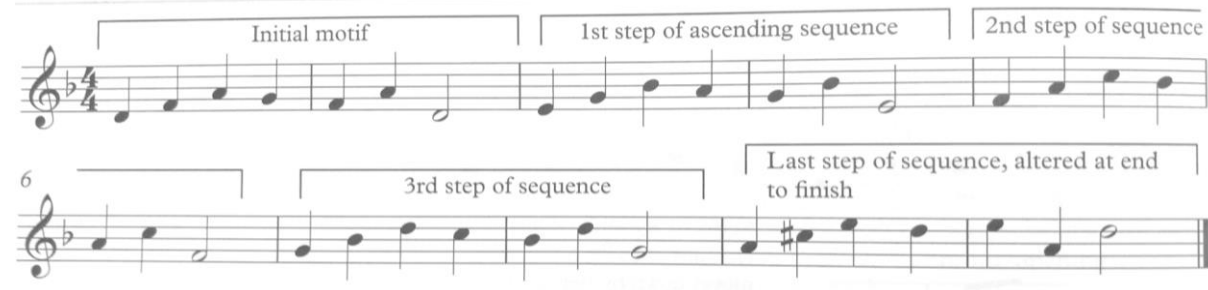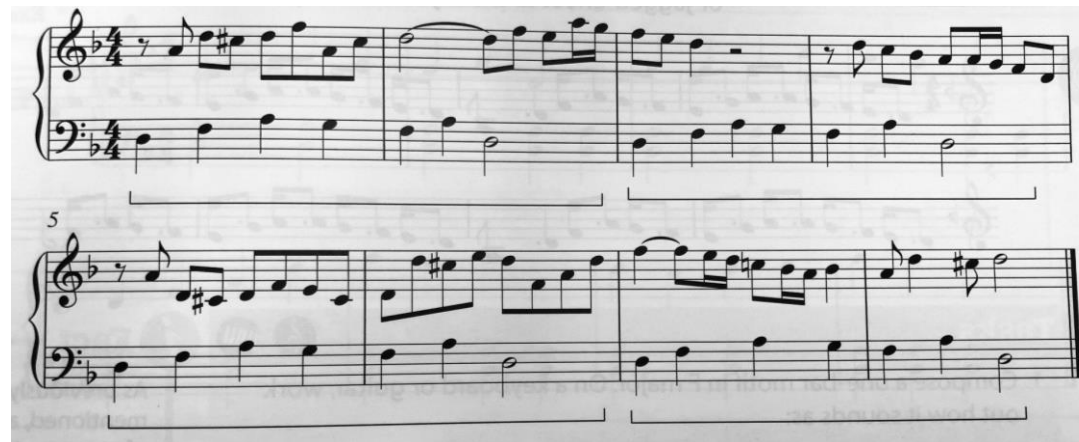<u>Imitation:</u> when a musical idea is copied in another part

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Musical Devices

Sequence: the repetition of a motif (tune) in the same part but at a different pitch
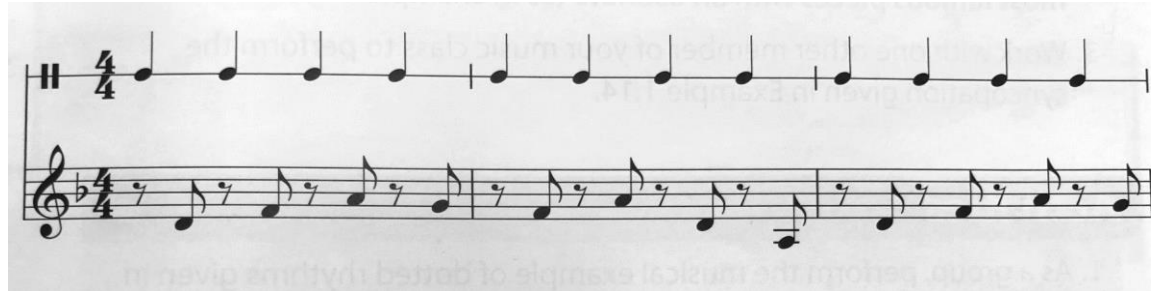

Ostinato: a musical pattern repeated many times, also known as a riff in modern music

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Musical Devices

Syncopation: accented notes on the 'off' or 'weak' beats

Dotted Rhythms: a dot placed after a note increases its value by half again, giving a kind of 'jagged' effect to the rhythm
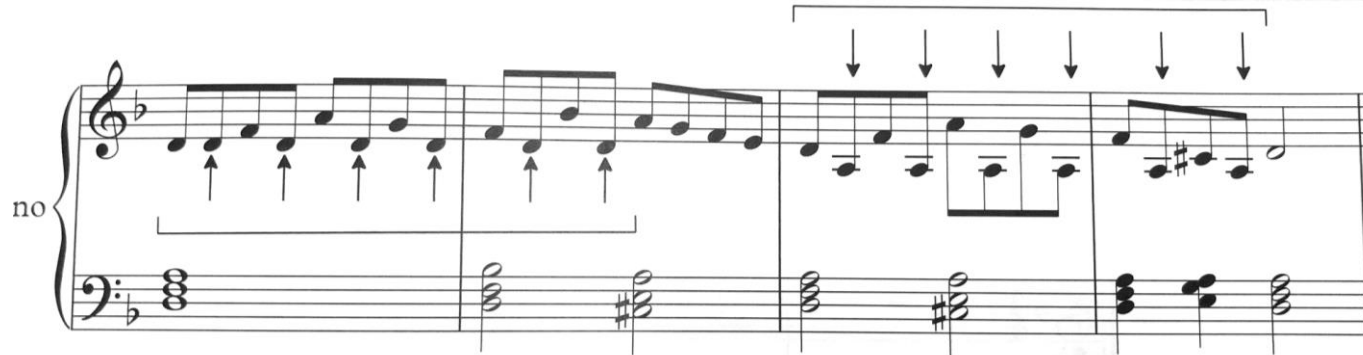
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Musical Devices

Drone: a repeated note or notes held throughout a passage of music

Pedal: a held or repeated note against which changing harmonies are heard

AoS 1 – Musical Forms and Devices

Musical Devices

Canon: a compositional device in which a melody is repeated exactly in another part while the initial melody is still being played.

Conjunct Movement: when the melody moves mainly by step

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Musical Devices

Disjunct Movement: when the melody leaps from one note to another
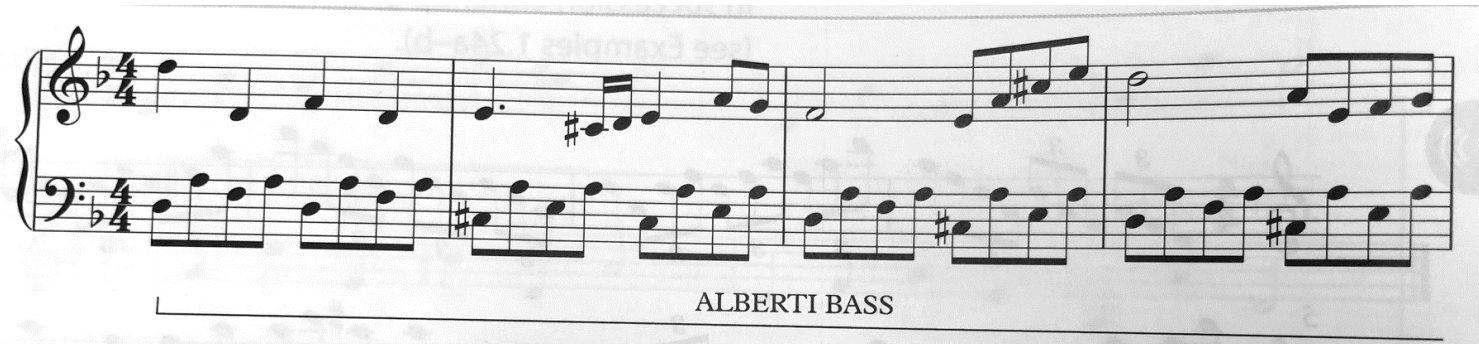

Broken Chord/Arpeggio: a chord played as separate notes, when the notes of a chord are played in succession either up or down

AoS 1 – Musical Forms and Devices
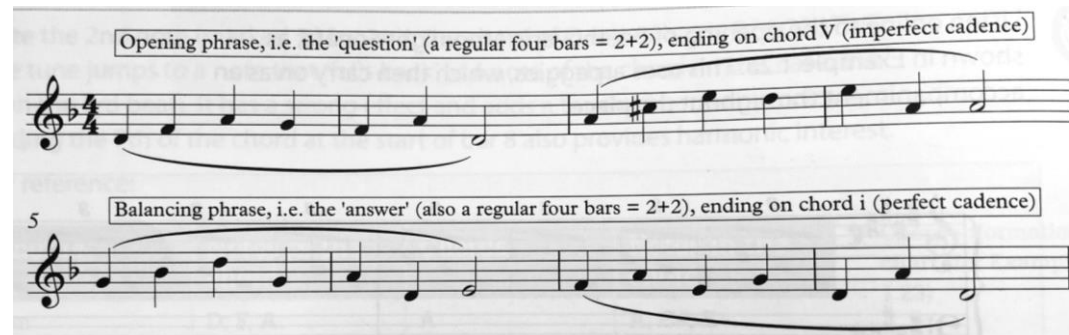
Musical Devices

Alberti Bass: a type of broken-chord accompaniment

ALBERTI BASS

Regular Phrasing: the balanced parts of a melody (exactly like phrases in a sentence)

Opening phrase, i.e. the 'question' (a regular four bars = 2+2), ending on chord V (imperfect cadence)

Balancing phrase, i.e. the 'answer' (also a regular four bars = 2+2), ending on chord i (perfect cadence)

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<u>Musical Devices</u>

<u>Motifs:</u> a short melodic or rhythmic idea that has a distinctive character
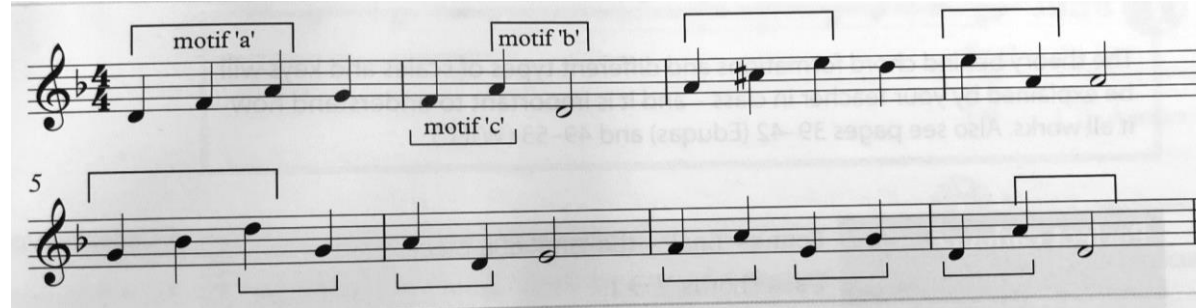
<u>Cadences:</u> the progression of chords that occurs at the end of a phrase. There are 4 types you need to know:

Perfect – Chords V ⟶ I

Imperfect – another chord to chord V

Plagal – Chord IV ⟶ I

Interrupted – Chord V ⟶ vi

AoS 1 – Musical Forms and Devices

Set Work 1 – 'Rondeau' from the 'Abdelazar Suite II' by Henry Purcell

The Man
- Henry Purcell – English composer, born in 1659 and died in 1695.
- Baroque composer

The Music
- He wrote many operas, cantatas and incidental music for plays. The Rondeau (1695) is an example of the latter.
- The theme has been used by other composers, including Benjamin Britten in 'The Young Person's Guide To The Orchestra'

The Structure & Tonality

Section A	Section B	Section A	Section C	Section A
D minor	F major	D minor	A minor (ending on a chord of A major)	D minor

Each section is 8 bars long, and there are some repeats throughout. Identify where they are.

AoS 1 – Musical Forms and Devices

General Information

Instrumentation
- String Chamber Ensemble
- 4 parts, like a string quartet, but multiple instruments on each part.
- What is meant by the term 'chamber'?

Tempo
- Moderato
- Very rarely was it written on the score though, so different recordings may have different tempos.
- Give 3 other tempo markings, using the Italian terms.

Dynamics
- No real dynamic contrast, often stays the same throughout.
- This is strange for Baroque music. What was the normal technique for dynamics for music in this period?

Tonality
- D minor
- Although as you've seen, there are sections in F major and A minor.
- What about the music makes it sound like it's in the minor key?

AoS 1 – Musical Forms and Devices

General Information

Rhythm
- Simple rhythms
- Note values mainly range from quavers (1/2 beat) to Semibreves (4 beats).
- Dotted rhythms used
- Time signature of 3/2

Texture
- Homophonic
- This means that we have a melody with accompaniment
- Name 2 other textures that you know

Melody & Pitch
- Uses conjunct and disjunct movement
- What is meant by 'conjunct' & 'disjunct'?
- Balanced sections, meaning that all sections are the same length.
- Narrow note range

Harmony
- Diatonic
- Uses a cycle of 5ths in section A

Sectional Analysis – Section A

- Key is D minor
- Texture is homophonic
- Melody played on Violin 1
- 2 different motifs in the main melody –

- 4 bar descending sequence featured in bars 3 – 6 in main melody
- Hemiola used in bars 7 – 8
- Anticipation note featured in bar 8^4

Sectional Analysis – Section B

- Modulated to F major (relative major of home key)
- First 2 bars of section B are related to first 2 bars of section A, but in new key.
- Bars 9 – 15 is a sequential idea bas around the 3-note idea from section A.
- Main melody played by 1st violin again, but joined by 2nd violin in 6ths at bars 13^3, 14^3 and 15^3
- The section ends with a perfect cadence in F major.

This section is followed by an exact repeat of Section A.

Sectional Analysis – Section C

- Another contrasting 'episode' – this time in A minor (the Dominant minor)
- New melody with the same 'feel' as the other material.
- Dotted rhythms featured, but melody is similar to figure 'y'.
- Conjunct melody.
- Modulates back to D minor at the end with an imperfect cadence (iv – V).

Piece ends with an exact repeat of Section A.

GCSE MUSIC REVISION

Area of Study 2 – Music For Ensemble

Area of Study 2 – Music For Ensemble

What you need to know:

- The meaning of **timbre** and **texture.**

- What is meant by the term 'ensemble'?

- Different chamber music ensembles

- Ensembles in Musical Theatre, Jazz & Welsh Folk Music

AoS 2 – Music For Ensemble

What is Timbre?

- The timbre of an instrument is the 'tone colour' or 'tone quality' it creates.

- In it's simplest definition, the timbre is the sound the instrument creates, and how mixing different sounds creates different moods and 'feels'.

What is Texture?

- Texture is the number of parts that are playing in a piece of music, and how they relate to each other.

- IT IS NOT JUST WHETHER THE MUSIC IS 'THIN' OR 'THICK' IN TEXTURE!

An 'ensemble' is a group of musical performers, whether that's vocalists, instrumentalists or a mixture of both.

AoS 2 – Music For Ensemble

Types of Texture

Monophonic – Either a single melodic line for soloist, or when instruments or voices perform **in unison**

Homophonic – A melody with harmonic accompaniment (chords). It can also mean a section in block chords.

Polyphonic – A number of melodic lines heard independently of each other, played at the same time.

On the next slide, you will see an example of each of these textures, using the song 'Dafydd y Garreg Wen'.

AoS 2 – Music For Ensemble

Here are 3 different versions of the same welsh song...which texture fits to each example?

AoS 2 – Music For Ensemble

Textural Devices

Unison – when two or more musical parts sound the same pitches at the same time (they could also be an octave apart too)
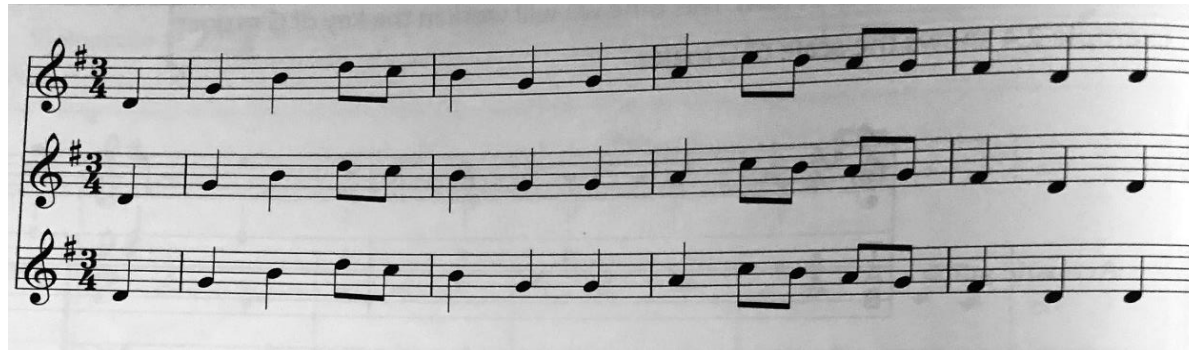
Chordal – a description of the type of texture where the parts move together producing a series or progression of chords.

AoS 2 – Music For Ensemble

<u>Layered</u> – when more parts are added ('layered') on top of each other, to add more fullness to the sound and produce a richer texture.

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Melody & Accompaniment – when the tune is the main focus of interest and importance, and it is 'accompanied' by another part (or parts) which support the tune.

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Canon – a device where the melody is repeated exactly in another part while the initial melody is still being played.

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Countermelody – when a new melody is heard at the same time as a previous melody.

The top part is the countermelody.

The bottom part is the original tune.

AoS 2 – Music For Ensemble

Chamber Music in the Baroque Era

- Chamber Music is music that is written for a small group of instrumentalists, and was performed often in a small concert room or for a small audience. It is played with one performer per part and without a conductor.

- Baroque Chamber Music often used a **Basso Continuo**, which consists of 2 musicians acting as the 'accompanists' of the group. A bass instrument (for example a cello or bassoon) plays the written bass line, and a chordal instrument (such as a harpsichord, organ or lute) follows a 'figured bass' (see below) to create a chord part.

The Melody

The Bass line

The Figured bass, which tells the musician which chords to play.

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- The **sonata** was a popular type of piece written in the baroque period, and the **trio sonata** was composed by many different composers.
- In the Baroque era, the word sonata usually meant a work in several movements written for 1 or 2 soloists (usually violins) plus basso continuo. Typically, these were known as **Trio Sonatas.**
- They were called trio sonatas because even though there were usually 4 musicians playing, the music was written using 3 different lines. Which two instruments would play the bottom line?

AoS 2 – Music for Ensemble

Ensemble Music in the Classical Period

- The ensemble in the classical period changed to more mixed groups of musicians, and the basso continuo being replaced by the new pianoforte.
- The **string quartet** was one of the most popular ensemble types during this era.
- They normally consisted of 2 violins, a viola and a cello, and each instrument played a separate part.
- String Quartets would usually follow a four-movement structure, which used this pattern:

  - ◆ Movement 1 – a fast movement usually in sonata form
  - ◆ Movement 2 – an slow movement often in ternary or theme and variation form
  - ◆ Movement 3 – a moderate dance movement, i.e. minuet and trio
  - ◆ Movement 4 – a final fast movement in either sonata or rondo form.

Ensemble Music in the Romantic Period

- Chamber music in the Romantic era became more popular amongst audiences, so they started to be performed in larger concert halls.
- String Quartets were still popular, but the piano became more of a feature in chamber pieces.
- Composers began experimenting with different instrumental combinations, with pieces being written for between 2 and sometimes 10 instrumentalists.

AoS 2 – Music for Ensemble

Musical Theatre

NOTE: The more musicals you can listen to, the better prepared you can be for the question in the exam.

Different Types of Musical

| Musical drama | Disney musical | Classic musical | Romantic musical |

| Musical comedy | Sung-through musical | Juke box musical | Film-to-stage musical |

The Music

On the next few slides, you will see different examples of musicals that feature various ensemble and textures. This is not an extensive list, and there are many other examples that you can listen to.

AoS 2 – Music for Ensemble

'Godspell' by Stephen Schwartz

- The opening number ('Prepare Ye The Way Of The Lord') starts with a unaccompanied vocal solo.
- This is followed by the company joining, singing in unison.
- An electric guitar adds an improvised countermelody.
- The company then sing the theme in harmony (i.e. in a homophonic texture)

'West Side Story' by Leonard Bernstein

- Two of the songs, both duets, show very different styles of composition.
- 'One Hand, One Heart' is sung by the two lead characters (Tony & Maria), and is a love duet.
- There is an introductory section, which is played by the orchestra under dialogue from the characters. This is known as **underscoring**.
- Tony sings the 1st verse, with a homophonic texture.
- Maria starts the 2nd verse, joined by Tony half-way through, when they sing in unison.
- Verse 3 is mostly sung in unison, but with some vocal harmony at points.
- Dynamics are controlled throughout, with mainly a 'piano' dynamic used. 'Forte' dynamic used at climax of song, when singers sing their highest notes. The song ends with 'pianissimo' singing.

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'West Side Story' by Leonard Bernstein

- 'A Boy Like That' is another, very different duet, sung by Anita and Maria. This is a very passionate, angry song.
- The song begins with an angry solo from Anita, followed by an impassioned plea from Maria.
- This song could be described as a musical argument between the two characters, with each singer trying to put their own musical line across, often at the same time.
- The song features a rich texture, with powerful orchestral writing and a lot of motifs.
- There is lots of imitation and countermelodies, which creates a very busy texture.
- The final section is lyrical and gentle, with the accompaniment reflecting this change.
- There is extreme variation in the dynamics.

'Guys & Dolls' by Frank Loesser

- 'Fugue For Tin Horns' is a trio, and is also an example of a canon.
- Each of the 3 characters sing the main tune on their own, creating a light, homophonic texture.
- Then, each character sings the melody with their own words in canon, creating a polyphonic texture.
- The characters join together to sing the final phrase together, ending in harmony.

AoS 2 – Music for Ensemble

<u>Blues</u>

- Blues music emerged in the early 20th century in America.
- It is said that this music stemmed from the African slaves that were brought over to work in the plantation houses. Whilst working in awful conditions, they would sing spirituals and work songs, and these are believed to be the basis of the music we know as blues.
- Very little of this early music was written down, giving it an improvisatory feel. It is often played by small groups.

<u>Features of Blues Music</u>

12 Bar Blues Structure:

I	I	I	I
IV	IV	I	I
V	IV	I	I or V

3 line verses, where lines 1 & 2 are the same, and line 3 is different and rhymes.

Solos and melodic 'fills' were often **improvised**, meaning they were made up on the spot.

Syncopation was a feature, as well as **swung-rhythms**.

The use of the **Blues Scale** and melodies containing **Blue Notes**. Below is an example of a blues scale, with the second, fourth & sixth note of this scale acting as the blue notes
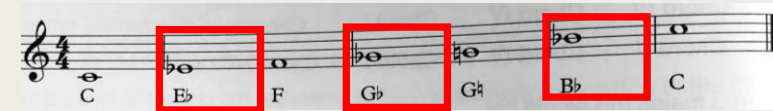
AoS 2 – Music for Ensemble

Jazz

- Jazz is closely related to Blues music, and has many different styles, including Big Band, Trad. Jazz and Be-bop.
- A jazz ensemble often consists of 2 separate groups, each with their own very important role.
- The **Rhythm Section** is the backing group, containing the drums (who keeps the beat), the bass (who also keeps the beat, and also provides the bass line) and the keys or guitar player (who provides the chordal accompaniment)
- The **Front Line** are the soloists, and this group can be different amounts of musicians, depending on the style. These musicians play the melody and also provide backing harmonies, as well as improvising solos.

Key Jazz Definitions

Standard – a popular jazz song.

Break – a short solo section, that links head sections. Often, no other instrument plays.

Head – the main theme of the song

Walking Bass – A bass line that maintains a steady rhythm, often using the notes of the chord.

Lead sheet – a sheet given to the musicians that consists of the melody and chords. Used as a guide when performing.

Turnaround – a short passage of chords found at the end of a section, which brings the song back to the head, or start of the chord sequence.

AoS 2 – Music for Ensemble

<u>Welsh Folk Music</u>

- Wales is known for it's music heritage, especially in **choral music**, as well as instrumental music and folk groups.
- Welsh folk music has a specific set of instruments that are used, including tin whistles, fiddles and the harp.

<u>Features of Welsh Folk Music</u>

- Music was often modal, although can be tonal.
- It was usually in Strophic form.
- Simple melodies were usually used, with repetition being a feature. The melody was often conjunct.

<u>Cerdd Dant</u>

- This is practice of singing or performing poetry to a harp playing a set melody. The metre (time signature) is usually free.
- The harp will start by playing the melody of a set folk song, with the singers coming in a few bars later improvising a counter melody.
- They are often **through-composed**, although the harp melody normally has a **binary** shape in **Strophic form**.

GCSE MUSIC REVISION

Area of Study 3 – Film Music

AoS 3 – Film Music

What you need to know

- The origin of film music

- How music for film is created

- Music in the movies – what is it's function?

- The use of musical elements to create different moods and effects

- Music devices and techniques used in film

- How to appraise a piece of film music

AoS 3 – Film Music

<u>The origin of music in film</u>

- When film started to become popular around the turn of the 19th century, short films were shown to audiences with a pianist playing along live, often improvising to go with what could be seen on screen.
- Other instruments were added as time went on eventually films were accompanied by 14 or 15 piece ensembles.
- Film scores nowadays are varied and can often use pre-existing music, either orchestral or popular music, or music that is specifically written for the film.

<u>Famous film composers</u>

Dmitri Tiomkin (1894-1979)	Leonard Bernstein (1918 – 1990)	Elmer Bernstein (1922 – 2004)	Jerry Goldsmith (1929 – 2004)	John Barry (1933 – 2011)
Howard Shore (1946 -)	James Horner (1953 – 2015)	Danny Elfman (1953 -)	Thomas Newman (1955 -)	John Williams (1932 -)

AoS 3 – Film Music

The Genius of John Williams

- John Williams is Hollywood's foremost film composer, and has written some of the most well known and well-loved scores in the history of film.
- Some of his scores are E.T., Jaws, Jurassic Park, Star Wars, Indiana Jones, Home Alone, Schindler's List & Harry Potter.
- Here are some of the features you could listen out for with his work:
    - Writing for large symphonic forces
    - Emotive and sensitive underscoring
    - Use of the leitmotif
    - Memorable themes and use of countermelodies
    - Brass fanfares
    - Romantic string passages
    - Fast, busy scoring for action sequences

- Many of the techniques and features of John Williams' writing can be heard in many of the composers from todays films.

AoS 3 – Film Music

The function of Film Music

There are 2 different kinds of film music:

Diegetic

This is music that is heard by the characters on screen, as well as the audience. This could be music in a club, or played on a CD player or TV. It is part of the story for the film.

Non-diegetic

This is background music that is not heard by the on screen characters. It's function is to support the drama or reinforce and reflect the action that the audience can see.

Sometimes the music heard can be a mixture of both categories. On the next slide is a collection of the ways music is used in films…

AoS 3 – Film Music

To create an atmosphere.

To create a specific or geographical setting, e.g. use of accordion music (Paris) or bagpipes (Scotland).

To underscore the dialogue, e.g. quiet strings in a love scene.

To reflect the images on screen, e.g. fast tempo, complex rhythms, use of repetition and pounding beats for a chase or a fight.

To support the emotions of the characters, and evoke certain emotions in the audience, e.g. slow music with gentle melodic content in a minor key for a sad situation.

For scene changes or montages.

To set the era, time or period, e.g. music from the Baroque period for a historical setting from the 17th century.

To support the physical 'action' and control the pace.

To create a feeling of 'unreality' (surreality), e.g. to support a 'dream' or fantasy sequence.

To create an impression of a character or situation, even if it is not the correct one, i.e. to suggest 'doubt', e.g. sinister music when a seemingly ordinary character is on screen.

To correspond exactly with the visuals, i.e. 'micky-mousing', by syncing the music with the on-screen action.

To support characters, situations and places through the use of a leitmotif, e.g. use of a short melodic, rhythmic or harmonic idea linked with a person, place or idea.

To promote the film, e.g. the main 'theme'.

To predict events or inform the audience of impending events, e.g. when the familiar chromatic motif associated with *Jaws* is heard, but the shark has not yet been seen on film. The audience is aware of forthcoming danger, but the on-screen characters are not.

To suggest impending danger or an alternative emotion to what is being seen on screen, and arouse alternative feelings 'running counter to the action', e.g. in the baptism scene of *The Godfather*, music from the Baroque era is heard while the audience watch a juxtaposition of scenes between the Church and five brutal murders.

To create a sense of space, breadth, depth, 'size' relationships, e.g. music to represent the depths of the ocean/tiny Disney characters/ boundless extent of outer space.

Source music that is included as part of the action, e.g. characters performing in a concert.

To arouse a collective emotion from the audience and create shock emotions, e.g. sudden frightening chords in a horror movie.

Prepare the audience with music at the start of the film (with the main theme tune) and send them away in an appropriate mood at the end with the music for the closing credits.

To 'generate' the tension and build suspense.

AoS 3 – Film Music

The Musical Elements in Film Music (You need to be able to recognise these things when listening to a piece of music)

Melody

A good film melody must have the following features:
- Contrast
- A balance between steps and leaps
- Balanced phrases
- A strong shape
- Use of repetition
- A strong sense of key
- A climactic point

Tempo

These terms are what you should use to describe the music you hear:

Allegro	Allegretto	Moderato	Adagio	Accelerando	Ritardando	Pause	Rubato
↓	↓	↓	↓	↓	↓	↓	↓
Fast	Quite fast	Moderate pace	Slowly	Gradually getting faster	Gradually getting slower	A rest in the music	Free time – no strict pulse
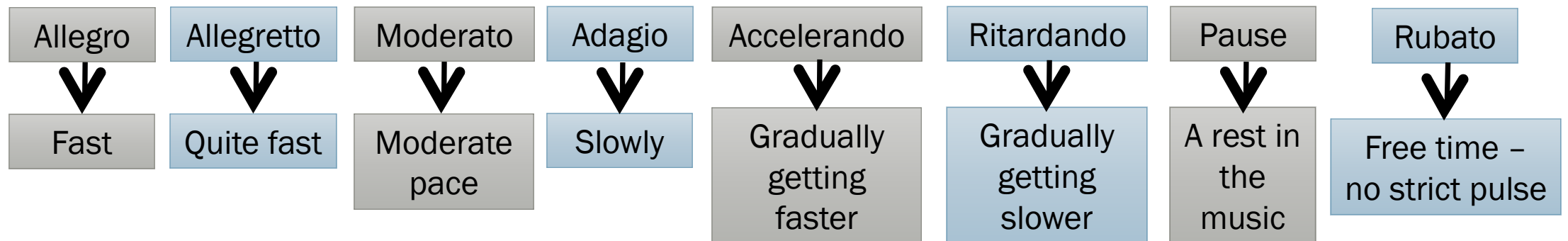
AoS 3 – Film Music

Metre (Time signature and pulse)

The time signature tells you how many beats are in each bar, and can be split into **Simple time** and **Compound Time**.

Simple time	Compound time
This is a time signature where the quavers (half beat notes) in each bar are grouped in sets of 2's and 4's…like in 2/4, 3/4 & 4/4:	This is a time signature where the quavers in each bar are grouped in sets of 3, which gives each beat a "triplet" feel…like in 6/8, 9/8 & 12/8:
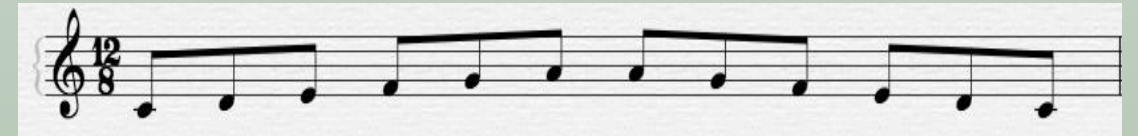
So when you listen to any piece of music, you should not only be able to work out the time signature, but try and decide whether it is in **simple** or **compound** time.

AoS 3 – Film Music

When there accents on an off or weak beat

When the note values of the theme have been doubled in length

When contrasting rhythms are played at the same time (sometimes called 'poly-rhythms')

Syncopation

Augmentation

Cross-rhythms

When music has the feeling of 2 in 3-time

Hemiola

Rhythmic Devices

Dotted Rhythms

When the beat is split into uneven note lengths

Long-held notes

Constant Beats

Diminution

This slows the pace, or adds an additional effect

When there are regular crotchet beats, steady quavers or running semiquavers

When the note values of the theme have been halved in length

AoS 3 – Film Music

Harmony

These are the different harmonies that can be a feature of a piece of film music, depending on what effect is required:

Diatonic Harmonies – When the harmony/chords are related to a specific key, whether that be major or minor.

Chromatic Harmonies – When the harmony/chords use all the notes, regardless of what key you are in. If something moves chromatically, it moves in semitones.

Dissonant Harmonies – When the harmony/chords used have 'clashing' notes, i.e. notes that do not 'fit' together. A famous example of this is the use of an augmented 4th (Two notes that are 6 semitones apart, like C and F#)

Fanfares

This is a musical idea that is based on chords and arpeggios. A fanfare is a short musical flourish, often associated with an announcement, a significant event or the arrival of an important character. They use **dotted rhythms, triplet patterns and semiquavers**, and are often played by brass instruments, accompanied by percussion. Listen to the '20th Century Fox Theme' or the theme from 'Superman' to get an idea of fanfares.

AoS 3 – Film Music

Vocal ideas/medieval chants:	Innovative and interesting percussion:	Unusual instruments:
The Omen, by Jerry Goldsmith	*Titanic*, by James Horner	'Duelling Banjos' from *Deliverance*, by Arthur Smith (banjo)
'The Black Rider' from *Lord of the Rings*, by Howard Shore	*Planet of the Apes*, by Jerry Goldsmith (includes ethnic percussion instruments, vibraslap, side drum rolls, xylophone)	*Braveheart*, by James Horner (bagpipes)
'The West was Built on Legends' from *Ghost Rider*, by Christopher Young	*Lord of the Rings: The Two Towers*, by Howard Shore	*Ghandi*, by George Fenton (sitar)
		Wuthering Heights (1992), by Ryuichi Sakamoto (pipe)
		Restoration, by James Newton Howard (use of harpsichord to suggest the past)
Particular styles:	**Highlighting a single instrument:**	**Use of 'effects':**
The Firm, by Dave Grusin (jazz, blues)	*The Piano*, by Michael Nyman	*Planet of the Apes*, by Jerry Goldsmith (reverb, echo, unusual effects – metal, scraping gongs with wire brush, sampled sounds)
A Streetcar Named Desire, by Alex North	*Deer Hunter*, by Stanley Myers (guitar)	
The Aviator, by Howard Shore (20s style)		
Use of marches:	**Low-pitched instruments and timbres/sounds to illustrate 'dark' scenes or characters:**	**Electronic music and percussion:**
Star Wars (e.g. 'Imperial March'), by John Williams	*Citizen Kane*, by Bernard Herrmann (low woodwind, harp timbres)	*Clockwork Orange*, by Wendy Carlos
The Great Escape, by Elmer Bernstein	*The Dark Knight Rises*, by Hans Zimmer	*Spider-Man 2*, by Hans Zimmer
Raiders of the Lost Ark, by John Williams		

AoS 3 – Film Music

Musical Devices and Techniques that are used in Film Music

The Leitmotif

This is a short musical idea that represents a character or moment in a film. Most films will use music to portray a particular character, whether that be Darth Vader in the 'Imperial Death March' from 'Star Wars', the way the strings represent the stabbing motion in the film 'Psycho' or the sense of impending doom in 'Jaws'.

If a leitmotif is changed to represent a change in the character, this is known as **thematic transformation**. This can be done by changing the instrumentation, using inversion, augmentation or diminution or changing the tonality/key.

Minimalism

This is a modern style of music, made popular in the 1950's and 60's, and features musical ideas that are repeated, often with small changes made each time the idea is heard. Popular minimalist composers are **Phillip Glass**, **Steve Reich** and **John Adams**.

Other devices that are used in film can be using **layering** as a texture, where different musical ideas are built upon each other to create a busy texture. The **ostinato** can be used to good effect, as well as the use of a **riff**, such as in the main theme of the 'Mission Impossible' films.

GCSE MUSIC REVISION

Area of Study 4 – Popular Music

AoS 4 – Popular Music

What you need to know

- What is Rock & Pop music?

- Some of the musical features of these styles

- Musical Fusion

- 'Handbags & Gladrags' by Stereophonics

AoS 4 – Popular Music

The Development of Pop & Rock

Pop music is generally regarded as a commercial genre which has mass audience appeal.

Rock music is generally accepted as a genre which sounds aggressive, but also of significance are the more 'gentle' and reflective rock ballad-type tracks.

You'll now see a break down of some (but not all) of the different sub-genres of rock music.

Sub-genres of Rock

Psychedelic Rock – The Who, Pink Floyd, Cream, Jimi Hendrix, Beatles, The Doors
Folk/Country Rock – The Byrds, The Animals, The Mamas and the Papas, Bob Dylan, Simon & Garfunkel
Progressive (Prog) Rock – A more experimental genre, creating more substantial songs with electronic effects and classical music. Artists include Procol Harum, King Crimson, Pink Floyd, Genesis, Yes.
Punk Rock – A reaction against Prog Rock, this was rock music with very simple structures and chords. Bands included The Damned, The Sex Pistols, The Clash, Patti Smith.
Glam Rock – David Bowie, Alice Cooper, T. Rex, Sweet, Slade.

AoS 4 – Popular Music

Sub-genres of Rock (contd.)

Soft Rock – emerged in the 80's with bands such as Bon Jovi & Blondie.
Hard/Heavy Rock – Cream, Jimi Hendrix, Led Zeppelin, Aerosmith, Thin Lizzy, AC/DC, Guns N'Roses, Deep Purple, Def Leppard
Heavy Metal – a much more intense style of Hard Rock. Bands such as Black Sabbath, Steppenwolf, Metallica, Iron Maiden, Motorhead.
Pop Rock – Beautiful South, Madonna, Elton John, Paul McCartney, Rod Stewart.
Grunge – Nirvana, Soundgarden, Pearl Jam
Britpop – a reaction to Grunge with a wave of British groups such as Oasis, Blur, Suede, Supergrass and Pulp.
Other Rock Styles – Metalcore, Thrash & Sludge

Whilst you do not to know specific details of individual artists & bands, the information above will be handy to inform your listening to work out the differences between these sub-genres. Pick one artist from each and listen to the musical features of each.

AoS 4 – Popular Music

The Musical Features of Rock & Pop Music

Instruments

- Typical instruments in Rock and Pop are lead (electric) guitars, bass guitars, drum kits and keyboards/synthesisers, along with singers.
- Sometimes, singers will also play the electric guitar as well. There are some rock bands with several guitarists, playing rhythm guitar (the chordal accompaniment) and lead guitar (playing the solos, riffs and fills).
- The invention of MIDI meant that electronic instruments became popular in rock and pop music. Synthesisers of all different types were used, and instruments like the Theremin, Mellotron and Moog were added to songs. This use of electronic instruments gave birth to Synthpop, with bands such as The Cure and Kraftwerk. Later on, Dance music became popular, and is almost completely electronic. New forms of this genre keep appearing even today.
- The voice is obviously a massive part of pop and rock music. The style of singing will have an effect on the style of the song. Listen to these different singers to see how different singing can be in pop and rock.

| Amy Winehouse | Lily Allen | Katy Melua | Janis Joplin | Axl Rose | Eric Clapton | Ed Sheeran |

AoS 4 – Popular Music

The Musical Features of Rock & Pop Music

Structure & Form

Here are the words used to describe the structure of a piece of popular music:

| Introduction | Verse | Chorus | Bridge | Middle 8 | Instrumental Break/Solo | Outro/Coda | Refrain |

The forms that are regular used in pop and rock music is **Strophic** (A A A...) and **Verse-Chorus** form. As you can probably work out, Verse-Chorus form features the 2 different sections alternating. Another popular form is **12 bar blues**, which you studied back in Area of Study 2.

Melody

These things are things to look out for when you hear a melody:

- Hooks – which is a catchy tune that pulls the listener in and get stuck in their head.
- Repetition – The sign of a good pop song is when people buy it, and nothing makes a song more popular than when the chorus is repeated again and again, which happens when it has a repetitive melody for people to sing!
- The Shape – Melodies that are memorable are often ones that have a good shape. They don't have to be conjunct (most aren't!) but a melody that jumps between large intervals is harder to sing, and less likely to be enjoyed by the public.
- The lyrics – A melody has to match with the lyrics. Lyrics can either be **syllabic**, meaning one syllable per note, or they can be **melismatic**, meaning one syllable to more than one note. For this, think Christina Aguilera!

AoS 4 – Popular Music

<u>The Musical Features of Rock & Pop Music</u>

<u>Rhythm</u>

- Most pop and rock songs are in 4/4 time, although another popular time signature is 12/8.
- The rhythms used, especially in the vocals, are often **syncopated** making them tricky to write out by ear.
- Whenever you listen to a pop or rock song, try and work out the time signature and see if you can tap your foot along with the beat.

<u>Harmony</u>

- Harmony in pop and rock songs does not always follow the same concepts as in the Western Classical Tradition, Most chords in pop and rock music use sevenths, and you can often find interesting changes between chords.
- The rate at which chords change in a sequence is called the **Harmonic Rhythm** (or sometimes 'Rate of Harmonic Change'). If there is a fast harmonic rhythm, it means there are lots of chord changes in a short space of time.
- Power chords are used a lot in rock music. These are chords that just contain the root and 5th note of the chord, giving the song an 'open' sound.

AoS 4 – Popular Music

Fusion

- Musical Fusion is the practice of mixing different styles of music together to create a new genre.
- This style of music can take many different forms, and many artists over the years have created new genres of music.
- Ray Charles used his background of Jazz and gospel to create a style that later became known as 'Soul' music.
- The styles of Jazz, Rock and Latin music came together in the 1960's to create Jazz Fusion.
- As the Beatles became more and more popular, they started to branch into more unusual styles, adding Sitar to songs and utilising electronic instruments more.
- World music has had an effect, as well as Folk music from the countries of the United Kingdom. Celtic Instruments, such as fiddles, tin whistles and bagpipes can sometimes be heard in pop songs.

AoS 4 – Popular Music

Set Work 2 – 'Handbags & Gladrags' by Stereophonics

The Band
- Stereophonics are a Welsh rock band from Cwmaman. The lead singer is Kelly Jones, who also plays the guitar.
- They have recorded 10 studio albums, with the first 3 being the most successful commercially.

The Song
- Written in 1967 by Mike D'Abo, 'Handbags & Gladrags' was first released by the singer Chris Farlowe, but achieved greater success when released by Rod Stewart in 1969.
- It was released by the Stereophonics in 2001 and featured on the album 'Just Enough Education To Perform'.

AoS 4 – Popular Music

Set Work 2 – 'Handbags & Gladrags' by Stereophonics – General Information

Instrumentation
- Drum kit, Keyboard (Piano & Organ), Electric/Acoustic guitar, Bass guitar, Strings (violins & cellos), 'Horns' (alto and tenor saxes, trumpet, trombone), Oboe, Lead singer.

Tempo
- Steady, moderate tempo, ♩ = 64

Dynamics
- Ranging from piano to forte

Tonality
- Major
- Starts in Bb Major, with some brief modulations (Tonicisation).

Texture
- Homophonic, with a vocal melody and chordal accompaniment

AoS 4 – Popular Music

<u>Set Work 2 – 'Handbags & Gladrags' by Stereophonics – General Information</u>

<u>Rhythm</u>
- Lots of varied rhythmic patterns.
- Complex syncopation.
- Basic minim movement at points.
- Dotted rhythms.
- 4/4 time.

<u>Melody</u>
- Mainly conjunct movement in the vocal line.
- Vocal range of 1 and a ½ octaves.

<u>Harmony</u>
- Diatonic

<u>Form & Structure</u>
- Strophic/Verse repeating structure, with refrain at the end of each verse.
- There are a number of instrumental interludes based on the introduction.

AoS 4 – Popular Music

‘Handbags & Gladrags’ - Analysis

Structure, Tonality & Chords

Introduction	Verse 1/2 + Refrain + Instrumental interlude	Verse 3 + Refrain + Instrumental interlude	Verse 3 (repeat & shortened) + Refrain	Outro
Instrumental Bars 1 – 6 (6 Bars)	Bars 7-14 (1st part) Bars 15-18 (2nd part) Bars 19-20 (Refrain) Bars 21-24 (Instrumental) Bars 25-26 (2nd Time bar, extended ending)	Bars 27-34 (1st part) Bars 35-38 (2nd part) Bars 39-40 (Refrain) Bars 41-44 (Different Instrumental Section)	****Repeat of previous section from the 2nd part**** Bars 35-38 (2nd part) Bars 39-40 (Refrain) ***Moves to Coda/Outro section after refrain***	**Instrumental** Bars 45-53 (Extended version of the introduction)
Bb (moves to Eb)	Bb (moves to Eb)	Bb (moves to Eb)	Bb (moves to Eb)	Bb
Bb; Bb/Ab; Eb; F9sus4 x 3	**Bb; Bb/Ab; Eb; F9sus4** x 4 **Gmin; F; Bb; C;**	**Bb; Bb/Ab; Eb; F9sus4** x 4 **Gmin; F; Bb; C;**	**Gmin; F; Bb; C;**	**Bb; Bb/Ab; Eb; F9sus4** x 4
The intro is based on a four chord progression	Refrain: **Eb; F9sus4** Instrumental: **Bb; Bb/Ab; Eb; F9sus4;**	Refrain: **Eb; F9sus4** Instrumental*: **Bb; Bb/Ab; Eb; F9sus4;**	Refrain: **Eb; F9sus4**	Ends on a **Bb** chord

*Even though the instrumental after the 3rd verse is different to what has been heard previously, the chords remain the same.

AoS 4 – Popular Music

'Handbags & Gladrags' - Analysis

Introduction

- 6 bars long
- Harmonic rhythm of 2 chords per bar
- Homophonic texture, with piano playing minim chords and amplified acoustic guitar plucking arpeggiated chords in quavers.
- Descending bass line:
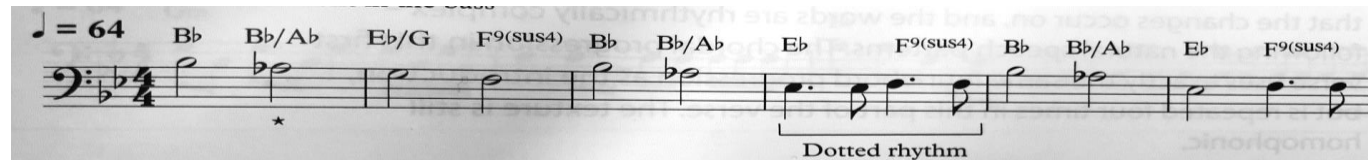
- Oboe melody plays lyrical opening melody:

- Drums enter at bar 3, playing with brushes, along with piano motif (which repeats many times throughout):

AoS 4 – Popular Music

'Handbags & Gladrags' - Analysis

Verse – 1st Part
- 8 bars long.
- Vocals enter in straight away, and chords follow the same sequence as the intro, but play 4 times.
- 2 beats for each chord.
- Syncopation in the melodic line.
- Lyrics are sung 'piano'.
- The Piano motif from the intro is heard in bar 9, as well as at the end of this section. At the end of the section, an organ is also played. The drums kick in (with sticks this time) with a fill to signal the end of this part, and the start of the next part.

Verse – 2nd Part
- 4 bars long.
- Starts on a minor chord (G minor) which gives this part a different feel.
- Louder dynamics, moving to 'forte'.
- Bass line is more active, with more complex rhythms being played:

- String chords (played on synthesiser) are heard, as the harmonic rhythm slows to one chord per bar.

AoS 4 – Popular Music

‘Handbags & Gladrags’ - Analysis

Refrain & Instrumental Interlude

- The refrain (or hook) is a 2 bar idea, containing the title of the song.
- Uses 4 notes in total, although mainly is a repeated 3 note syncopated motif (Eb, D & Bb).
- The instrumental interlude is 4 bars long.
- It is very similar to the intro, and features the oboe melody accompanied by a double playing of the piano motif.

2nd Verse

- Same as 1st verse harmonically, though the rhythm of the melody has been changed to accommodate the new lyrics.
- *‘Cause you don’t mean a single thing without’* is a change to the melody heard previously (higher in pitch), sung in a more ‘rock’ style.
- The 2nd part, again, follows a similar pattern to the last time it was heard.
- The interlude is changed at the end, with an additional link section added. This features a time signature change to 9/8 for one bar:

AoS 4 – Popular Music

'Handbags & Gladrags' - Analysis

Verse 3
- Same length as previous verses, although extra layers added to instrumentation.
- Violins play at the start of the verse a minim idea, based on the chords:
- Organ plays G minor chord at the start of the 2nd part of the verse, with a general build up of dynamics.
- Vocal line hits highest not of Bb on the line *'throw them all away'*
- Refrain is a repeat of previous sections

2nd Instrumental Interlude
- Vocals sing embellishment on the word 'Oh'.
- All instruments play the same rhythm, with all melodic instruments (except organ and bass) playing the same notes, which are the notes of the refrain:
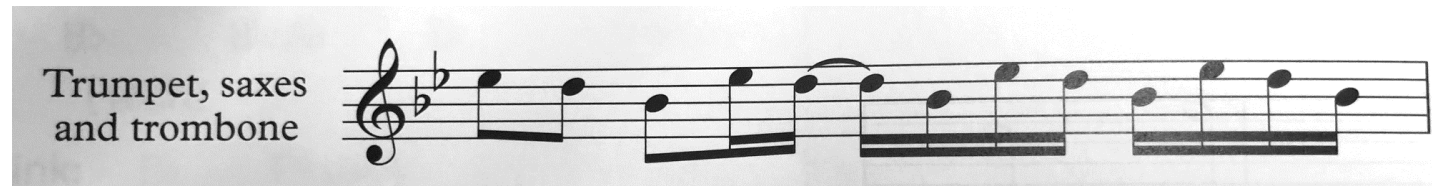
- On the 3rd repeat of this riff, the organ plays a glissando and a short melody over the top.

Repeat of 2nd part of 3rd verse & Outro
- The same lyrics as heard in verse 3, although this is a lot quieter and calmer, before a drum fill leads to the final refrain. The outro of the song follows the chords of the introduction, but ends on a tonic Bb major chord.

Glossary

A cappella: unaccompanied choral music

Accented: when additional stress or emphasis is placed on particular notes

Accidental: a musical 'sign' that affects the pitch of the note

Andante: a tempo marking which indicates 'walking speed; not too slow'

Antiphonal: music where groups of performers 'answer' or 'echo' each other, by imitating the same or similar phrases

Arpeggio: each note of a chord played separately, ascending or descending

Assessment criteria: the standards by which the work is assessed or marked

Augmented 4th: the interval of a perfect 4th, made larger by an extra semitone (e.g. C–F#)

Ballad: in the 16th century, this was a song for solo voice. In the modern era it is again a song, either narrative style (telling a story in verses) or a kind of sentimental, slow song

Beat-mixing: in DJ-ing, this is the skill of bringing together the beats of two different songs into phase with one another and fading across

Cadence: a progression of two chords found at the end of a phrase in music, to round things off

Cadenza: a display of technical virtuosity for a solo performer

Chest voice: the lower, more powerful part of the voice

Choral music: music written for a choir

Chorale: a hymn tune originating from the German Protestant Church. Bach composed a lot of these

Chromatic: when the music goes up or down in semitones

Close harmony: when the notes of the chords are arranged within a narrow range

Codetta: a short passage of music that 'finishes off' a section

Colla voce: when the accompaniment has to follow the vocal part, without strictly sticking to the tempo

Consonant: when the notes of a chord go well together

Counterpoint: when two or more melodies are heard in combination

Crescendo: gradually getting louder

Cut common time: a time signature of 2/2, i.e. two minim beats in a bar (sometimes known as *alla breve*)

Declamatory writing: a type of vocal writing, similar to recitative in that it has a speech-like quality

Diatonic: music based on the major and minor scale system. Opposite to chromatic

Delay and reverb: commonly used effects that are added to recorded sounds

Diminished 5th: the interval of a perfect 5th, made smaller by a semitone (e.g. C–Gb)

Diminution: shortening the note-values of a melody

Disco: dance music style of the 70s and 80s that contained features of soul, funk, pop and salsa

Disjunct: musical movement which progresses in leaps or contains intervals

Dissonant: when two or more notes sound together to create an unstable effect in terms of the harmony, i.e. a 'clashing' or 'jarring' sound. Also described as discordant

Dominant: the fifth degree of any scale and the chord that is built on the fifth degree

Dominant 7th: when an interval of a 7th (above the root) has been added to the dominant chord in any key, e.g. in C major, the dominant 7th chord would be G B D F

Eisteddfod: a cultural Welsh festival of music, dance and literature

Embellishments: decorations or ornamentations

Falsetto: male vocal technique used to extend the voice range into a higher range than usual

Glissando: when the music 'slides' from one pitch to another pitch

Harmonic minor: type of minor scale, using all the notes from the minor key, except for the 7th (the leading note), which is sharpened (raised by a semitone). The same ascending and descending. Used for writing out harmonies

Head voice: one of the higher registers of the voice when singing

Home key: the main key of a piece of music, i.e. the key in which the music starts, and ends

Homophonic: a texture in which all the voices or parts move together in chordal fashion, or where one part has the melody and the other parts accompany

Imitation: when one voice or instrumental part copies another

Imperfect cadence: the progression to chord V at the end of a phrase of music. The approach chord could be I, ii, IV or vi. It sounds incomplete

Improvisation: when music is created as it is being performed, i.e. it is made up on the spot

Interval: the distance between any two notes, including the notes that form the interval, e.g. the interval between C and F is a 4th (C D E F)

Inversion: turning a melodic idea or interval upside-down; or a position of a chord if not in root position, i.e. when the root of the chord is not heard in the bass

Leitmotif: a musical idea associated with a character, object, feeling or thought

Looping: a part of the music is repeated indefinitely

Melodic minor: type of minor scale that raises the 6th and 7th degrees of the scale when descending, i.e. lowers the 6th and 7th by a semitone. Used for writing melodies

Metre: organisation of the beat in music produced by patterns of strong and weak accents/pulses

Glossary

Microtonal: when the music consists of intervals smaller than a semitone

MIDI (musical instrument digital interface): a digital and technical system that allows electronic instruments and computers to communicate with each other

Modal: description of scale system which was in existence before the major–minor system evolved. Used in folk music, jazz and rock/pop

Note-value: length and beat of a note according to the time signature, e.g. crotchet, minim, quaver, etc.

Octave: the distance from one note to the next note with the same letter name, e.g. A–A

Ostinato: a repeated melodic, rhythmic or harmonic pattern in the music

Panning: adjusting the sound levels between the left- and right-hand speakers

Parallel movement: when chords/triads move by step

Pedal note: a harmonic device where the same note is sustained or repeated

Pentatonic: a scale consisting of five notes

Performing techniques: any practical techniques that need to be observed in performance, i.e. staccato, legato, glissandi, accented notes, etc.

Phasing: a delay effect in music technology

Phrase: part of a melody

Phrase: part of a melody

Piano: the dynamic marking for 'quiet'; or a keyboard instrument

Pitch-shifting: in DJ-ing, this is the process of changing the pitch without changing the speed

Plagal cadence: the progression of chords IV to I at the end of a phrase of music

Power chords: the name given to a chord that uses the root and the 5th (i.e. no 3rd) – used by rock guitarists

Range: the distance between the highest and lowest note that can be played or sung in a particular voice or found in a composition

Recitative: a type of vocal style that imitates the rhythms and accents of the spoken language; sometimes called 'speech-song'

Reggae: a musical style or genre which originated in Jamaica

Remixing: change a musical piece stylistically through electronic manipulation

Root note: the pitched note from which a triad is named, e.g. the root note of the triad of C is C. The root note of the dominant chord of C major is G (G being the dominant chord)

Scratching: a type of turntabling technique used by DJs, sometimes referred to as 'scrubbing'

Semitone: the smallest interval between two notes (on a piano, the two notes immediately next door to each other, whether black or white, e.g. C→C#; E→F)

Sequence: repetition of a melodic or harmonic phrase in the same part, but at a higher or lower pitch

Sforzando: indicated by sfz – a sudden, forced accent on a note or chord

Skiffle: originated from 1920s black American music, adopted in the 50s in Britain (mainly associated with the music of Lonnie Donegan)

Sonata da chiesa: Italian for 'church sonata'. The piece dated from the Baroque era and consisted of four movements

Sonata form: a musical structure developed in the Classical era, frequently used for the first movement in a larger work such as a symphony, sonata or concerto

Song cycle: a set of songs that have been composed about a common theme

Song standard: a song that has become very well established

Soundtrack: recorded music that accompanies the visual images in a film

Source material: any original material that has influenced musical ideas

Staccato: detached notes; shorter than their full length

Stanza: another word for verse

Subdominant: the fourth degree of any scale and the chord that is built on the fourth degree

Suite: collection of short musical movements. In the Baroque era, these were mainly types of dances

Swing style: a style of music that originated in the 20s/30s. It is the unequal performance of notes (e.g. swung quavers) that is characteristic of all types of jazz. It gives a triplet/dotted rhythm feel to the beat

Tempo: refers to the speed of the music

Texture: the different parts or lines in a composition, and the way they relate to each other

Through-composed: when the music is continuous throughout, with different music for each of the sections

Timbre: the 'sound quality' or 'tone colour' of a particular voice or instrument

Timpani: large orchestral drums, sometimes called kettledrums. They can be tuned to different pitches

Tonic: the first degree of any scale and the chord that is built on the first degree

Transposition: moving a musical idea to a higher or lower key

Triplet: a rhythmic device where three equal-value notes are played in the time of two

Tritone: an interval made up of three full tones, e.g. C→F# (C–D; D–E; E–F#)

Tutti: an instruction which means 'everyone'

Unison: all parts playing or singing the same notes

Virtuoso: a performer of acknowledged technical brilliance a 'top class' performer