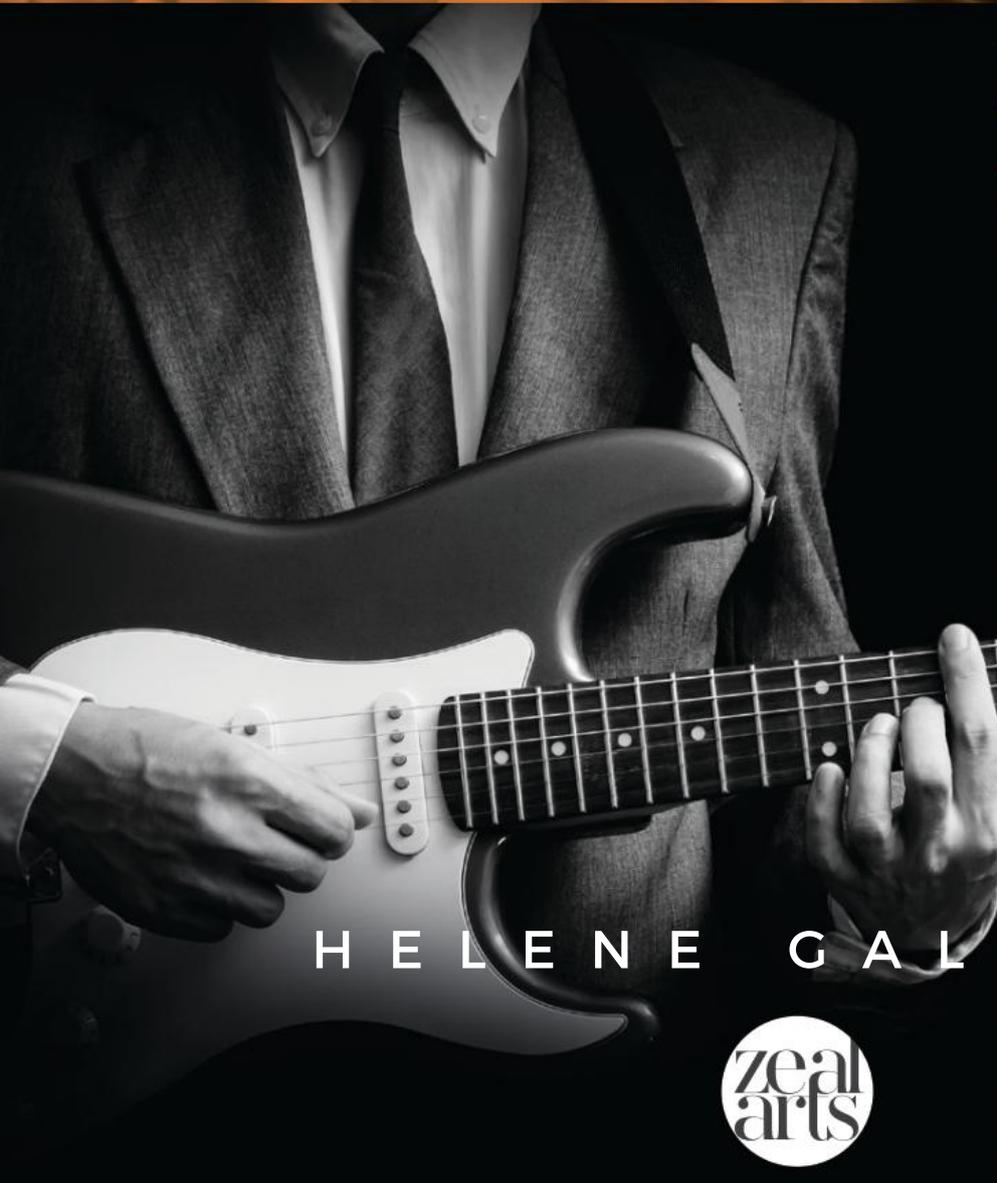


MUSICAL ELEMENTS & CONCEPTS

STUDENT BOOK



HELENE GALETTIS



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PREFACE

The principal aim of *Musical Elements & Concepts* is to help students gain a deeper understanding of the six main elements or concepts of music and to build their confidence in responding to musical excerpts.

Elements and Concepts are often used interchangeably around Australia and also worldwide to describe musical components in analysing music. The title, *Musical Elements & Concepts* incorporates these two terms to cater for all teachers and students nationally and internationally in the aural analysis of music.

This book is written in NSW, where, for the preparation for the Music 1 Aural Skills Examination, and the course Music 1, the syllabus names these components as Musical Concepts. The content however, can be applied to the NSW Music 1, Music 2 and Stage 5 music courses, as well as nationally. Pre-service teachers can also use this content, as well as Music education teachings internationally. The examination skills preparation advice in the textbook is focused for the NSW Music 1 Aural Skills examination though can be applied to any content delivery.

A broader aim is to enrich students' experience and enjoyment of music through a deeper appreciation of a variety of genres, forms and techniques.

Musical Elements & Concepts: Student Book

- The *Introduction* on page xi revisits the main content areas of the mandatory Music Years 7–10 course for revision before embarking on the Stage 6 Music 1 course.
- *Chapters 1–6* provide comprehensive coverage of each concept of music: duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. *Chapter 7* focuses on the musical features that link all of the concepts — comparison, unity, contrast, tension and climax.
- *Appendix 1* guides students on ways to shape their answers for the Music 1 Aural Skills examination.
- *Appendix 2* sets out a sample NSW HSC Aural Skills examination, using listening excerpts provided on the eBook web-player or links.
- *Sound bites* are listed by chapter at the end of the book for quick reference. These audio examples, accessed via the eBook, demonstrate to students key features and techniques they might recognise in musical excerpts.
- A *Glossary* gathers together all key term definitions from the book.

The specific features of this textbook are explained on pages vi–vii.

Musical Elements & Concepts : Student Workbook

The Musical Elements & Concepts : Student Workbook should be used to accompany the *Musical Elements & Concepts : Student Book*.

This book provides the following resources for students:

- Activities on each of the six concepts of music, as well as 'conceptual links' by way of Concept Checks on each of the branches of the mind map
- Three types of activities in a Chapter Review which incorporates score reading activities as well as mind map revision.

- Chapter Eight provides ten activities of varying difficulty, as well as blank Concepts of Music tables for further practice. The chapter finishes with a Sample HSC Music 1 Aural Skills Examination for the NSW Music 1 course, though can be used as a general sample assessment of the aural skills.

Musical Elements & Concepts: Teacher Resource

The Musical Elements & Concepts : Teacher Resource is to be used to accompany the Musical Elements & Concepts : Student Book and Musical Elements & Concepts : Student Workbook and provides the following resources for teachers:

- suggested answers and sample responses for Concept Check activities and Chapter review and listening activities, as well as the Chapter Eight extra activities and lesson ideas.
- Details and excerpt timings for Additional Suggested Listening Pieces.
- For further lesson ideas, please keep up to date by subscribing to the ZealArts website.

Musical Elements & Concepts eBook

- The electronic version of the complete textbook in HTML format
- Soundbites in high-quality MP3 format
- Note that for the Student Workbook, Listening excerpts are provided through a login, on either the web-player or links.

All listening excerpts are carefully selected so that students experience a wide variety of musical styles — from classical to postmodern and contemporary, and including international and Australian composers and artists.

Musical Elements & Concepts – the features

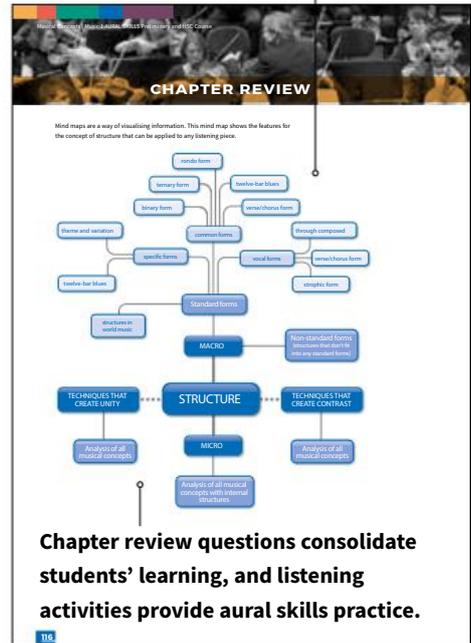
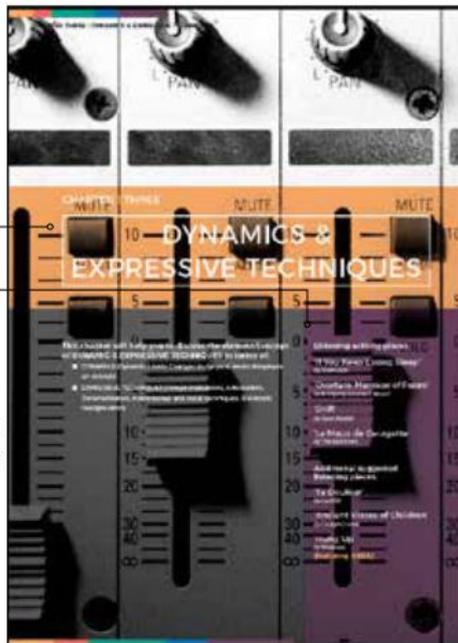
A comprehensive mind map encompasses all important features of the musical element or concept as a memory aid and a visual tool for planning responses.

The Musical element or concept name.

Listening activity pieces represent a wide range of musical styles. The listening activities appear in the Musical Elements & Concepts Student Workbook.

A brief overview of the chapter content and what the student will learn throughout the chapter

Additional suggested listening pieces offer suitable musical alternatives for the study of each element or concept.



Chapter review questions consolidate students' learning, and listening activities provide aural skills practice.

Key terms are defined in clear and concise language in the context of the topic.

Sound bite icons appear throughout each chapter. The 'bank' of sound bites, all in high-quality MP3 format, can be accessed via the eBook web-player.

Mind maps illustrate the progressive development of each element or concept through the chapter.

BEAT

The beat is the underlying, regular pulse in a piece of music. A strong beat prompts listeners to tap their feet and anticipate the rest of the music through its constant feature. The stresses on particular beats per bar can result in various metres. For example, if there are four beats to a bar, the stresses usually fall on the first and third beats, creating quadruple time or more.

Most mainstream music today features a loud, steady beat. People are accustomed to music with a strong beat. It could be argued that music composed before 1900 is appreciated less by today's audiences because of its lack of heavy beat or backbeat.

To describe the beat in music, we can use the terms strong, definite, weak or indefinite.

- A strong beat gives music a drive and a clear sense of momentum. Songs with a strong beat are easy for audiences to dance to, clap along to or tap their foot to.
- A definite beat is similar to a strong beat, although more specific. It is a strong beat that can be described according to where the definite beat falls in the bar.
- A weak beat does not provide the music with as much drive as the definite or strong beat. A weak beat could involve a slight emphasis on the first beat of every bar, giving listeners some sense of structure and momentum but not the urge to tap their foot.
- An indefinite beat is always considered a weak beat, although it can be heard in passages where there is free rhythm. Free rhythmic passages are sometimes heard in the introduction to a song.

BEAT is the underlying, regular pulse in a piece of music. Where beat is the underlying accent in a piece of music, pulses are the smaller subdivisions of the accent.

Mainstream music is what is heard and enjoyed by the majority of people in the world's time. Mainstream is similar to 'popular' music – that is, the popular music of the time. In this book, we use the term mainstream as it can encompass rock music, alternative, hip-hop, rap and other styles popular today, whereas 'popular music' has come to mean a 'pop' style – a simple melody and melodic structure.

Sound Bite 1.1
Strong beat

Sound Bite 1.2
Weak beat

The main types of beat in music

Samples of traditional notation and graphic notation are included in the chapters, and a score-reading activity is provided for each concept.

Binary form
Binary, where *bi* means 'two', refers to a structure with two sections that are different. If we label the first section we hear as section A and the second as section B, the symbol for binary form is therefore AB.

Ternary form
Ternary form is a form commonly said to 'turn around'. It has three sections, which can be labelled as ABA. This form can also be viewed as a macro or micro structure.

Sound bite 6.3
Ternary form (macro structure)

As Time Goes By
Words and music by Herman Hupfeld

Slow ballad

Concept check questions are included at regular intervals to test students' understanding.

DENSITY

TEXTURE

DENSITY

Thin

Thick

TYPE OF TEXTURE

Density of texture in music

CONCEPT CHECK – DENSITY

- Copy and label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.
- Name three alternative terms to describe a 'thick' texture.
- Name three alternative terms to describe a 'thin' texture.
- Listen to the sound bites. Copy the table below and circle the relevant term for each sound bite.

Sound bites	Texture density
Sound bite 5.16 Concept check – Texture 1	Thick/thin
Sound bite 5.17 Concept check – Texture 2	Thick/thin
Sound bite 5.18 Concept check – Texture 3	Thick/thin

Listening activities are based on the listening excerpts but may also be applied to a teacher's or student's own choice of excerpts.

2. Analyse the score excerpt below from 'Bolero' by Maurice Ravel (melody line) by answering the following questions.

Tango de Bolero
Tut Sicks (7 bars)

(a) Copy the grid below and enter the notes of bars 1–2 in the grid. Plot the points.

E									
D									
C									
B									
A									
G									
F									

(b) Draw a line from dot to dot on the grid.

(c) Label the melodic contour of the first two bars as ascending, descending, arch, wave, static or angular.

(d) Describe the melodic movement of this melody.

(e) Comment on the range of this melody.

(f) What do you notice about the composer's treatment of the melodic figure you have graphically notated?

3. Apply the knowledge learnt in this chapter by finding a piece of music and analysing all aspects of the piece.

4. **Class discussion.** Write a one-page response to each of the following:

(a) Discuss the impact of tonality on a piece of music. How important is it?

(b) Johannes Brahms said: 'We cling nervously to the melody, but we don't handle it freely, we don't really make anything new out of it, we merely overload it'. Explain what he might have meant, with reference to what you have learnt in this chapter.

Listening activities are based on the listening excerpts on the Student Book eBook web-player and links but may also be applied to a teacher's or student's own choice of excerpts.

The range of questions is designed to help students to critically evaluate music and articulate their understanding in terms of the concepts of music.

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Musical Elements & Concepts, the republished version of Musical Concepts, would not have been possible without the skills and professionalism of JUUCE Creative. Helene gives thanks to the tireless work of the entire JUUCE creative team: David Nejedly (technical director & partner); Jose Villamizar (designer) and Samuel Larcher (senior digital designer). A special thank you to George Ihring (Founder & Creative Director) for his professionalism; patience and dedication to the project.

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Every effort has been made to trace ownership of copyright material. Information that will enable the publisher to rectify any errors or omissions in subsequent reprints will be welcome. In such cases, please contact info@zealarts.com.au.

ABOUT THE AUTHOR

Helene Galettis is the bestselling author of 'Musical Concepts' published by Jacaranda in 2009 and is the sole author of the senior textbook aimed at NSW Music 1 students. This resource has assisted music students and teachers around NSW and nationally.

Helene is an accomplished music educator, both junior and secondary, as well as university level with pre-service teachers. She has experience in leading a Creative and Performing Arts department within a secondary school in NSW, and has taught in a combination of primary, secondary and performing arts schools. Helene was a targeted graduate and has experience in the NSW systems of: State School Public Education System; Sydney Catholic Schools and the Independent System.

Her dedication to Music Education resulted as a finalist for the 2008 ASG Inspirational Teacher Awards as part of the National Excellence in Teaching Awards.

Helene writes education resources for the Sydney Symphony Orchestra 'Meet the music' program, as well as for the Sydney Opera House education unit.

Helene is highly experienced in most areas involving the Board of Studies; BOSTES and NESAs.

She is a presenter at various HSC workshops for teachers and students around New South Wales.

In 2016, Helene was selected as the Music Advisor to the National Council of Women, NSW.

Helene has self-published *Musical Elements & Concepts: Student Book*; *Musical Elements & Concepts: Student Workbook* and *Musical Elements & Concepts: Teacher Resource*.

Helene is the managing director of the publishing company 'ZealArts Enterprises Pty Ltd', a company aimed at resources for the support of the arts.



INTRODUCTION: REVISING YOUR MUSIC KNOWLEDGE

The following revision content covers four broad areas: music concepts, musical notation, music technology and musical contexts.

MUSIC ELEMENTS OR CONCEPTS

We can analyse any piece of music that has ever been written using the six concepts of music: duration, pitch, dynamics and expressive techniques, tone colour, texture and structure.

Duration

Duration refers mainly to length. In music we refer to aspects of duration as beat, metre, tempo and rhythm.

- A beat is the underlying pulse in a piece of music. Beats are arranged into groups; they can be divided into two, three or four beats per bar (a division of music).
- Metre is the division of the beats per bar, referred to as duple metre, triple metre or quadruple metre.
- Tempo refers to the speed at which a piece or song is to be played. Tempo indications on scores are often presented using Italian words. For example, *allegro* means 'fast and lively'. They can indicate either the overall tempo that the composer desires or a change in tempo within a piece of music.
- Rhythm refers to the way patterns of notes of different lengths are organised.

Pitch

A tune in a song is generally made up of high and low sounds. This is called pitch. Like rhythm, pitch is organised into patterns — in this case, of high and low sounds. Aspects of pitch in music include melody, harmony, tonality, indefinite/definite pitch and pitch direction.

- Melody is the organisation of pitch into patterns. Composers can include various features in a melody to make it sound interesting. In a rock band, the lead singer usually holds the melody.
- Harmony is heard at the same time as a melody to complement it musically. In a standard rock band, a harmonic role is played by a bass guitar, a keyboard player or backing vocalists.
- Tonality refers to the scale system used for a piece of music. Most music is written in a major key or minor key, although many other scales exist. A piece in a major key generally has a pleasant, happy sound to it; one in a minor key can sound sad. Composers can use the key signature to portray such moods.
- Definite pitch is a tuned and distinct sound, such as the singing voice; an indefinite pitch is an untuned sound, such as the speaking voice.
- Pitch direction is the movement of the melody. The pattern of notes might have an upward or downward direction or stay at the same level. The pitch direction might include steps from one note to another, leaps of larger intervals or combinations of these.

Dynamics and expressive techniques

Dynamics refers to the volume of sound in music. It is generally described in terms of loud and soft levels, although other dynamic levels are also described in music. Dynamic levels are often indicated using Italian names, ranging from *pianissimo* meaning 'very soft' to *fortissimo* meaning 'very loud'. Dynamic levels in music also include changes in dynamics, for example *crescendo* meaning 'gradually becoming louder'.

Expressive techniques refer to additions made to a piece of music by a composer or performer to portray the stylistic features of the particular piece. For example, an expressive technique for an electric guitar is distortion. Distortion is added to create a certain effect and is associated with a particular style of rock music.

Tone colour

Tone colour refers to the quality of sound. If someone you know very well speaks but you cannot see the person, it is likely that you will recognise their voice. You would decipher first whether it is a male or female voice, then the quality of the sound. In the same way, we identify instruments by the various sounds available to the people performing with them. The table below shows how instruments are categorised in an orchestra into four 'families': strings, woodwind, brass and percussion.

The four families of the orchestra

Families of the orchestra	Examples of instruments
Strings	violin, viola, cello, double bass, harp
Woodwind	flute, oboe, clarinet, bassoon, piccolo, English horn, bass clarinet, double bassoon
Brass	trumpet, trombone, tuba, French horn
Percussion	triangle, maracas, timpani, castanets

When we study world music, we group world music instruments as membranophones, chordophones, idiophones or aerophones. These are described in the table below.

World music classification

World music group	Description	Examples and country of origin
Membranophones	instruments with a stretched skin	steel drums (Caribbean) dundun (Africa)
Idiophones	instruments that are hit, shaken or scraped	gamelan (Indonesia) mbira (Africa)
Aerophones	instruments that are blown into	didgeridoo (Australia) bagpipes (Scotland)
Chordophones	instruments that have strings	bouzouki (Greece) sitar (India)

Musical instruments are occasionally categorised into a class called *performing media*. Performing media refers to the media or instruments used to perform a piece of music.

Sound sources relate to 'other sounds', often unconventional, that may be found in a piece of music, such as bird sounds and human screams.

Descriptive words are used to describe sounds when analysing a piece of music. For example, an oboe can be said to have a 'nasal' quality, or a voice could be described as having a 'raspy' tone.

Texture

The texture of sound in a piece of music is its ‘thinness’ or ‘thickness’. We use the term ‘layer’ to describe one instrument or a combination of instruments in a piece of music.

Structure

The structure of a building is essentially how it is put together. In music, the structure or form of a piece results from the way the smaller components, the sections of music, are arranged together. For example, the overall structure of a song may take a verse/chorus form, the smaller component being a verse.

Styles of music through history have often provided set, standardised forms commonly used by composers of that time. The table below lists some forms.

Common forms in music

Form	Symbols or terms that indicate musical sections
Binary	AB
Ternary	ABA
Rondo	ABACA
Verse/chorus form	introduction, verse, chorus, bridge, coda
Theme and variations	—
Strophic	—
Through composed	—

Unity and contrast are also a part of the study of structure. Pieces that have a standard or non-standard form can be analysed through their components and the musical aspects that unify or create contrast.

MUSICAL NOTATION

Musical notation is the written representation of music. In the Western music tradition, the time came when it was necessary for music to be written down in order for musicians to perform it. More importantly, it allowed many more musicians to reproduce the music and for the composer’s work to live on. Many cultures still rely only on the aural communication of music, although transcriptions of music into a written form have become a common way to help preserve the unique music from these cultures.

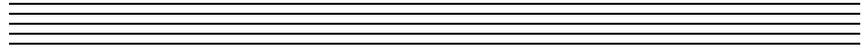
Musical notation can be viewed in two different ways:

- conventional or traditional notation, or
- unconventional or non-traditional notation, also known as graphic notation.

Graphic notation has been utilised by postmodernist composers, from the twentieth century onwards. This music is represented by symbols drawn graphically, rather than the traditional (notes on a staff) notation.

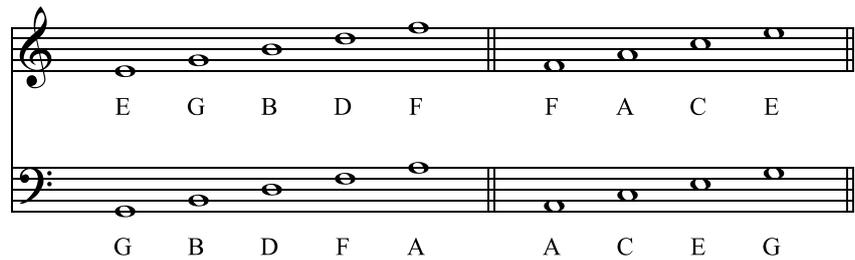
Conventional notation

Conventional or traditional notation is the most regularly used notation. It is also referred to as 'Western notation', from its European origin in the seventeenth century. Sound is represented by notes placed on a grid framework. This grid of four spaces and five lines is called a staff or staff. A blank staff is shown below.



A blank staff

The first seven letters of the alphabet are used when reading music in staves: ABCDEFG. These notes are placed on either a line or a space on the staff.



Notes are placed on a line or in a space on the staff.

Phrases using each letter (known as 'mnemonics') are a useful memory tool for students learning to read a musical score and play an instrument. For example:

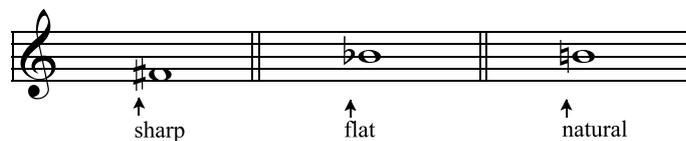
- treble clef lines, EGBDF — 'Every Good Boy Deserves Ferraris'
- treble clef spaces, FACE — 'Face'
- bass clef lines, GBDFA — 'Great Big Dreams For Australia'
- bass clef spaces, ACEG — 'All Cows Eat Grass'

Tones and semitones

Tones and semitones are terms referring to the distances between notes.

- A semitone is the smallest distance between two notes.
- A tone is the distance of two semitones.

Accidentals are sharps, flats and naturals used in front of notes to change the pitch.



Accidentals

Key signatures

In music, a key is the tonic note from which a system of tones and semitones is established to form different modes or scales. The key note is the most important note. A key signature is the sharps or flats indicating what key the piece is in.

Clefs

Clefs are the signs at the start of a piece of music indicating the relative pitch of notes. The most commonly used clefs in music are the treble clef and the bass clef. Musicians playing higher sounding instruments, such as the violin, clarinet or flute, read the treble

clef. Musicians playing lower sounding instruments, such as the bass guitar or the tuba, read the bass clef.

On the typical piano score shown below, the treble clef indicates the notes played by the right hand, or higher notes, and the bass clef indicates the left hand or lower notes.



Extract from a piano score showing key signature and clefs

Leger lines

Notes can extend higher or lower than the five-line staff. These notes are written on leger lines above and below the staff, and are counted in sequence in the same manner as notes inside the staff.



Examples of leger lines

Note values

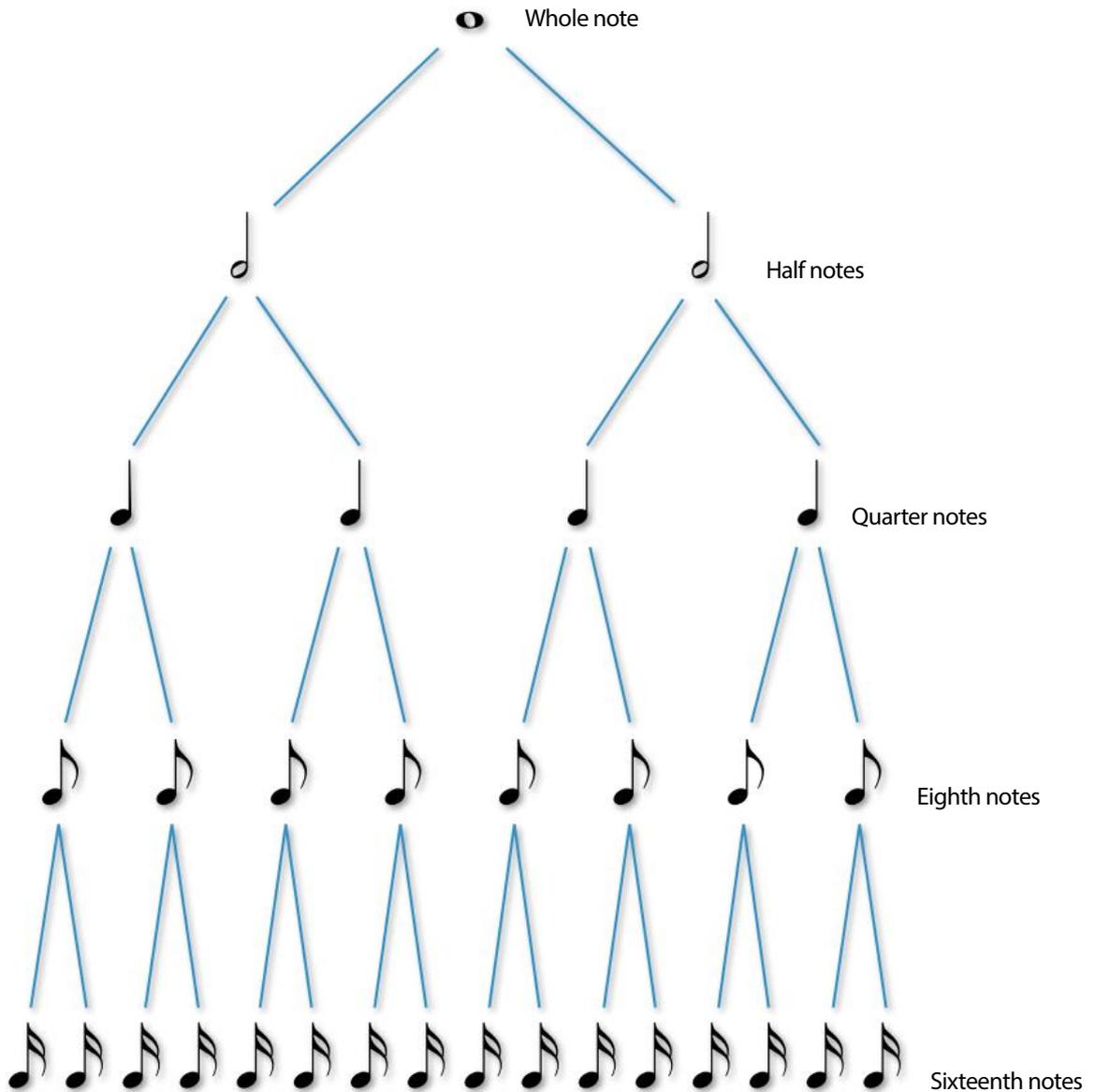
Music is read on a staff and each note has a particular count value. The combination of various note values with pitch produces a melody. A musical rest can also be shown, meaning that the performer is silent for that duration of time. The time calculations for these rest values are the same as for their corresponding note values (see below).

Note				
English names	American names	Symbol	Rest	Value
Semiquaver	Sixteenth note			¼ beat
Quaver	Eighth note			½ beat
Crotchet	Quarter note			1 beat
Minim	Half note			2 beats
Semibreve	Whole note			4 beats

Common note values and corresponding rests

The English terms for notes, such as semibreve and minim, are used in Australia. However, the American names for notes are helpful when deriving and understanding time signatures.

The range of rhythmic values can also be arranged as a rhythm tree, where the branches indicate the division of beats. Every line is equivalent to four crotchet beats and a semibreve, as shown below.



Rhythm tree

Metre

Metre is the organised succession of rhythmic pulses. It is most frequently indicated by the time signature at the beginning of a piece of music. The division of metre can be duple, triple or quadruple.

Time signatures

A time signature is a symbol at the start of a piece of music that indicates the timing for the piece of music. For example, in the table on page xv, we see that the American name for a crotchet is a quarter note. When written as a fraction, the number four is at the bottom. Thus when indicating four crotchet beats per bar, the time signature looks like this: $\frac{4}{4}$

Score reading and analysing

Reading and analysing a score is more than just reading the 'dots on the page' from left to right. When you analyse a score, you will need to consider a number of components and aspects of the score, as shown below.

Andante in C Major K. 315

for Flute and Orchestra

A numbering system used by Mozart
 Famous classical composer
 Wolfgang Amadeus Mozart (1756–1791)

The image shows a musical score for 'Andante in C Major K. 315' for Flute and Orchestra. The score is annotated with various musical terms and symbols:

- Stylistic indication:** at an easy walking pace
- Time signature:** 2/4 time = 2 crotchet beats per bar
- Tempo:** Andante
- Dynamic:** piano = soft (*p*)
- Notes and rests:** crotchet, quaver rest, minim rest, crotchet rest, semiquaver rest
- Ornamentation:** trill (*tr*)
- Phrasing:** slur
- Articulation:** sharp
- Performance techniques:** pizzicato = plucked (*pizz.*), arco = with the bow
- Instrumentation:** Oboe, Corni in C, Horn in C, Fluto traverso Principale, Violino I., Violino II., Viola, Violoncello e Basso
- Clefs:** treble clef, bass clef, alto clef
- Other annotations:** treble clef, Oboe, Corni in C, Horn in C, Fluto traverso Principale, Principal transverse flute, Violino I., Violino II., Viola, Violoncello e Basso, Cello and Double Bass

Analysing a score

MUSIC TECHNOLOGY

Technology plays a significant role in music. Some aspects of music technology that you might study are:

- the ways technology is used to create music
- the music industry and sound recording
- recorded sound through history
- the development of electronic instruments.

Not only have technological developments occurred through music history, but the way we listen to music is based on technology. Today, MP3 and MP4 players are the new digital way to listen, transfer and even manipulate music. As well as this digital mode of listening to music, there are also MIDI tracks. 'MIDI' stands for Musical Instrument Digital Interface. A MIDI track can be imported into sequencing software and edited for the individual.

In Years 7–10, you will have used sequencing and notation software to create or edit music. There are many programs to choose from depending on what is available at your school, although they are all very similar in design. Examples are GarageBand, Cubase, Sibelius, Finale and Logic.

MUSICAL CONTEXTS

In music, a genre is a particular style of music. In Years 7–10 you will have studied Australian music as a mandatory topic, as well as some other genres, such as:

Baroque music	Popular music
Classical music	Jazz music
Nineteenth-century music	Music for radio, film, television, multimedia
Medieval music	Theatre music
Renaissance music	Rock music
Art music	Music and technology
Music of a culture	Environmental music
Music for small ensembles	
Music for large ensembles	

Australian music

The compulsory topic 'Australian Music' is a significant part of the mandatory Music Years 7–10 course. Australian music has many genres that you can study, including the traditional music of the Aboriginal and Torres Strait Islander peoples.

Traditional Australian music

The Australian Aboriginal people use music to preserve their tribal culture, expressing their feelings for the past, present and future through ceremonial songs and dances. Tribal stories, legends and nature are the main subjects of Aboriginal songs and dances. In their songs and dances they often mimic the behaviours of birds, animals and fish.

The most common Aboriginal instrument is the didgeridoo. As in many tribal cultures, the voice plays a major part in their music, as does hand clapping and beating sticks together.

Western art music

Western art music commonly refers to the music of the Medieval, Renaissance, Baroque, Classical and Romantic periods and twentieth- and twenty-first-century art music (postmodernism). It refers to the music of the western region of Europe. The following table of Western art music gives approximate period dates and key composers from those periods.

Western art music

Musical period	Dates (approx.)	Key composers of the period
Medieval	476–1400	Guillaume de Machaut (c. 1300–1377)
Renaissance	1400–1600	Josquin Desprez (c. 1450–1521) William Byrd (c. 1534–1623)
Baroque	1600–1750	Johann Sebastian Bach (1685–1750) George Frideric Handel (1685–1759)
Classical	1730–1820	Wolfgang Amadeus Mozart (1756–1791) Joseph Haydn (1732–1809)
Romantic	1815–1900	Ludwig van Beethoven (1770–1827) Franz Schubert (1797–1828)
Twentieth-century art music	1900–2000	Arnold Schoenberg (1874–1951) John Cage (1912–1992) Phillip Glass (born 1937) Peter Sculthorpe (born 1929)
Postmodernism (twenty-first-century art music)	1975–current	Gyorgy Ligeti (1923–2006) Ross Edwards (born 1943)

CHAPTER | ONE

DURATION

This chapter will help you to discuss the element/concept of **DURATION** in terms of:

- BEAT
- METRE
- RHYTHM
- TEMPO

Listening activity pieces:

'Thank You'

by Danielle DeAndrea

'Hip'

by Andrew Robertson

'Radetsky March'

by Johann Strauss I

Additional suggested listening pieces:

'Poune Ta Hronia'

by Giorgos Dalaras

'Promises, Promises'

by Burt Bacharach

'Seven Nation Army'

by The White Stripes

'African Journey'

from Baraka by Dead Can Dance



“THERE IS MUSIC WHEREVER
THERE IS RHYTHM, AS THERE
IS LIFE WHEREVER THERE
BEATS A PULSE.”

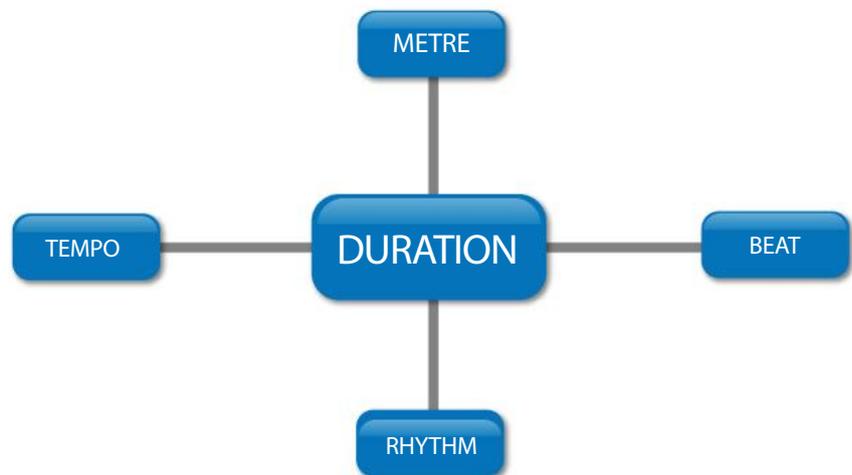
IGOR STRAVINSKY



Backbeat is the strong beat or emphasis on the two and four beat, mostly heard in mainstream or popular music.

DURATION

Duration is a significant musical concept. As soon as we hear a piece of music, we are drawn to its genre through recognising aspects of duration, such as the beat, rhythm, tempo and metre. For example, if we hear an emphasis on the two and four beats in a song – the backbeat – we recognise the rock genre, as the backbeat is one of rock's most important features. A swing drumbeat with syncopation in the melodic line leads us to anticipate a piece of jazz music. The aspects of duration are largely responsible for conveying the overall 'feel' of a song.



The main aspects of duration. This basic mind map will be expanded in the chapter as your understanding of duration develops.



BEAT

The beat is the underlying, regular pulse in a piece of music. A strong beat prompts listeners to tap their feet and anticipate the rest of the music through this constant feature. The stresses on particular beats per bar can result in various metres. For example, if there are four beats to a bar, the stresses usually fall on the first and third beats, creating quadruple time or metre.

Most mainstream music today features a loud, steady beat. People are accustomed to music with a strong beat. It could be argued that music composed before 1900 is appreciated less by today's audiences because of its lack of heavy beat or backbeat.

To describe the beat in music, we can use the terms *strong*, *definite*, *weak* or *indefinite*.

- A strong beat gives music a drive and a clear sense of momentum. Songs with a strong beat are easy for audiences to dance to, clap along to or tap their foot to.
- A definite beat is similar to a strong beat, although more specific. It is a strong beat that can be described according to where the definite beat falls in the bar.
- A weak beat does not provide the music with as much drive as the definite or strong beat. A weak beat could involve a slight emphasis on the first beat of every bar, giving listeners some sense of structure and momentum but not the urge to tap their foot.
- An indefinite beat is always considered a weak beat, although it can be heard in passages where there is free rhythm. Free rhythmic passages are sometimes heard in the introduction to a song.

Beat is the underlying, regular pulse in a piece of music. Where beat is the underlying accent in a piece of music, *pulses* are the smaller subdivisions of the accent.

Mainstream music is what is heard and enjoyed by the majority of people in the artist's time. Mainstream is similar to 'popular' music — that is, the popular music of the time. In this book, we use the term *mainstream* as it can encompass rock music, alternative, hip-hop, rap and other styles popular today, whereas 'popular music' has come to mean a 'pop' style — a simple melody and melodic structure.

Sound Bite 1.1
Strong beat



Sound Bite 1.2
Weak beat



The main types of beat in music

Metre is the grouping of beats in a piece of music and the basis for measuring musical time.



Sound bite 1.3
Duple metre



Sound bite 1.4
Triple metre



Sound bite 1.5
Quadruple metre

The **time signature** is the reference at the beginning of a musical score that tells us the number and type of beats per bar. The **score** is the written music.

METRE

Metre is the grouping of beats in a piece of music that we hear as an organised succession of rhythmic pulses. Beats can be grouped in combinations of 2, 3, 4, 5, 6, 7 and so on. We will focus here on the following:

- duple metre (two pulses)
- triple metre (three pulses)
- quadruple metre (four pulses).

Listen to the sound bites of duple, triple and quadruple metre. As you listen, tap your foot to the pulses per bar.



Along with many other functions, metre helps conductors by providing the divisions to which they conduct.

Time signatures

The metre is most frequently indicated by the time signature at the beginning of a music score. This is displayed as two numbers written one above the other. The top number indicates the number of beats in a bar; the bottom number indicates the type of beat, such as minim, crotchet or quaver. For example, to indicate a metre of three beats per bar divided using crotchet beats, the time signature would be $\frac{3}{4}$.

The difference between the terms *metre* and *time signature* is that metre refers to the overall pulses per bar and the time signature is the individual subdivision per bar. For example, a piece of music may have duple metre (a division of two beats per bar) and a time signature of $\frac{6}{8}$, meaning six quaver beats per bar.

Time signatures can be either *simple* or *compound* depending on the division of beats per bar.

- Simple time signatures have even divisions of beats in a bar.
- Compound time signatures have odd divisions of beats in a bar.

All pieces of music are composed in a particular time signature. Particular genres commonly use certain time signatures; for example, most mainstream music is in quadruple metre.

The following table summarises the main types of metre and the related time signatures.

Measurements of metre and time signatures

Metre/pulse	Division	Time signature
Duple metre <i>Pulses per bar: 2</i> (first beat accented)	Simple	$\frac{2}{2}$
		$\frac{2}{4}$
		$\frac{2}{8}$
	Compound	$\frac{6}{4}$
		$\frac{6}{8}$
		$\frac{6}{16}$
Triple metre <i>Pulses per bar: 3</i> (first beat accented)	Simple	$\frac{3}{2}$
		$\frac{3}{4}$
		$\frac{3}{8}$
	Compound	$\frac{9}{4}$
		$\frac{9}{8}$
		$\frac{9}{16}$
Quadruple metre <i>Pulses per bar: 4</i> (first and third beat accented)	Simple	$\frac{4}{2}$
		$\frac{4}{4}$
		$\frac{4}{8}$
	Compound	$\frac{12}{4}$
		$\frac{12}{8}$
		$\frac{12}{16}$

Some unusual time signatures, often called irregular time signatures, can be found in jazz and folk traditions. For example, Greek music has many songs in $\frac{12}{8}$ and $\frac{9}{8}$. A popular example of an irregular time signature is 'Take Five' by Dave Brubeck, a piece written in $\frac{5}{4}$. Your teacher can play you some or all of the above time signatures so you can hear the differences.

Music with mixed metre

Around the beginning of the twentieth century, composers began experimenting with changing metre or 'mixed metre' — that is, the use of more than one metre in a piece of music. Mixed metre can also be heard in some folk music, as well as in many pieces of music from around the world.

The following score is an example of the use of several metres in a piece of music.



Sound bite 1.6 Mixed metre

Allegro molto ♩ = 100

f

sempre f

5

9

Excerpt from a music score showing the use of several metres, from *Mikrokosmos*, Vol. VI (1939), No. 140, *Free Variations*, by Béla Bartók (1881–1945)

Absence of metre

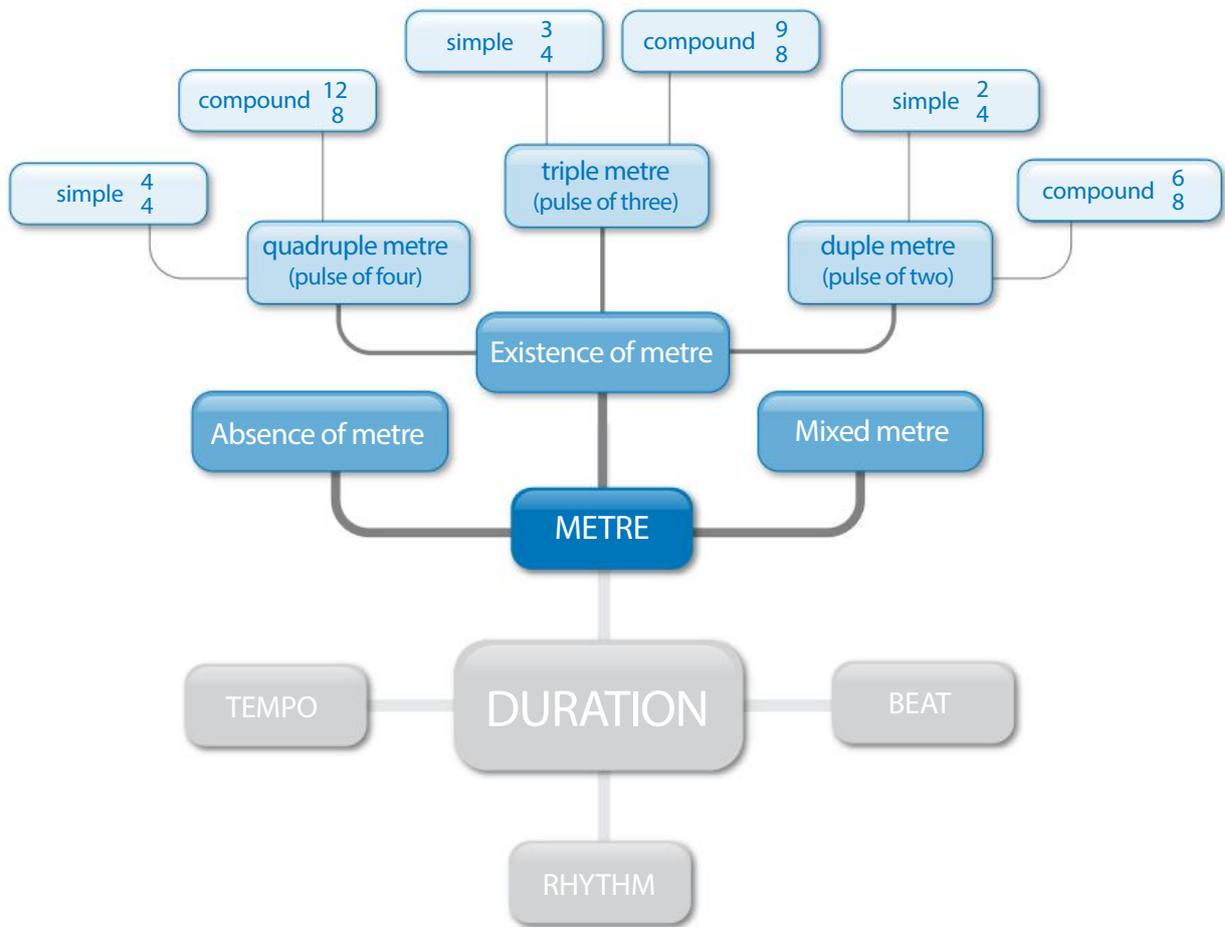
A piece of music may also have no metre. In contrast to music with metre that has some consistency, music without metre has a sense of freeness. Some composers of art music at the beginning of the twentieth century experimented greatly with the absence of metre. An example is *Threnody for the Victims of Hiroshima* by Krzysztof Penderecki.

On scores for music with no metre, composers might indicate some form of division by varying the bar lines or by numerical second indications.



Sound bite 1.7 No metre





RHYTHM



Rhythm refers to the way a composer divides the beat within the bars to create a desired effect. The composer creates rhythm through patterns of long and short sounds and silences in the music.

Rhythm is a significant feature of music and can greatly affect the style. The beat and pulse we discussed earlier can be regarded as the ‘framework’ and the rhythm as the ‘filling’, along with the patterns of various note values and rests. Often an ensemble has a ‘rhythm section’ mainly of percussion instruments that provide the rhythmic backbone to the piece of music. Rhythm combines with pitch to create melody. It can also have a harmonic role in accompaniment or in an *ostinato*.

Rhythm can play an important role in particular styles of world music — popular music from outside the Western tradition, such as Latin American and African music. Latin American music is often improvised and is therefore difficult to notate owing to the complexity of rhythmic patterns.

Rhythm can affect a piece of music in many ways. For example, rhythm can:

- accentuate the pulse and beat, helping the listener to identify its metre
- provide a sense of momentum within a piece of music
- highlight a particular instrument
- most importantly, help to identify the overall musical genre or style.

Types of rhythm

Rhythms created by the composer can be simple or complex. Rhythm can also be regular or irregular.

- A regular rhythm, like a steady beat, is easy to follow and predictable in composition. This can be heard in mainstream music in which the composer’s aim is for the listener to anticipate and remember the piece.
- An irregular rhythm, or free rhythm, is often improvised for expression. Free rhythm may be heard at the beginning of a piece of music as an introduction to the composition. Free rhythm is common in some rock music and also in many folk traditions, such as in the introductions to some Greek songs. Free rhythm also exists in most medieval chants, in which the chants are not restricted by time signatures or musical notation.

Rhythm is the patterns of long and short sounds and silences in music.

Sound bite 1.8
Simple rhythm



Sound bite 1.9
Complex rhythm



Sound bite 1.10
Irregular or free rhythm



Note value is the length or duration of a note.

Silence is used in 'Magic' by Ben Folds Five directly before the first chorus, creating suspense and anticipation.

Note values, rests and pauses

A note value in music indicates a note's length or duration. All note values are relative to each other — either relatively long or relatively short. The names of note values and their lengths are given in the table below.

Rhythm involves not only the patterns of various note values but also the silences in music. The musical representation of silence in music is a *rest*, as shown in the table below. A composer can also use a symbol that indicates a pause in the music. Silence is often ignored when analysing music, yet it can be a significant musical feature. Most composers consider rests and silences to be important aspects of music, as they can create tension and mood and provide interest.

Note values

	Name	Value	Symbol	Rest
Long note values	Semibreve	4 beats		
	Minim	2 beats		
Short note values	Crotchet	1 beat		
	Quaver	½ beat		
	Semiquaver	¼ beat		
	Demisemiquaver	⅛ beat		
	Hemidemisemiquaver	⅙ beat		

Traditional and graphic notation

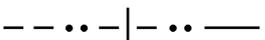
When notating a rhythm from a listening excerpt, traditional or non-traditional forms of notation may be used. Below and opposite are examples of traditional and non-traditional representations of the same rhythm.

Traditional notation is represented in a score by a five-lined staff with specific musical features.



An example of traditional notation

Graphic notation represents the music through shapes and symbols.

Duration of notes 

Pitch of notes 

An example of graphic notation to represent the rhythm and pitch in a short piece of music

Rhythmic devices

Rhythmic devices give a piece of music its shape and often indicate its genre. Some examples of rhythmic devices are described in the table below, in order of importance. The sound bites will help you identify some of these features in a piece of music.

Rhythmic device	Description
Rhythmic ostinato	A constantly repeated musical phrase in the same instrument or voice. An ostinato can be rhythmic, melodic or harmonic.
Repetition	Reiteration of a pattern, either immediately after its first statement or throughout the piece of music, as a unifying feature
Syncopation	An emphasis on the weak or <i>off</i> beats. Composers use syncopation in three ways — through: <ul style="list-style-type: none"> accents:  rests:  ties: 
Rhythmic motif	A rhythmic fragment that is repeated in a piece of music either immediately or throughout the piece as a unifying feature
Imitation	A pattern that is restated by the same or a different instrument as a unifying feature
Riff	A repeated pattern, either melodic or chordal, that is usually a few bars in length and usually associated with jazz or rock music
Accents	Stresses placed on particular notes for expression
Anticipation	Refers to a note that is played or sung before a strong beat — for example, a quaver before the first beat of a bar — anticipating the phrase
Hemiola	A pattern of syncopated beats with two beats played in the time of three, or three in the time of two
Polyrhythm	Two or more independent rhythms played simultaneously in different parts
Cross rhythms	Conflicting rhythmic patterns played simultaneously (e.g. three against four) or conflicting metres (e.g. $\frac{3}{4}$ against $\frac{4}{4}$)
Diminution	A pattern that is repeated with the notes half their previous duration: 
Augmentation	A pattern that is repeated with the notes double their previous duration: 
Swing rhythm	A feel or 'groove' heard in jazz, especially in 'swing' music, based on two emphasised subdivisions of the beat: 
Rock beat	Heard in rock and popular music in which the pop/rock drum pattern is usually stressed <ul style="list-style-type: none"> Hi hat:  Snare drum:  Bass drum: 

Sound bite 1.11 Syncopation



Sound bite 1.12 Imitation



Sound bite 1.13 Riff



Some famous riffs are heard in 'Smoke on the Water' by Deep Purple, 'Money' by Pink Floyd and 'Seven Nation Army' by The White Stripes.

Sound bite 1.14 Polyrhythm





Example of a score showing ostinato



Example of a hemiola

The following table lists some of the rhythmic devices commonly heard in particular styles of music.

Rhythmic devices common in different styles of music

Rock/jazz	Baroque	Most genres
ostinato	hemiola	repetition
riff	repetition	accents
repetition	imitation	cross rhythms
syncopation	accents	polyrhythms
accents		diminution
swing rhythm		augmentation
rock beat		



Sound bite 1.15
Ostinato

Ostinato is a feature of the song 'Fallin' by Alicia Keys.



Sound bite 1.16
Hemiola

Listen to a recording of 'America' from West Side Story and listen for a hemiola.



Rhythmic layers

Layers refer to the grouping of performing media in a piece of music. Layers may be analysed vertically as well as horizontally in a score, looking specifically at the instrumental or vocal groupings.

When analysing layers, it is important to discuss the relationship with the other layers as well as a layer's role on its own.

A piece of music is easier to analyse if we first count the number of rhythmic layers. Once we know the number of layers in the piece, we can then identify the instruments that feature in each layer. A layer may contain the sound of a group of instruments or a single instrument. In the sound bite, listen for each layer and identify the instruments and rhythmic devices.

To analyse the score, we need to:

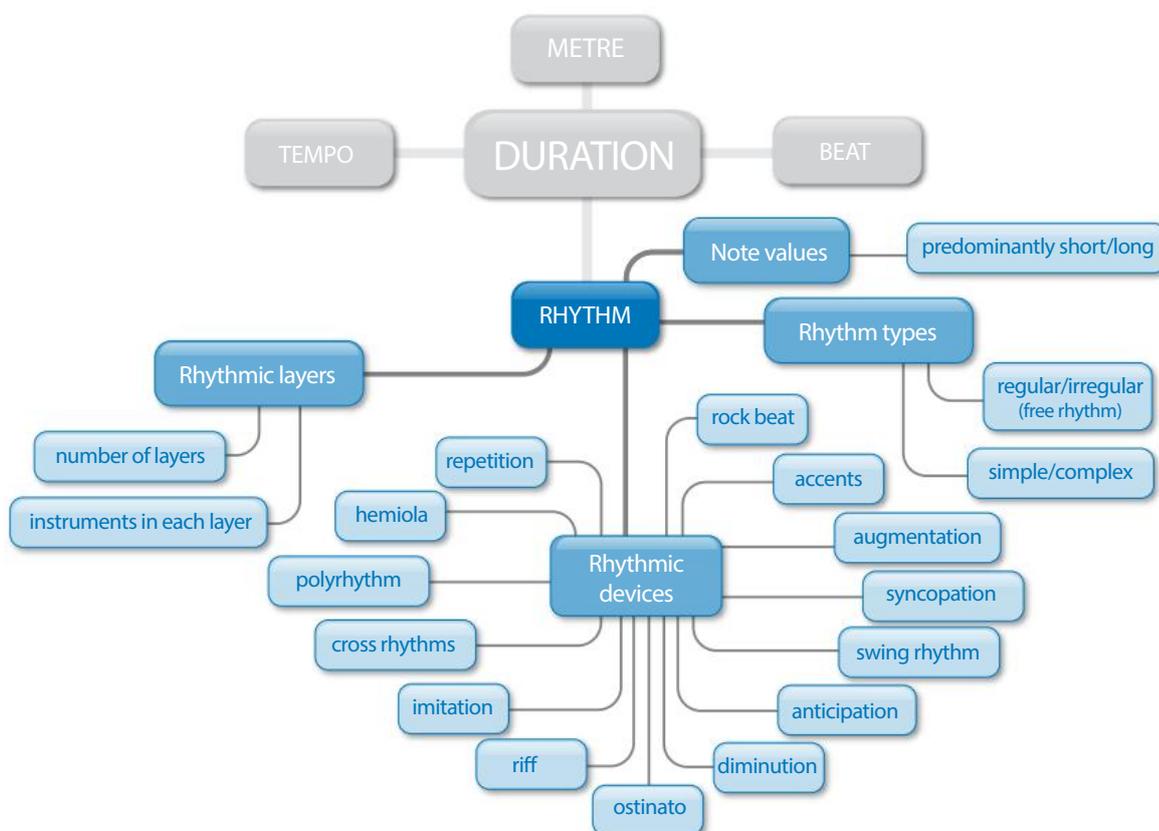
- count the number of rhythmic layers
- identify the instrument/s in each rhythmic layer.

We can also compare the note values of rhythmic layers. For example, sustained notes (with long note values) played by a cellist juxtaposed with a rapid succession of notes (with short note values) played by a violinist create contrast and musical interest through the use of opposing note values in different rhythmic layers.

Sound bite 1.17 Rhythmic layers



Polyrhythms are achieved through layers and their combination.



The features of rhythm

Tempo is the speed at which a piece of music is performed.

TEMPO

Tempo is the speed at which a piece of music is performed. Although composers indicate on a written score the speed at which their music should be played, it is not necessary to learn about these directions for this course. It is preferable to gain an understanding of the effects that tempo and changes in tempo have on a piece of music.

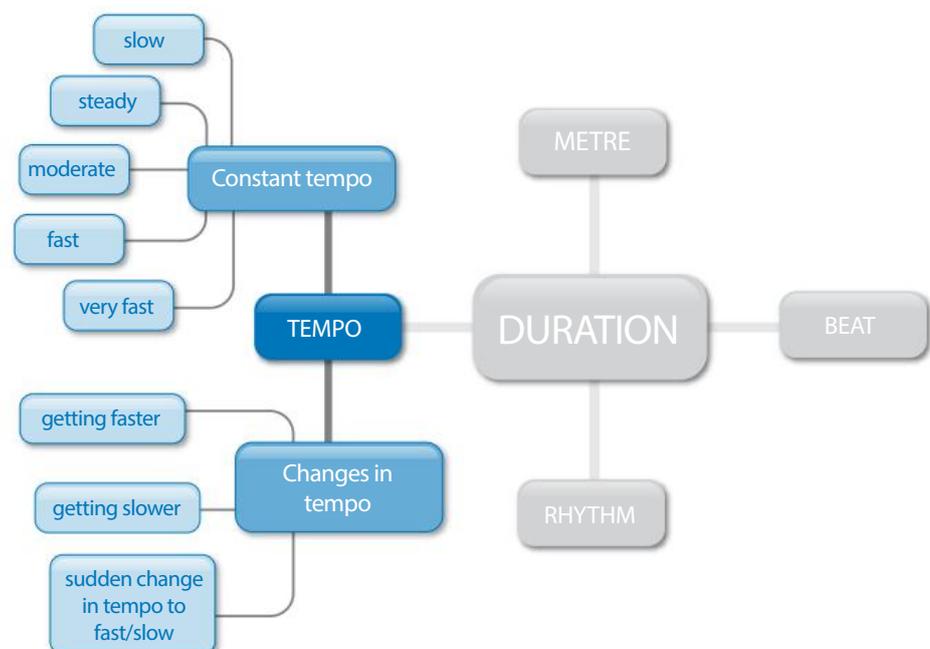
Tempo is an example of how the concepts of music overlap, as it can also be discussed when studying 'dynamics and expressive techniques' (chapter 3). Although the same term and definition apply, the concept would be discussed in a slightly different way.

- In relation to duration, tempo can refer only to speed and changes of speed and how these affect the music.
- In relation to dynamics and expressive techniques, tempo has the same meaning but is analysed as an expressive quality — that is, the ways in which the composer uses the tempo and tempo changes to allow the performer to express the music.

Some composers using traditional notation write terms on the score to indicate the tempo and changes in tempo they desire. These can be Italian, French, German or English terms, although they are most commonly Italian. For the purposes of the Music 1 course, it is not necessary to learn these terms, as you need a score in front of you. However, you can also use English terms as ways of describing the tempo — for example, *slow*, *steady*, *moderate*, *fast* or *very fast*.

As well as being able to recognise and describe the overall tempo of a piece of music, it is important to:

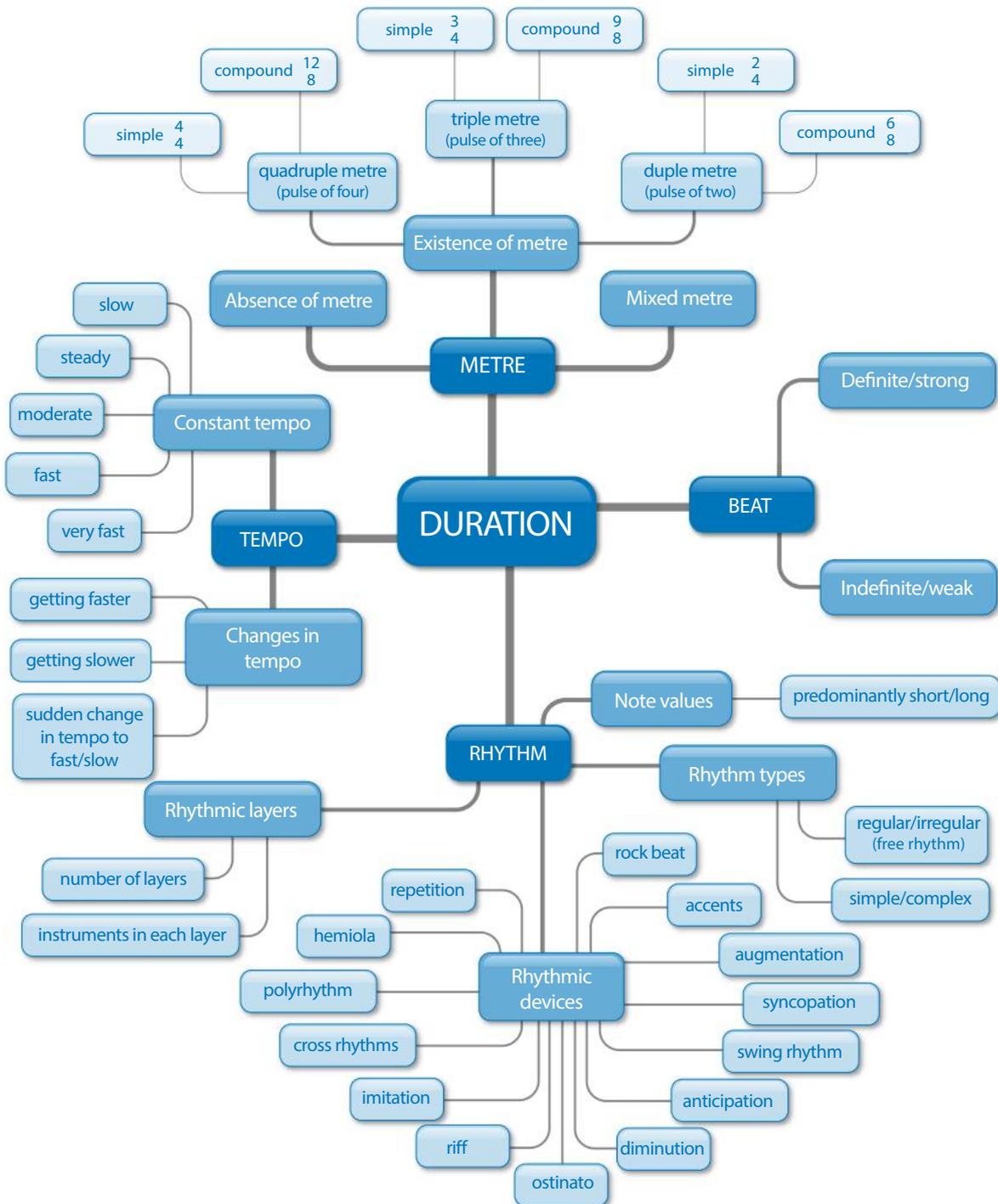
- identify changes in tempo
- describe whether a change is sudden or gradual
- analyse how the change affects the mood of the music.



The main features of tempo

CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of duration that can be applied to any listening piece. It is a useful tool for gathering information in order to answer a question on duration.



CHAPTER | TWO

PITCH

This chapter will help you to discuss the element/concept of PITCH in terms of:

- TONALITY
- MELODY
- HARMONY

Listening activity pieces:

'Bolero'
by Maurice Ravel
'Kaval Sviri'

('A Kaval is Playing')
Bulgarian Folk Ensemble

'Vide Cor Meum'
by Patrick Cassidy

Additional suggested listening pieces:

'Wozzeck'
Opera by Alban Berg
(Act 1, Scene 3)

'Zanku'
by Angeliqye Kidjo

'Work It Out'
by Beyonce



**“MELODY IS THE ESSENCE
OF MUSIC.”**

WA MOZART



PITCH

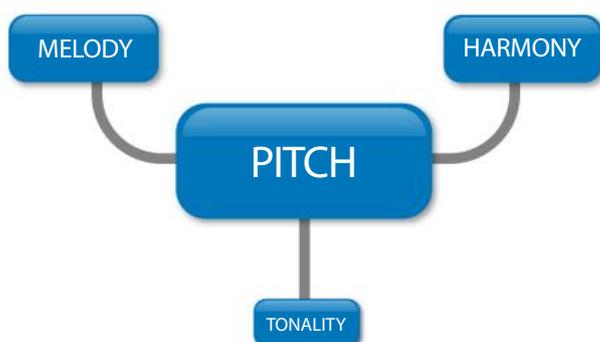
Pitch is the relative highness and lowness of sound. Pitch is essentially made up of three parts — melody, harmony and, integral to both, tonality.

Melody and harmony are essential elements in any piece of music. In chapter 1 you read that when you hear a piece of music, you are drawn to its genre. While a musical genre is made up of all of the concepts of music, if a piece of music has pitch as a component, the listener is usually attracted first to the melody. The harmony supports the melody, adding interest to what we hear. Harmony essentially adds an accompaniment to the melody, encompassing what is happening in the music.

Tonality refers to the scale system in which the composer has chosen to write the piece of music. A tonality might also be commonly used in a particular cultural tradition, such as the pentatonic scale, commonly heard in African and Asian music.

Pitch is the relative highness and lowness of sound.

The definition of the term 'pitch' is different from the definition of the concept of pitch. Pitch means only the relative highness and lowness of sound, whereas the concept of pitch encompasses melody, harmony and, integral to both, tonality.



The main features of pitch



Tonality is the pitch arrangement chosen by the composer, usually based on a scale or mode.

The **tonal centre** is essentially the tone or note around which the scale and piece are based.

Diatonic refers to the major and minor scales used in Western music.

TONALITY

Tonality in music refers to the pitch arrangement used by the composer, often to convey a particular genre of music. The pitch arrangement is usually based on a *scale* or *mode*, which is a particular combination of notes in a sequence. The scale is a fundamental framework on which the music is based. Music students practise playing scales as notes in a sequence. When a composer creates a piece of music, she or he takes the notes of a scale and arranges them in an order that creates the desired composition.

The pitch relationships chosen by the composer refer to a tonal centre — the tone or note around which the scale and piece are based. The tonal centre is often referred to as the ‘home’ and provides a ‘bearing’ for the listener’s ear to pick up.

Not all pieces of music have a scale as their basis, although most have a tonal centre, where the melodic and harmonic features combine to create the tonality.

Resolution is important in music with a tonal centre, as it helps the listener to identify the tonality of the particular piece of music.

The main elements of tonality, discussed next, are:

- diatonic scale
- blues scale
- pentatonic scale
- modal
- chromatic scale
- microtonal
- twentieth-century art music
- world music scales.

Diatonic scale system

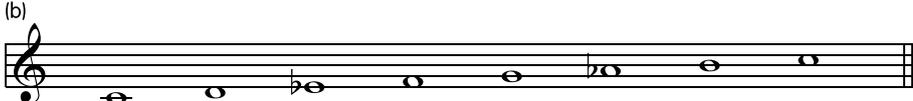
The most common scale system is the diatonic system. Diatonic refers to the major or minor scales used in the music. All Western music is based on this system. Dating back to the Baroque period, the diatonic scale remains central to modern art music and a majority of the mainstream music of today.

A common generalisation is that a major scale is used for a happy-sounding piece of music and a minor scale tonality is appropriate for a sadder piece. This is helpful to remember as a simple principle that applies to most types of music, especially film music. Below are examples of major and minor scales.

(a)



(b)



Examples of (a) the C major scale and (b) the C minor scale



Sound bite 2.1
Major scale



Sound bite 2.2
Minor scale

Blues scale

The blues scale is often heard in the genre of jazz music. A blues scale can begin on any of the 12 notes of the chromatic scale, as do the major and minor scales. Therefore there are 12 possible blues scales, each named after the first note of the scale.

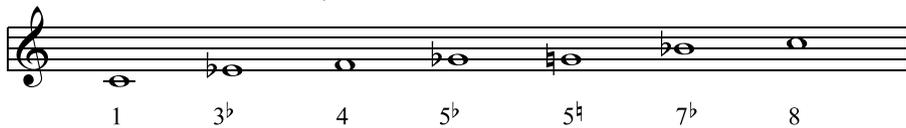
Instrumentalists often use the blues scale as a tool for improvisation, which means playing freely, within the boundaries of the blues scale, any combination of those notes with any note values attached.

To derive a blues scale, consider the major scale with its scale degree numbers of 1, 2, 3, 4, 5, 6, 7 and 8. The major scale can be altered to form the blues scale by rearranging and altering these numbers. Scale degree numbers are helpful, as not all scales chosen by the composer begin on the same note. The most common formula in scale degree numbers for the blues scale is 1, 3flat, 4, 5flat, 5natural, 7flat and 8.

(a) C major scale with scale degree numbers



(b) Blues scale derived from the major scale



The blues scale in relation to the C major scale

Pentatonic scale

The Greek word *penta* means the number five. In music, the pentatonic scale is made up of five notes. A pentatonic scale can begin on any of the 12 notes of the chromatic scale. If you play five of the black notes in sequence on a piano or keyboard, this is the pentatonic scale.

If you were to improvise on the pentatonic scale — that is, with only the black keys on the piano — this would sound consonant or pleasing to the Western-trained ear.

The five-note scale is often heard in Asian music and in some other musical traditions and genres, usually in improvisation.



Pentatonic scale

Modal tonality

Modal tonality is based on scales called modes. The earliest documented scale system, it was used centuries before diatonic tonality and dates back to ancient Greece. Modes are heard mainly in music of the medieval period, from about the eleventh century, and are often referred to as *church modes*. There are seven main church modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. It is not necessary in this course to specifically name a mode when listening, however; it is sufficient to listen for the modal sound.

Modes were rediscovered and used by jazz musicians as an improvising tool, although more as a melodic tool than as a harmonic basis for an entire piece.

Improvisation is the act of performing music spontaneously and without planning — that is, playing freely rather than following a composed score.

Scale degree numbers are used to identify each note in a scale. For example, in the C major scale, scale degree numbers 1 and 8 are both C, with scale degree numbers 1 to 8 forming the octave.

Sound bite 2.3 Blues scale



The **pentatonic scale** is one that has a particular five notes to an octave.

Sound bite 2.4 Pentatonic scale



Modes are scales on which modal tonality, the earliest documented scale system, is based.

Sound bite 2.5 Modal sound



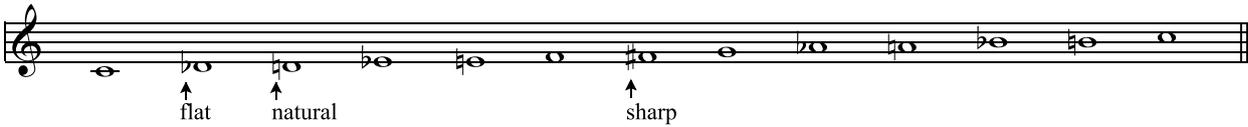
A **chromatic scale** is one that consists of all 12 semitones.

Chromatic scale

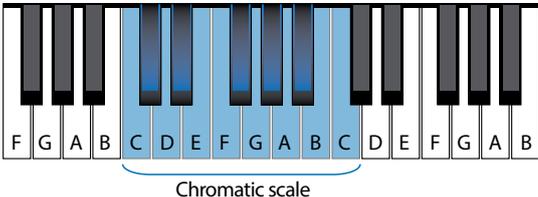
From your music studies, you will know that a semitone is the shortest distance between two notes in the Western music tradition. A chromatic scale consists entirely of semitones; that is, each note is equivalent to the distance between consecutive keys on the piano. For example, in a C chromatic scale, there are 12 intervals from C to C, as shown below.

A chromatic scale has a distinctive effect when used as the basis for a piece of music. A composer may use the chromatic scale either as a musical tool for the tonality of the entire piece or in the melodic or harmonic line as a musical effect.

(a)



(b)



(a) The notes of a chromatic scale; (b) A chromatic scale on a piano

Microtonal

We have learnt that the smallest distance between two notes is a semitone. In fact, it is the smallest *most commonly used* distance between notes, so we are taught this rule when we first learn about music. A microtone is a musical interval that is smaller than a semitone. Microtones were common before the Baroque period and even existed on some piano keyboards.

Microtones, like modes, were rediscovered in twentieth-century modernist music. They became a prominent feature of this music, also helping the breakdown in tonality that occurred at this time. Microtones have a cultural context too: they are used, for example, in Japanese music, Greek music and Indian ragas.

Instruments that have the ability to slide from note to note can produce microtones. They include the human singing voice, the trombone, the trumpet and any stringed instrument.

Twentieth-century art music tonality

Historically, music has moved with the trends in art and architecture, and changes in society in general. The great social changes at the beginning of the twentieth century were reflected in music. Although all composers experiment, the twentieth century was particularly notable as a time of musical experimentation. A breakdown of prevailing ideas about harmony, resulting in a profound change in the trend of tonality at that time, became a main feature of this experimentation. Music of the time sounded very different from music of the Romantic period that preceded it.

The main scales heard in modernist music are:

- whole tone
- atonal
- twelve tone row.



Sound bite 2.6 Chromatic scale

A **microtone**, literally a 'small tone', is an interval smaller than a semitone.



Sound bite 2.7 Microtonal music

In your encounters with twentieth- and twenty-first-century music, it will help to analyse these scales on a score as well as analysing aurally. Some score excerpts are therefore included in the sections that follow.

Whole tone scale

Impressionism was a major art movement of the second half of the nineteenth century. Impressionist painters created works that, through their attention to colour and the effects of light, offered an 'impression' of a scene or subject, rather than an exact, detailed reproduction. Similarly, Impressionist composers favoured a suggestive approach to harmony and melody. They used the whole tone scale, meaning the notes follow each other in whole steps of equal intervals. Music that uses a whole tone scale can seem to lose the sense of a 'home key' or tonal centre and lack the sense of resolution heard in more traditional pieces of the previous Romantic or Classical periods.



A whole tone scale

Atonality

A piece of music that is atonal has no tonal centre or home key. Atonal music is easy to identify yet can be difficult to listen to because it often lacks a conventional resolution or structure.



An excerpt from a score for atonal music (from 'Song', Opus 3, No. 1 (1909), by Anton Webern)

Twelve tone row

Serialism, like Impressionism, was a style of music that began in the twentieth century. It used a definite order of notes as the basis for composition. This genre saw the emergence of a new scale system called the twelve tone row. The chromatic scale consists of the 12 semitones from one note to the same note an octave higher. The twelve tone row uses all 12 notes of the chromatic scale, and only those 12, in a particular order chosen by the composer. The composer maintains this order throughout the piece, varying the note values and other musical ideas within it. Some compositions may vary the order.



We refer to 'twentieth-century art music'; as it was in the twentieth century that these vast changes in music began, although the trends continued into the twenty-first century.

In a **whole tone scale**, notes are separated by whole steps of equal intervals.

Sound bite 2.8 Whole tone scale



Atonal music has no tonal centre or home key.

Sound bite 2.9 Atonal piece



Twelve tone row uses all 12 notes of the chromatic scale in a set order while varying the note values and effects.

Gemächlich $\text{♩} = \text{ca } 56$

1 pizz. *pp* 2 pizz. *pp* 3 pizz. *pp* 4

5 *sf* 6 *p* 7 *pp* 8 arco *pp* 9 poco rit. pizz. *pp*

10 *pp* 11 arco *sf* 12 arco *f* 13 poco rit. pizz. arco *p* 14 pizz. arco *p*

tempo, etwas fließender

An excerpt from the score of a twelve tone row (from String Quartet, Opus 28 (1929), second movement, by Anton Webern)

World music scales

Western art music commonly refers to Medieval, Renaissance, Baroque, Classical, Romantic, twentieth-century art music and twenty-first-century art music. These are musical periods relating to the western European tradition of music.

World music refers to music from outside the Western tradition. The most common scales are still major and minor, but other scales have also been developed.

Although the range of cultures creating their own music is very wide, only a few different and unique scales exist. These distinctive tonalities have influenced many composers around the world.



Sound bite 2.10 Twelve tone row

World music is music from outside the Western popular and art music traditions. It is music developed by different cultures around the world, including African, Asian, Indian, eastern European and Pacific.

Pentatonic scale in world music

Most cultures adopt the pentatonic scale. Used primarily for its simplicity, the scale has few notes and they blend together easily to create melody and harmony.

The pentatonic scale is often heard in Asian music.

Gypsy scale

Gypsies are nomadic people who are found in many countries across Europe, and their music features the gypsy scale. Hungarian gypsy music is probably the most commonly known. This scale is also known as a 'Jewish scale' and is heard in klezmer music, developed in the Jewish communities of eastern Europe.

Indian raga

Traditional Indian music is possibly the most difficult music to study owing to its unique scale system, which is very different from the diatonic scale. A raga (meaning 'melody') is a scale or mode used in Indian music and forms the basis for Indian composition or improvisation. A raga may have microtones, and characteristic ascending and descending passages, as well as much ornamentation and embellishment.

The word raga also refers to a traditional Indian song that has these qualities:

- a consistent mood throughout
- association with a particular time of day
- an *alap* (an unpulsed section with free rhythm) and a *gat* (a fixed section with regular rhythm).

Gamelan

A gamelan is an Indonesian orchestra made up of many traditional percussion instruments. A variety of complex tuning systems are used and arranged for gamelan orchestra. The two main systems in Javanese gamelan music are:

- *sléndro* — five notes to the octave, with varying intervals
- *pélog* — seven notes to the octave, with uneven intervals.

Many gamelan orchestras have different tunings played on different instruments.

The overall sound of a gamelan is easily identified owing to its unique tonal system.

The Indian **raga** is a type of musical form expressing moods through microtones and featuring improvisation and ornamentation.

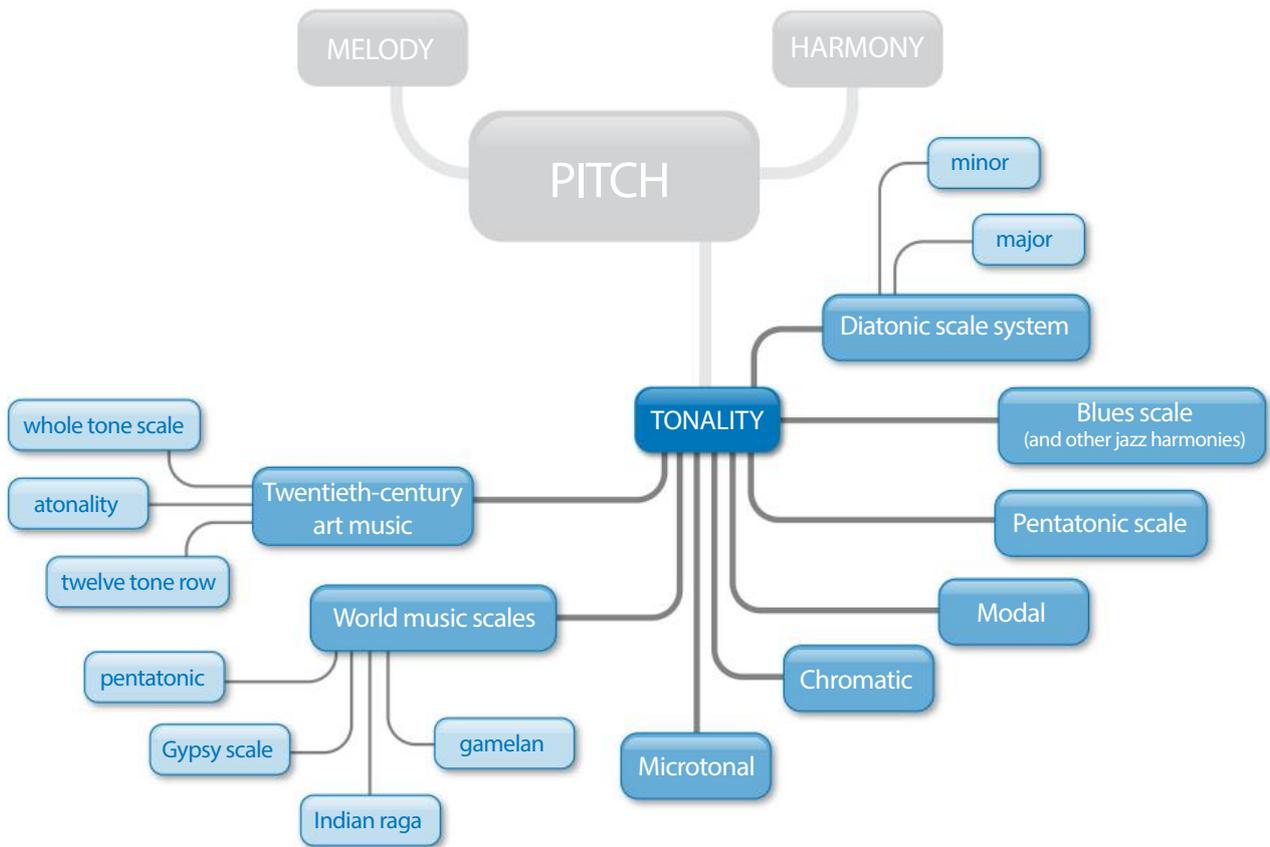
Sound bite 2.11 Indian raga



A **gamelan** is an Indonesian percussion orchestra employing various tuning systems.

Tonalities commonly heard in world music

Tonality	World music
Pentatonic	Africa Asia (e.g. Indonesian gamelan)
Gypsy scale	Eastern Europe (e.g. klezmer music)
Raga	India
Microtonal	Pacific (e.g. Maori traditional welcome song, or <i>Karanga</i>) India

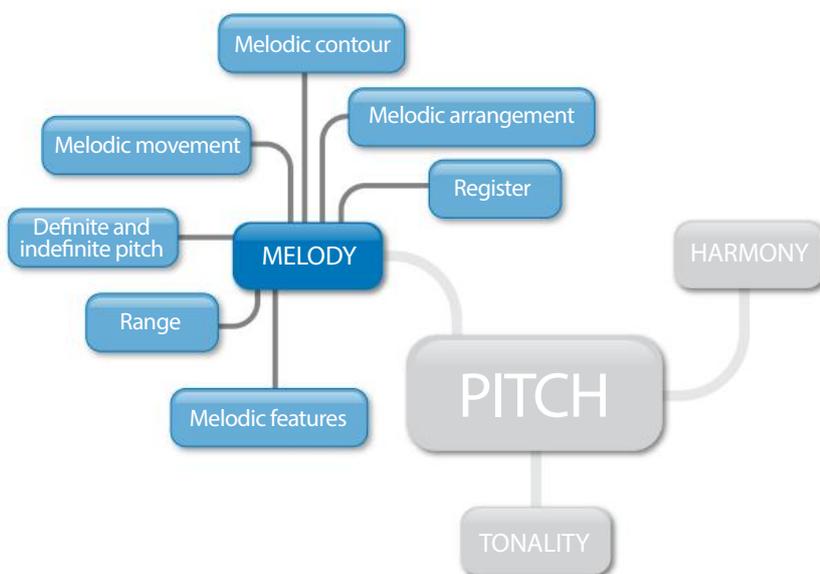


The main elements of tonality

MELODY

The listener is usually drawn to the melody of a piece of music. The composer establishes a style in a tonality and the performing media for a piece, then uses the melody, as well as other musical features, to convey the features of the style. Only seven letters, A–G, are used in musical notation, yet from them an almost infinite number of melodies have been composed. For a melody to be successful and different from other melodies, it must manipulate musical concepts to create various features that make it unique.

When analysing a melody, you must first identify the melodic layer of the piece of music. The simplest way to identify a melodic layer is by the performing media used. When looking at features such as register, range, melodic contour, movement and arrangement (described on the following pages), you can analyse one or a few melodies at the same time.



The main elements of melody

Definite and indefinite pitch

A definite pitch is a tuned and distinct sound, such as the singing voice; an indefinite pitch is an untuned sound, such as the speaking voice. A definite pitch is one that can be easily notated musically, whereas indefinite pitch is not as easily notated. The sounds of a xylophone, a tuned percussion instrument, can be notated. When an untuned percussion instrument is played, it is difficult to pinpoint the exact note being played. It makes rhythm but with no specific pitch. A singing voice can be notated, while a scream is harder to define and notate and is therefore classed as an indefinite pitch. Indefinite pitches can also be environmental sounds, such as trees blowing in the wind or birds chirping.

The following table lists some definite and indefinite sounds you may hear.

Definite pitch	Indefinite pitch
Singing voice	Speaking voice
Trumpet	Birds
Violin	Trees
Clarinet	Trains
Bass guitar	Snare drum

Melody is a horizontal succession of pitches.

Definite pitch is a tuned sound.
Indefinite pitch is an untuned sound.

A **countermelody** is a melody heard at the same time as the main melody.



Sound bite 2.12
Melody one after another



Sound bite 2.13
Countermelody



Sound bite 2.14
Melodic movement - steps and leaps

Melodic contour is the shape of the melody.



Sound bite 2.15
Melodic contour – angular



Sound bite 2.16
Melodic contour – wave

Register is the ‘height’ of sound, as in high, middle or low register.

Melodic arrangement

Melodic arrangement refers to how the melodies are placed in the piece of music. In a ‘one after another’ arrangement, one melody is followed by another by the same or a different voice or instrument. A countermelody is a melody heard at the same time as the main melody, but the melodies are composed to fit together rather than clash. In other words, a countermelody is a harmonic feature. It fits musically with the main melody, although it is still called a melody as it would still sound pleasing if heard on its own.

Pitch direction and contour

Melodic movement

Melodic movement refers to the specific pitch direction in a melody. This pattern of notes — up, down or same level — affects the overall shape or contour of the melody. The structure of the melody is created by the internal melodic movement, which can include:

- steps from one note to the note next to it
- leaps of larger intervals
- combinations of steps and leaps
- notes ascending
- notes descending.

Melodic contour

Melodic contour is the shape of the melody in a piece of music. The composer may not have a melodic shape in mind; rather, it is a feature that we can analyse after the piece has been composed. Notes together form a shape or contour. The contour can be analysed from a few bars of the melody or from an entire theme consisting of many bars.

The table below sets out the melodic contour names, with their shapes in traditional notation and in unconventional, or graphic, notation.

Table of melodic contours

Description of melodic contour	Shape of melodic contour	
	Traditional notation	Graphic notation
Ascending		
Descending		
Angular		
Static		
Arch		
Wave		

Register

The register is the ‘height’ of the sound, generally described as high, middle or low. We therefore say a melody is played in a low, middle or high register.

When analysing music, we compare the register of various performing media or look at the note range of a particular instrument. Violins have a high register compared with low-register instruments such as tubas. When played together, the variation in their registers creates contrast and variety within a piece of music.

Some instruments have specific names for certain registers. For example, the lower register of the clarinet is called the *chalumeau* register. When referring to the singing voice, the correct word for register is *tessitura*. For example, we say that the soprano is singing in her higher *tessitura*. The diagram below shows more terms for male and female registers.



When you hear a female voice, soprano or alto, its register can be described as chest/sternum (low) or head (high). When you hear a male voice, tenor or bass, its register can be described as chest/sternum (low) or falsetto (high).

Range

Range relates to the extent of the notes used in a melody. If a piece of music uses only a few notes a limited distance apart, the range is analysed as narrow. A wide range uses a wide span of notes, such as a melody consisting of notes more than an octave apart.



A piece of music that uses a narrow range for the melody



This piece of music uses a wide range in the melody

Melodic features

Ornamentation

An ornament such as a vase or a figurine is usually created for decoration. In music, ornamentation refers to the 'colour' added by the composer to 'decorate' a melody or harmony and make it more interesting.

Ornaments are a feature of all styles of music. They were a common element in Baroque music, especially in vocal arias. A singer would first sing an aria 'straight', then, when the aria was repeated, would add ornaments and flourishes.

Sound bite 2.17 Middle vocal register



Range relates to the extent of the notes used in a melody.

Sound bite 2.18 Narrow range in a melodic line



Sound bite 2.19 Wide range in a melodic line



Ornamentation is the decoration of a melody with special features to add interest, such as a trill, mordent or glissando.

Some of the ornaments you may hear in musical pieces are known by special terms, such as trill, mordent, turn, *appoggiatura*, *acciaccatura* or glissando.

Some notation is included for the sound bites below to help you identify the effects of these features and the differences among them.

 **Sound bite 2.20**
Trill

 **Sound bite 2.21**
Mordent

 **Sound bite 2.22**
Turn

 **Sound bite 2.23**
Appoggiatura

 **Sound bite 2.24**
Acciaccatura

 **Sound bite 2.25**
Glissando

(a) TRILL 

(b) MORDENT 

(c) TURN 

(d) APPOGGIATURA 

(e) ACCIACCATURA 

(f) GLISSANDO 

Examples of ornaments shown on musical scores

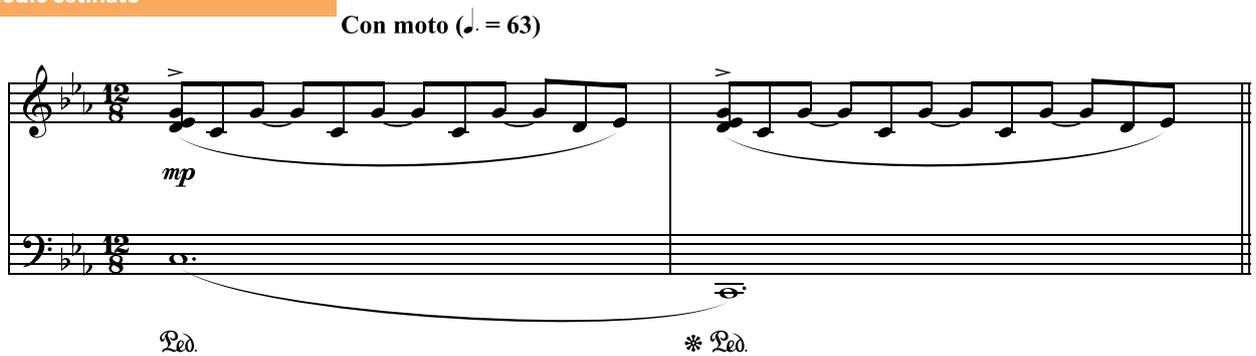
Melodic ostinato is a repeated melodic pattern.

 **Sound bite 2.26**
Melodic ostinato

Melodic ostinato

Ostinato means 'repeated pattern'; a melodic ostinato is a repeated melodic pattern.

Con moto (♩ = 63)



Example of melodic ostinato (from 'Boat Rise' by Peter Sculthorpe).

A melodic **riff** is a repeated melodic or chordal pattern heard throughout the melody, most commonly in jazz or rock music.

 **Sound bite 2.27**
Riff

Riff

Similar to a melodic ostinato, a melodic riff is a repeated pattern heard throughout a piece of music. Riffs are most commonly associated with jazz and rock music, whereas *melodic ostinato* may refer to any musical genre.

A riff can have a melodic or a harmonic role. It may begin as a melody or a set of chords and change status throughout the piece.

Motif

A motif is a melodic fragment that is heard throughout a piece of music and has the effect of unifying it. A composer can vary a motif musically through repetition or transposition.



An example of a motif (from Beethoven's Symphony No. 5)

Sequence

In a sequence a melodic fragment is repeated immediately at a different pitch. The repetition may be by the same or a different instrument. It is therefore a pattern of notes repeated at a higher or lower pitch.



Example of a sequence

Repetition

As the term suggests, repetition refers to a melody or melodies heard repeatedly. Composers use repetition as a unifying feature. An example of repetition can be heard in The Beatles' 'Come Together'.

Melisma

A melisma is several, often ornamented notes sung to one syllable of text. It derives from medieval Gregorian chant and is a main feature of this music.

Melisma is also commonly heard in music associated with Hindu, Muslim and Jewish religious chants, as well as modern Middle Eastern, Asian and African mainstream music.

Some terms in music have the same meaning but relate to different eras of music. For example, *melisma* is a formal term and relates to Western art music. The term *lick* has the same meaning but is used in the context of rock and popular music. It is useful to know both terms so you can use them appropriately in an exam.



A **motif** is a melodic fragment heard throughout a piece of music that helps to unify the piece.

Sound bite 2.28
Motif



Sequence is the immediate repetition of a melodic fragment at a different pitch.

Sound bite 2.29
Sequence



Repetition refers to a melody or melodies heard repeatedly.

Melisma refers to the singing of several notes to one syllable of text.

Sound bite 2.30
Vocal lick in rock or pop





The main elements of melody

HARMONY

Harmony is two or more pitches sounding together. Harmony may consist of a series of chords, or it may be produced by two or more parts singing or playing together. The term *harmony* originates from the Greek meaning 'joint, agreement, concord'. The notes used to harmonise a melody are usually taken from the chords and harmony on which the melody is based.

Harmonic rhythm

Harmonic rhythm refers to the rate of change — that is, how fast or slow the harmony moves through the piece of music. Some pieces have fast changes from chord to chord, and other pieces have a slow-paced progression.

Accompaniment styles

Accompaniment supports the melodic line. Composers can choose particular accompaniment styles or techniques, which may include:

- parallel harmony (harmonising the melodic line)
- broken chords
 - arpeggios (the notes of a chord are played separately rather than together)
 - Alberti bass (classical music term)
 - walking bass (jazz music term)
- block chords
- twelve-bar blues
- ostinati and riffs.

(a) Parallel harmony



(b) Broken chords:
Arpeggios



Walking bass



(c) Block chords



Examples of accompaniment styles and techniques

Chord structure

Harmony has an internal chord structure that may be simple or complex. The more exposed the chords are in the music, the easier it is to identify their structure.

Harmony is two or more pitches sounding together.

You can think of harmony as melody plus accompaniment, yet harmony encompasses many more aspects.

Sound bite 2.31
Fast harmonic rhythm



Sound bite 2.32
Parallel harmony



Sound bite 2.33
Broken chords - Walking bass



Sound bite 2.34
Twelve - bar blues



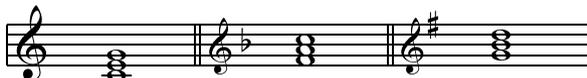
Sound bite 2.35
Block chords



A **triad** is a chord with a simple structure of three notes.

- A simple chord structure is often based on a triad — a chord of three notes. Simple chord structures are heard in all types of music.
- A more complex chord is one that has other related notes added on top, known as 7ths, 9ths, 11ths, 13ths and so on. It can be heard in twentieth- and twenty-first-century art music and in jazz. The music of some non-Western cultures, such as South American music, also features complex chord structures.

(a) Simple chords



(b) Complex chords



Examples of chord structures

Modulation

We use the term modulation to refer to the change of key in a piece of music. In Western art music it is common to hear changes of key. In popular or mainstream music, a change to a higher key, usually one note higher, creates a climax towards the end of a song.

Precise key changes — for example, a modulation from C major to G major — can be difficult to detect and name correctly. Occasionally, it is sufficient to identify that the modulation is to a higher or lower key, or even from a major to a minor sound or vice versa.

Dissonant and consonant sounds

In general, a consonant sound is pleasing to the ear, whereas a dissonant sound is heard as a 'clash' of notes. Consonant sound is generally based on the diatonic scales — the major/minor scales with which we are most familiar. It conveys a harmonious and satisfying sound to our ears. To the diatonic-trained ear, a dissonant sound stands out as not so pleasing to the ear, or resolved. A dissonant sound is generally based on the major, minor and chromatic scales. We have learnt that the chromatic scale includes all 12 semitones in any scale. These notes combined with others create a clash that we hear as a dissonant sound. Dissonant sounds can also include tone clusters — that is, a clash of notes that are close together.

Other features of tonality that can create dissonance are atonality, whole tone, blues and microtones. Dissonance is likely to occur in musical genres that use these tonalities.

A piece of music may have only consonant sounds, only dissonant sounds or a combination of both.

So why does music contain dissonant sounds? Twentieth-century art music composers were concerned with experimentation and the breakdown of the conventions of tonality, and dissonant sounds fitted well in this context. Other types of music include dissonant sounds, but they are particularly common in twentieth-century art music.

Harmonic features

Harmonic features are added by a composer to create interest. They are a unifying feature, helping to tie the piece together. Harmonic features are usually associated with a particular period or genre. The following table lists some harmonic features, with their definitions and the musical period with which they are most often associated.

Modulation is the change of key in music.

Sound bite 2.38
Modulation to a higher key change

Consonant sound is harmonious sound that is easy on the Western ear.

Dissonant sound is created by a clash of discordant notes and is less pleasing to the Western ear.

It is important and interesting to note that a 'dissonant' sound is displeasing only to the Western ear, where diatonic, major and minor tonalities dominate.

Sound bite 2.39
Consonant sound

Sound bite 2.40
Dissonant sound

Harmonic feature	Definition	Music genre most associated
Harmonic ostinato	A repeated pattern, usually chordal, played with a melody (e.g. <i>Gymnopédie No. 1</i> by Erik Satie)	Most musical genres
Drone	One or more notes held throughout a piece or section of music	Most musical genres. Some traditional cultural music more than others (e.g. Scottish music commonly uses bagpipes)
Pedal point	A held or repeated note, usually in the bass	Western art music
Harmonic riff	A repeated harmonic pattern	Usually refers to modern styles and jazz music
Cadence • perfect • plagal • imperfect • interrupted	The ending of a phrase, section or piece of music using particular intervals and chords to suggest it is either finished or unfinished. The four main types are perfect, plagal, imperfect and interrupted.	Western art music
Suspension/ resolution	A note in one chord is held on into the next chord, to which it does not belong (suspension). This is usually resolved with the completion of the second chord (resolution).	Western art music

Sound bite 2.41
 Harmonic ostinato

Sound bite 2.42
 Pedal point


The difference between a pedal point and a drone is that while they are both sustained notes, only a pedal point can also feature a repeated note.

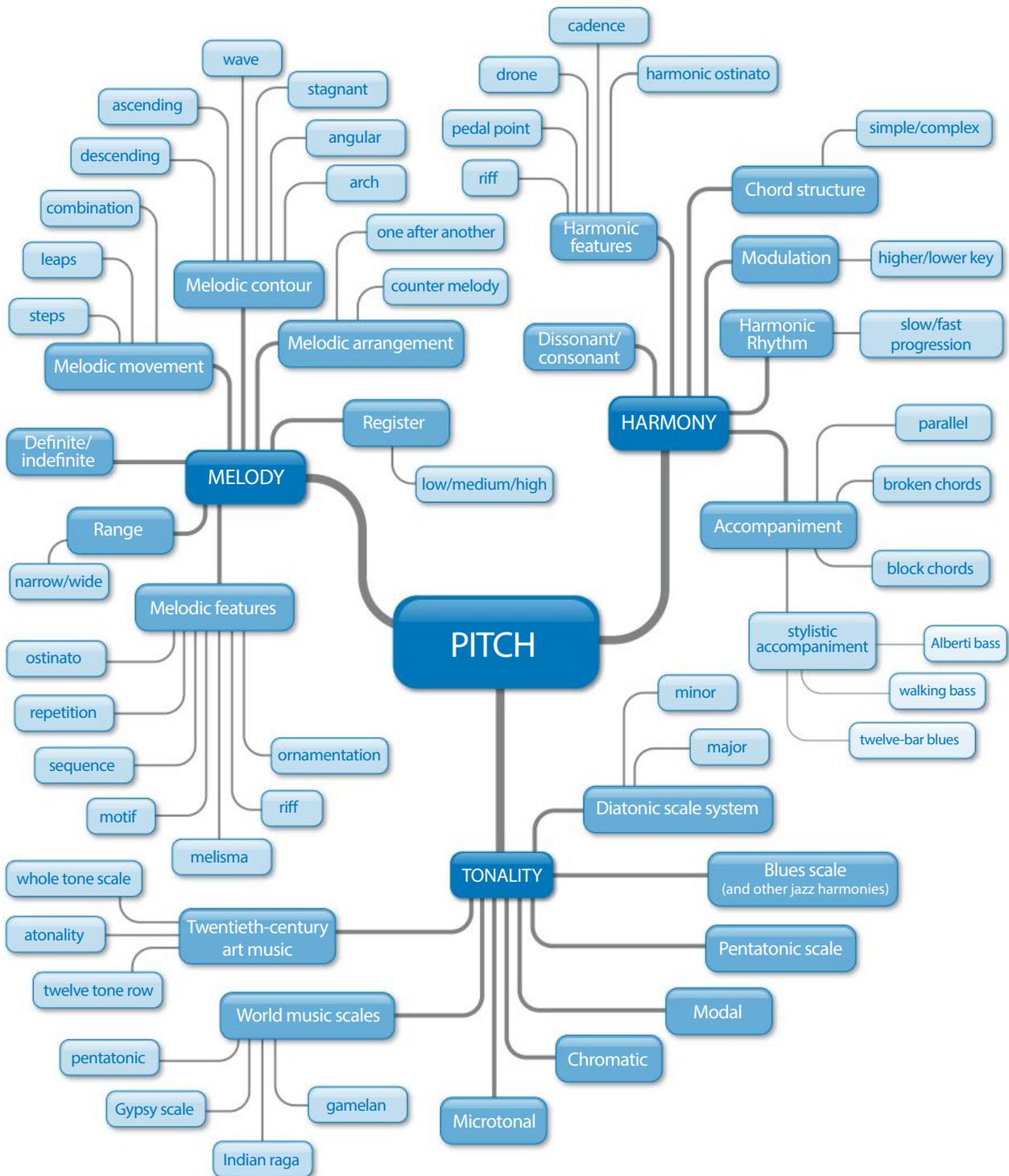
Sound bite 2.43
 Cadence




The main elements of harmony

CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of pitch that can be applied to any listening piece. It is a useful revision tool.



CHAPTER | THREE

DYNAMICS & EXPRESSIVE TECHNIQUES

This chapter will help you to discuss the element/concept of **DYNAMIC & EXPRESSIVE TECHNIQUES** in terms of:

- **DYNAMICS** (Dynamic Levels; Changes in dynamic levels; Emphasis on sounds)
- **EXPRESSIVE TECHNIQUES** (Tempo Indications; Articulation; Ornamentation; Instrumental and vocal techniques; Electronic manipulation)

Listening activity pieces:

'If You Keep Losing Sleep'
by Silverchair

'Overture: Marriage of Figaro'
by Wolfgang Amadeus Mozart

'Drift'
by Sean Haefeli

'Le Maux de Georgette'
by The Hipstones

Additional suggested listening pieces:

'Ta Douleur'
by Camille

'Ancient Voices of Children'
by George Crumb

'Hung Up'
by Madonna
(featuring ABBA)



**“MUSIC EXPRESSES THAT WHICH
CANNOT BE PUT INTO WORDS.”**

VICTOR HUGO

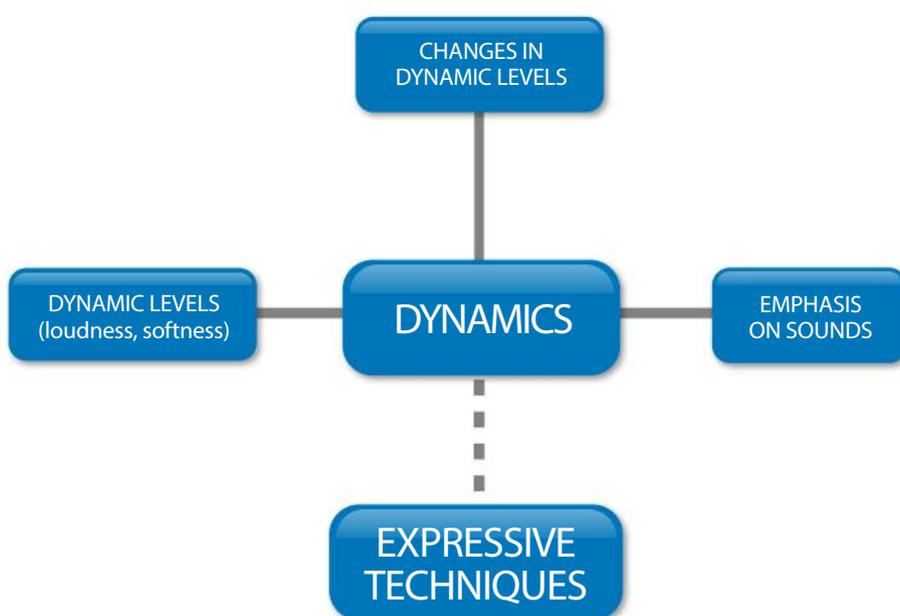


DYNAMICS AND EXPRESSIVE TECHNIQUES

We use the term dynamics when describing the volume of sound in music, such as its level of loudness or softness. Dynamics also describe featured changes, such as a gradual increase or decrease in loudness, contrasting volumes and emphasis on particular sounds. Dynamic levels and changes are often indicated using Italian terms – for example, *pianissimo* (meaning ‘very soft’), *fortissimo* (‘very loud’) and *crescendo* (‘gradually becoming louder’).

Expressive techniques are the details and additions that a composer or performer applies in a piece of music to enhance its style. For example, an expressive technique for an electric guitar is the use of distortion to convey a rock music style.

Expressive techniques and dynamics are linked. Without attention to these features, music can lack interest and variety. They bring the music to life.



The main features of dynamics and their link to expressive techniques



Dynamics refer to the volume of sound in music, including its relative loudness or softness, changes in volume, and emphasis or accent on particular sounds.



Sound bite 3.1 Terraced dynamics

Terraced dynamics permit loud and soft elements in a piece of music, but no gradations in between.

Gradations are gradual changes from one musical element or one dynamic level to another — for example, gradually getting louder.

DYNAMICS

When we discuss dynamics in music, we are analysing the volume of sound, which includes:

- how loud or soft the music is
- how the volume changes during the piece
- where the emphasis (accent) is placed on particular sounds
- the impact the volume has on the music.

Composers may use terms and markings on their music to express relative volume levels or changes in volume levels.

The development of dynamics in Western art music through the centuries and different musical periods is more straightforward than some other developments in music.

- In musical styles of the Medieval period (about AD 500 to 1400) and the Renaissance (1400 to 1600), dynamics were not a significant feature. Volume levels were generally even throughout a piece.
- The Baroque period (about 1600 to 1750) saw the beginning of the use of dynamics in music, but only in terms of loud and soft. This is sometimes called terraced dynamics, meaning there are no gradations between the two volume levels we hear, loud and soft. Terraced dynamics are a distinct feature of Baroque music, owing mainly to the limitations of the keyboard instruments of the time.
- The Classical period (about 1750 to 1820) and its composers, such as Wolfgang Amadeus Mozart (1756–1791) and Franz Joseph Haydn (1732–1809), used soft and loud dynamic levels and also explored gradual changes between volume levels (becoming louder or becoming softer).
- The style of the Romantic period (1815 to 1910) was more dramatic, with composers exploring a range of dynamics to convey powerful moods.
- In the art music of the twentieth and twenty-first centuries, composers and performers experimented greatly with all musical concepts, including exploring the extremes of dynamic levels.

The changes in dynamics over these musical periods were largely due to improvements in instrumental technology. For example, the harpsichord's construction restricted its ability to produce different dynamic levels, but the development of the pianoforte (later abbreviated to 'piano') in the Classical period allowed composers to experiment much more with dynamics. Instruments and electronic sounds and effects today make great use of dynamics, with any volume level possible.

Dynamic levels

Dynamic levels are the volume levels in a piece of music. There are varying degrees of softness and loudness, and many Italian terms are commonly used in music to express these. The following tables show the common uses of *piano*, meaning 'soft' in volume, and *forte*, meaning 'loud' in volume.

Some terms for softness in music

Italian term	Musical symbol	Meaning
<i>piano</i>	<i>p</i>	soft
<i>pianissimo</i>	<i>pp</i>	very soft
<i>pianississimo</i>	<i>ppp</i>	very very soft (softer than <i>pp</i>)
<i>pianissississimo</i>	<i>pppp</i>	very very very soft (softer than <i>ppp</i>)
<i>mezzo piano</i>	<i>mp</i>	moderately soft

Some terms for loudness in music

Italian term	Musical symbol	Meaning
<i>forte</i>	<i>f</i>	loud
<i>fortissimo</i>	<i>ff</i>	very loud
<i>fortississimo</i>	<i>fff</i>	very very loud (louder than <i>ff</i>)
<i>fortissississimo</i>	<i>ffff</i>	very very very loud (louder than <i>fff</i>)
<i>mezzo forte</i>	<i>mf</i>	moderately loud

Changes in dynamic levels

Composers of the Classical period began exploring gradual changes in dynamics. Instead of simply using *forte* and *piano* as levels, they introduced subtler gradations, as in becoming gradually louder or softer. The Italian term *crescendo* means 'gradually getting louder'. There are two terms for 'gradually getting softer' — *decrescendo* and *diminuendo* — and either may be used in a piece of music. In a music score, these terms could be indicated by an abbreviation (a shortened term) or by a symbol that musicians recognise, as shown in the table below.

Emphasis or accents on sounds

Where dynamic levels (loud, moderate or soft) are used for sections of the music, accents are dynamic levels for specific notes and sounds. Accents are stresses placed on particular notes to shape the musical phrase. Some common accents are  and *sforzando* (*sfz*), meaning 'with sudden emphasis'.

Accents are stresses placed on particular notes to shape a musical phrase.

Common terms for changes in dynamic levels and emphasis on sounds

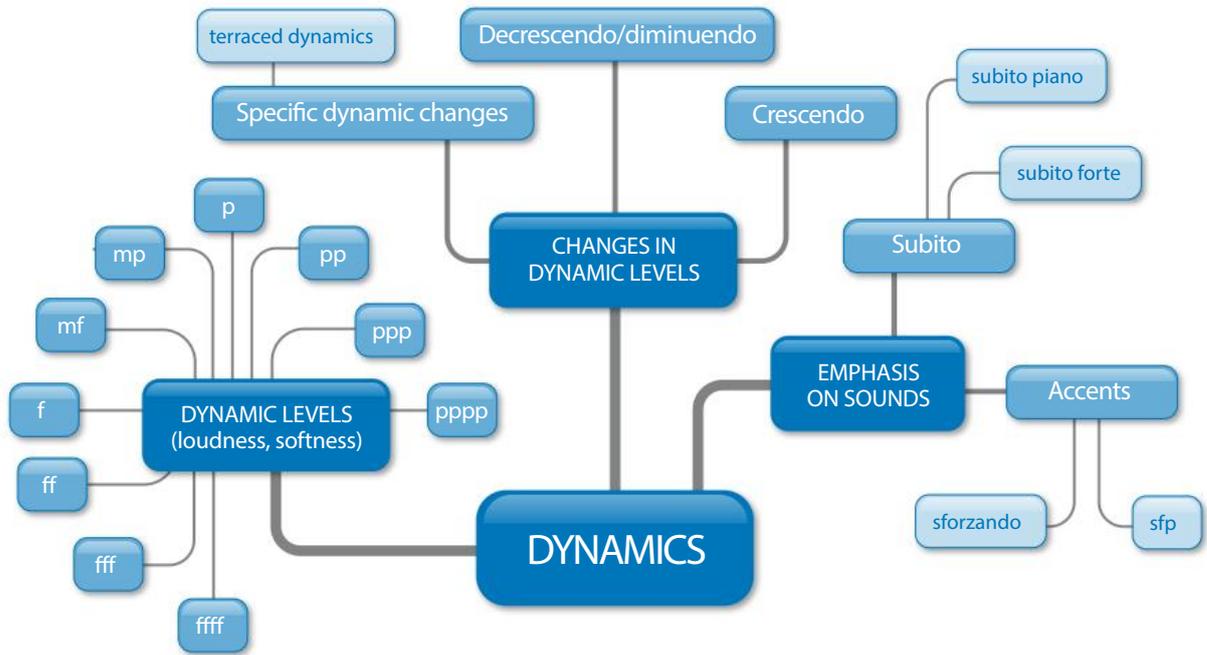
Italian term	Abbreviation/symbol	Meaning
<i>crescendo</i>	<i>cresc.</i>	gradually getting louder
<i>decrescendo</i>	<i>decres.</i>	gradually getting softer
<i>diminuendo</i>	<i>dim.</i>	gradually getting softer
<i>subito</i>	<i>sub.</i>	suddenly
<i>subito piano</i>	<i>sub.p.</i>	suddenly softer
<i>subito forte</i>	<i>sub.f.</i>	suddenly louder
<i>sforzando</i>	<i>sfz</i>	with sudden emphasis
<i>sforzando-piano</i>	<i>sfp</i>	with sudden emphasis then suddenly decreasing in loudness

Sound bite 3.2
Crescendo



Sound bite 3.3
Sforzando-piano





The main features of dynamics in music

Although accents are also an expressive technique, called *articulation*, the dynamics are affected when an accent is placed on a note or notes, making it loud, very loud, immediately loud or loud then immediately soft. Accents may also differ between instruments and between musical styles. They may even be used to make a note longer or shorter than the other notes, in addition to, or even instead of, making it louder.



EXPRESSIVE TECHNIQUES

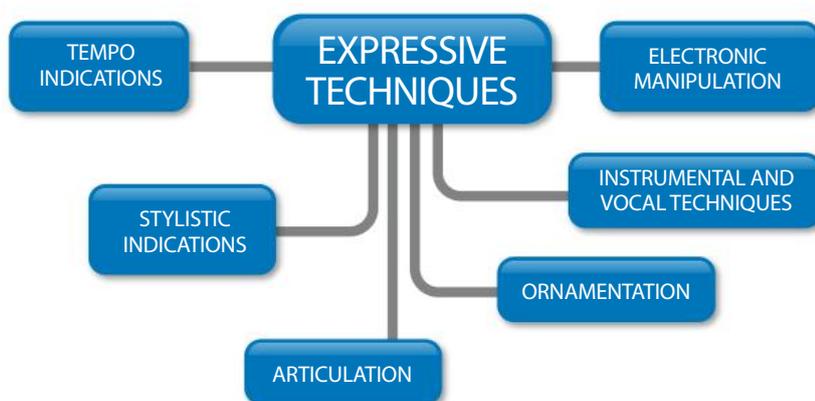
Expressive techniques refer to the way a performer plays a piece of music. The composer indicates specific details and techniques to guide the musician's performance. These directions help portray the style of the music.

Expressive techniques are coupled with dynamics; without these features to give a variety of 'shades' to a piece of music, it would sound quite unexciting and plain.

A wide range of expressive techniques have been developed over time. They mainly relate to tempo, style, articulation, ornamentation, instrumental and vocal techniques, and electronic manipulation. Many of these features overlap in meaning.

Music scores can contain many specific terms that identify expressive techniques. In the Aural Skills exam, you will rely on your ear to identify techniques as scores are not provided.

Selected terms are outlined below, along with sound bites, to help you to become familiar with expressive techniques and to use some of these terms in exam responses.



Some categories of expressive techniques

Tempo

As we saw when we discussed the concept of duration in chapter 1, tempo is speed and the tempo indication on a score tells the performer how fast to play the piece. Tempo may also affect the expressive quality of the music.

Although composers indicate on a written score the speed at which to play their music, it is not necessary to study these specific terms for this course. What is required is to gain an understanding of the effects the tempo and tempo changes have on a piece of music.

Some composers using traditional notation add terms on scores to indicate tempo and changes in tempo. These terms may be in Italian, French, German or English, but are most commonly Italian. However, you can use English terms such as *slow*, *steady*, *moderate*, *fast* or *very fast* to describe the tempo.

Changes in tempo

As well as being able to recognise and describe the overall tempo of a piece of music, it is important to identify:

- changes in tempo
- whether a change is sudden or gradual
- how the change affects the music.

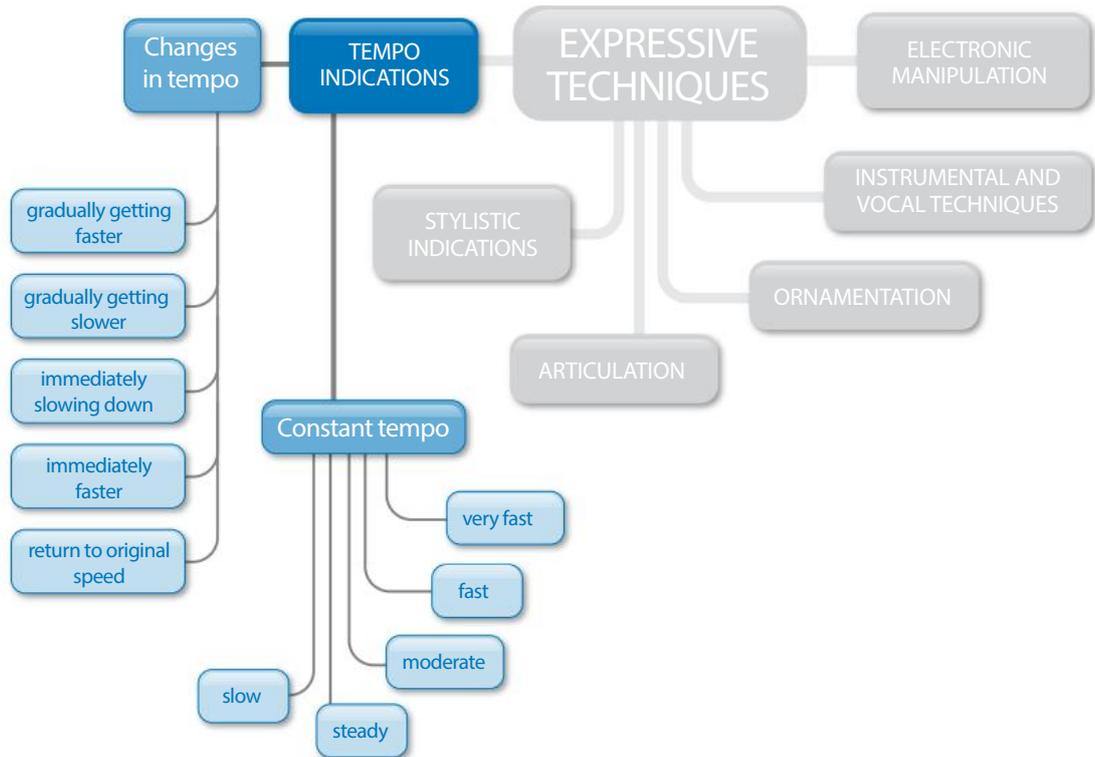
Expressive techniques refer to the way a performer plays a piece of music, and can include the tempo, style, articulation, ornamentation, instrumental techniques and electronic manipulation.

Tempo is the speed at which a piece of music is performed.

Sound bite 3.4
Tempo returning to original speed

Terms to describe changes in tempo include:

- gradually getting faster
- gradually getting slower
- immediately slowing down
- immediately getting faster
- return to the original speed.



Indications of tempo as an expressive technique

Stylistic indications

As well as signalling the tempo for a piece of music, composers can use terms to indicate the style in which a piece is to be performed. Stylistic indications for the performer affect the style of music, giving the musical genre its particular qualities. It is one aspect of the many expressive elements that help shape the genre of the piece of music.

Terms for specific stylistic indications can be in Italian, German, French or English. Two Italian words that may be used to describe a section of a piece of music are *legato*, meaning ‘smoothly’, and *rubato*, meaning ‘with freedom’ or ‘in the performer’s own time, with expression’.

Sound bite 3.5
Legato

Sound bite 3.6
Rubato

Italian term	Meaning
<i>legato</i>	smooth
<i>rubato</i>	with freedom

Phrases may also be used in a score or a song as a stylistic indication, such as ‘slowly, with expression’ or ‘moderately bright’. Some phrases may relate to the musical genre

that the piece belongs to, perhaps indicating a drum beat that would suit the song. For example, an indication at the start of a piece could be 'medium funk' or 'moderate jazzy beat'. The composer of the score or song is indicating to the performer the style in which the piece is to be performed. Although they are significant aspects of a score or song, and indicate to the performer the style intended by the composer, these terms are not crucial to this music course.

Words or expressions that can be used to describe the overall style of a piece of music or of a specific section include:

- excited
- passionate
- sweetly
- sad
- energetic
- expressively
- graceful
- smooth
- lightly
- majestic
- marked, accented
- with freedom
- tranquil, calm.

Articulation

We have seen that a stylistic indication shows a performer how to express the general style of a piece. The term articulation also signifies the expressive details added to the music, but it is more specific. Articulation refers to specific parts or even precise notes in a piece — that is, how the notes are played.

The table below outlines some of the more common articulations you may hear in a piece of music.

Some general articulations in music

Term	Meaning
accent	notes attacked strongly with emphasis
<i>forte-piano (fp)</i>	attack loudly, then immediately soft
<i>sforzando (sfz)</i>	with sudden emphasis
<i>sforzando-piano (sfp)</i>	with sudden emphasis, then immediately at a soft volume
slur	notes are joined (must be two different notes)
staccato	notes short and detached
<i>tenuto</i>	notes held for their entire value

The above articulations can also be related to specific instruments, as is discussed later in the section on instrumental techniques.

It is important to note that the same articulation on different instruments sounds different owing to the different sound qualities of the instrument. For example, a slur on a violin sounds very different from a slur on a trumpet. Some articulations may not be possible on some instruments. For example, pizzicato (where strings are plucked) cannot be reproduced on the clarinet.

Sound bite 3.7
Energetic



Sound bite 3.8
Tranquil



Articulation is the way in which specific parts or notes in a piece of music are played. Some articulations are specific to particular instruments.



An accent is an example of articulation in music.



An example of sforzando



A slur is a common musical articulation.



An example of staccato

Sound bite 3.9
Sforzando

Sound bite 3.10
Slur

Sound bite 3.11
Staccato

Ornamentation is the decoration of the notes in a melody or harmony with special features to add interest and expressive qualities.

The table shows musical genres in which the ornaments are most common. The ornaments may appear in other styles, as composers are free to compose at will.

Ornamentation

When we discussed the concept of pitch in chapter 2, we looked at ornamentation in relation to melodic features in music. Ornamentation is the decoration of the notes of a melody or harmony with added features that contribute to the expressive qualities of the piece of music.

Ornamentation is another feature that can contribute to the style of a piece of music. As noted in chapter 2, an ornament such as a vase or figurine usually serves to decorate or embellish (e.g. a room or a piece of furniture). In music, ornamentation refers to the *colour* added by the composer to ‘decorate’ a melody or harmony and make it more interesting. These specific features affect the style of the piece of music.

The table below lists some common markings of ornamentation.

Some common indications of ornamentation

Ornament	Meaning	Marking	Musical genre most common
glissando	a slide from one note to another		Western art music
trills	rapid alternation between two notes	tr.	Western art music, particularly Baroque and Classical music
acciaccatura	a ‘crushed’ note: a note played at the same time as, and crushed into, the following note, where the value does not change		Western art music, particularly Baroque and Classical music; also jazz (usually in the form of a ‘grace note’)
appoggiatura	a ‘leaning’ note: a note that leans into the following note, changing the note value		Western art music, particularly Baroque and Classical music

Ornament	Meaning	Marking	Musical genre most common
mordent	<i>upper mordent</i> : we hear a note, then the one above it, then the first note <i>lower mordent</i> : we hear a note, then the one below it, then the first note	♩	Western art music, particularly Baroque and Classical music
turn	notes turn around a note: we hear a note, then one higher, then one lower than the first note, and then the first note	∞	Western art music, particularly Baroque and Classical music

Art music refers mainly to Western music periods such as the Baroque and Classical periods. Twentieth-century art music refers to styles that include minimalism and serialism. Here the term art music is distinguished from popular and jazz music also composed at this time.

Instrumental and vocal techniques

Use of instrumental and vocal techniques is one of the most effective ways of expressing or interpreting a musical style. Composers have explored many methods of producing different sounds on an instrument or by a voice, and the techniques created are usually unique to the instrument or voice. Western art music before 1900 saw the initial development of many instruments, and it was some time before composers began to experiment with these instruments' different sounds. Twentieth- and twenty-first-century art music saw much experimentation with instruments and voices, such as hitting the back of a violin or placing objects inside a piano to alter the sound.



Composers also saw the voice as limitless. Everyday voice qualities were brought closer to the musical singing voice when composers began creating pieces in which the vocalist would speak, scream, whisper or even laugh, and these techniques were written into the score.

Instrumental techniques

Some expressive techniques are general and some are specific to the capacities of a particular instrument. Examples are summarised in the tables below, in which the instruments are very loosely categorised into the four ‘families’ of the orchestra.

General instrumental techniques

Technique	Meaning
accent	notes are attacked strongly with emphasis
glissando	a slide from one note to another
harmonics	sound vibrations (usually related to string instruments) whose frequencies create tones that are multiples of the fundamental tone
legato	played smoothly
slur	two different notes are joined
staccato	notes are short and detached
tenuto	held for the full value of the note
tremolo	a rapid repetition of the same note (most relevant to string instruments, although also possible on other instruments, such as the marimba)
vibrato	vibrating or shaking on a note; a change in pitch or tonal intensity

Some instrumental techniques for orchestral strings – violin, viola, cello and double bass

Term	Meaning
arco	with the bow
<i>col legno</i>	‘with the wood’; that is, playing with the wood part of the back of the bow
<i>con sordino</i>	‘with the mute’; that is, playing with a device attached manually to the bridge of the violin to dampen the sound. Also can create a sweet quality
double stopping	playing two notes at the same time
harmonic	based on the harmonic series, a light touch halfway along a string length produces the 2nd harmonic, which is one octave higher than the fundamental tone
pizzicato	the strings are plucked; an ‘arco’ sign cancels out this pizzicato sound
spiccato	light staccato achieved by the bow bouncing off the strings
<i>sul ponticello</i>	‘on the bridge’; high-pitched sounds produced by the violinist playing with the bow close to the bridge of the instrument. These sounds are high-pitched yet mainly indefinite because the strings’ vibration is so high.



Sound bite 3.12 Double stopping



Sound bite 3.13 Pizzicato

Term	Meaning
<i>sul tasto</i>	'on the fingerboard'; playing with the bow over the fingerboard. The notes here sound indeterminate, or indefinite, like <i>sul pont</i> , although not as high in pitch.
tremolo	produced by moving the bow back and forth rapidly on the string
vibrato	a shaking of the note. On a string instrument (except for the harp due to this instrument's structural limitations), vibrato is produced by a shaking movement of the left hand, creating a change in pitch or tonal intensity.

Some instrumental techniques for guitar and guitar-like instruments

Term	Meaning
bends	three fingers are used to bend the pitch; that is, moving from one pitch to another
distortion	changing the sound so that it is distorted, an effect usually created using an effects pedal through an amplifier
double stopping	playing two notes at the same time
effects pedal	a pedal attached to the guitar by an audio lead, allowing the performer to distort the sound. On an effects pedal, there may be several sounds and effects to choose from, depending on the musical effect desired.
hammer on	hammering, or heavily placing your finger on an already ringing string to create a new and higher note
harmonic	based on the harmonic series, a light touch halfway along a string produces the 2nd harmonic, which is one octave higher than the fundamental tone
slap	usually related to the bass guitar, when the musician hits the strings with such emphasis as to produce a note
popping	the opposite of slapping; popping is created by pulling the string and releasing so that it drops and 'pops'; almost like a forceful pluck
strumming	a playing technique whereby the right playing hand is scraped across the strings of the instrument to produce a sound; usually used for playing chords
finger picking	the opposite of strumming; the musician picks the individual strings of the guitar, choosing the desired note(s). The equivalent for the violin is pizzicato or plucking.
vibrato	a shaking of the note. On the guitar or guitar-like instrument vibrato is produced by the shaking movement of the left hand to produce a change in pitch or tonal intensity.



Expressive techniques on the guitar can be achieved through bends.

Sound bite 3.14 Tremolo



Sound bite 3.15 Bends



Sound bite 3.16 Distortion



Sound bite 3.17 Slap



Sound bite 3.18 Vibrato





Sound bite 3.19
Double stroke



Sound bite 3.20
Drum roll



Sound bite 3.21
Rim shot



Sound bite 3.22
Brushes

Some instrumental techniques for percussion

Term	Meaning
double stroke	rapid succession of double strokes alternating the left and right hands, involving no particular rhythm
drum roll	rolling effect created by rapid left then right strokes on a drum. A drum roll is usually, although not always, heard on the snare drum.
grace notes	a short note that is crushed or squashed a little before the main note. This rhythmic feature can also be called a crushed note and is easily achieved using drum sticks.
rim shot	playing the rim of the drum at the same time as the head
rolls	fast alternation of left and right hand, producing a roll sound
single stroke	a rapid succession of alternate strokes with both left and right hands
with brushes	sticks ending in bristles, or brushes, that create a softer sound than hard drum sticks; used frequently in jazz music
with mallets	sticks with padded tips specifically designed for the percussion instrument; for example, timpani mallets have a soft quality
with hard sticks	drum sticks producing a hard, almost sharp sound



Various expressive techniques can be used on the drum kit, such as double stroke and rolls.

Some instrumental techniques for woodwind

Term	Meaning
slurred	a smooth movement from one note to another, the opposite of tonguing
tonguing	each note played separately, as each is <i>tongued</i> using an 'f' sound
flutter-tonguing	use of the tongue to articulate a note on a wind instrument. More specifically, flutter-tonguing is a rapid movement, creating a flutter, usually on an 'r' sound.
pitch bending	making a note temporarily sharp or flat
singing/speaking into the instrument	singing or speaking into a wind instrument instead of blowing. This technique was developed in twentieth-century art music.
key-clicking	a percussive hammering of the keys of a wind instrument to produce a clicking sound
multiphonics	producing two or more notes simultaneously on a wind instrument. This sound is produced by forcefully blowing into the instrument, or blowing and vocalising at the same time.



Sound bite 3.23
Flutter-tonguing



Sound bite 3.24
Singing/speaking into instrument



Sound bite 3.25
Multiphonics

Some instrumental techniques for brass

Term	Meaning
mute	a device placed in the bell that dampens or alters the sound of the instrument. Mutes include straight mute, wah wah (or harmon) mute and cup mute.
flutter-tonguing	use of the tongue to articulate a note on a brass instrument; more specifically, a rapid movement, creating a flutter, usually on an 'r' sound
pitch bending	shifting a note temporarily to sharp or flat
singing/speaking into the instrument	singing or speaking into a brass instrument instead of blowing; developed in twentieth century art music
multiphonics	producing two or more notes simultaneously by forcefully blowing into the instrument, or blowing and vocalising at the same time
vibrato	a shaking of the note, changing its pitch or tonal intensity

Sound bite 3.26 Mute



Sound bite 3.27 Pitch bending



Sound bite 3.28 Vibrato



Vocal techniques

Composers often include voices in their compositions, either in singing or for a particular effect. Vocal techniques can affect the style of a piece. As well as singing voices, a composer might include speaking or whispering in a piece of music.

When a composer uses a solo voice in a piece, it is usually to carry the melody, and the vocal effects and techniques are obvious to the listener. But there are many different styles of singing. For example:

- In an aria from an opera you will hear a classical voice performing.
- Popular music uses different types of voice based mainly on the sternum or chest voice.
- The singing voice differs among world cultures. Traditional Maori calls, for example, have a somewhat nasal pitch and use microtones.

The following table lists some vocal techniques and the musical genre in which each effect is most commonly heard, although they could also be heard in other musical genres.

Vocal techniques

Vocal technique	Meaning	Musical genres most relevant to the technique
bend	distorting the correct pitch by sliding around it	<ul style="list-style-type: none"> • jazz
effects derived from the speaking voice, including speaking, screaming, whispering, panting, breathing, yelling, laughing, growling	All vocal sounds within the capabilities of the human voice, apart from singing, fall into this category. These are only some of the vocal effects that could be heard in a piece of music.	<ul style="list-style-type: none"> • twentieth- and twenty-first-century art music • 'speaking' may occur in some pieces of popular music • other vocal effects in popular music (e.g. panting in 'A Day in the Life' by The Beatles)
falsetto	the upper register of a male's vocal range or 'high voice'	<ul style="list-style-type: none"> • art music • popular music (e.g. Michael Jackson, The Bee Gees, Justin Timberlake)

Some vocal techniques are characteristic of a culture's style; for example, yodelling.

**Sound bite 3.29**

Scat

**Sound bite 3.30**

Syllabic/melismatic (lick)

**Sound bite 3.31**

Vibrato

Vocal technique	Meaning	Musical genres most relevant to the technique
rap	speaking in rhythm, in time with a backing beat	<ul style="list-style-type: none"> rap hip-hop
scat	improvised 'nonsense' syllables that are sung	<ul style="list-style-type: none"> jazz
<i>Sprechstimme</i>	speech with melodic contours	<ul style="list-style-type: none"> twentieth-century art music
syllabic/melismatic (lick)	several notes in one syllable. <i>Melisma</i> and <i>lick</i> have the same meaning but are appropriate to different styles of music: melisma is common to the Medieval period; lick, as in a 'guitar lick', is used in much popular music (e.g. Beyonce and Alicia Keys use this feature often)	<ul style="list-style-type: none"> Medieval art music popular music
vibrato	a quiver of the voice, for expression, usually at the end of phrases or long notes in popular singing; a characteristic feature of classical singing	<ul style="list-style-type: none"> most musical genres

Electronic manipulation

Electronic manipulation means creating an electronic effect on an instrument to enhance the musical style. It is one of the expressive techniques that create the style of the piece of music; for example, a distorted guitar sound signifies the rock style.

A synthesiser is considered an electronic instrument because of its electronic manipulation of real instrumental sounds. A MIDI (Musical Instrument Digital Interface) is an electronic song, using computer sounds. It is a means of interconnecting electronic instruments (such as synthesisers) and computers to create electronic music. A piece of music may also include sound effects. Some popular pieces of music use an effect that evokes an old recording studio in a newly recorded context.

Examples of expressive techniques created through electronic manipulation

Term	Meaning
distortion	changing the sound so that it is distorted. This effect is usually created using an effects pedal, or an amplifier.
attack	the first part of a sound or sounds
decay	the dying away of a sound or sounds
delay	the repeat of a sound or sounds
effects pedal	a pedal attached to a guitar by an audio lead, used for distorting the sound. An effects pedal may offer several sounds and effects, depending on the musical effect desired.
panning	effect by which sound moves from one speaker to the other
vocoder	an audio effect on the voice that almost distorts the sound. Initially designed to synthesise speech, it was used by artists such as Stevie Wonder and can be heard on the 1998 Cher song 'Believe'.

STYLE

Musical style or genre is what differentiates pieces of music. If music stores had existed in the Classical period, they would have stocked only a few musical genres: opera, oratorio, concerti and symphonies. Today the number of musical styles we can listen to is vast and changing all the time.

Style is made up of all of the concepts of music. Elements of expressive techniques — tempo, stylistic indications, articulation, ornamentation, and instrumental and vocal techniques — can have a huge effect on shaping the musical style. You can ask yourself why a song sounds like jazz, or in the jazz style. All of the musical concepts may play a part, but the main clues are in the specific expressive techniques used, such as scat singing or vocal bends.

All the musical characteristics of a piece of music add up to create the specific musical genre that you hear. Most sounds are appropriate to a style. For example, if we hear a popular music introduction played by a standard rock band, we are unlikely to hear a tuba or harp playing the main melody or a classical singer performing the main melodic line, as these sounds are not characteristic of the rock style.

The table below lists some musical styles.

Musical styles

Western art music	<ul style="list-style-type: none"> • Medieval • Renaissance • Baroque • Classical • Romantic 	<ul style="list-style-type: none"> • twentieth-century art music <ul style="list-style-type: none"> – impressionism – minimalism – serialism – aleatoric
World music	<ul style="list-style-type: none"> • Indian raga • Indonesian gamelan • Jewish klezmer 	<ul style="list-style-type: none"> • Bulgarian folk • Afro-Cuban • Celtic folk
Jazz	<ul style="list-style-type: none"> • ragtime • Dixieland • big band 	<ul style="list-style-type: none"> • bebop • cool jazz • free jazz
Rock	<ul style="list-style-type: none"> • hard rock • soft rock • punk • heavy metal • alternative 	<ul style="list-style-type: none"> • thrash • progressive rock • grunge • garage

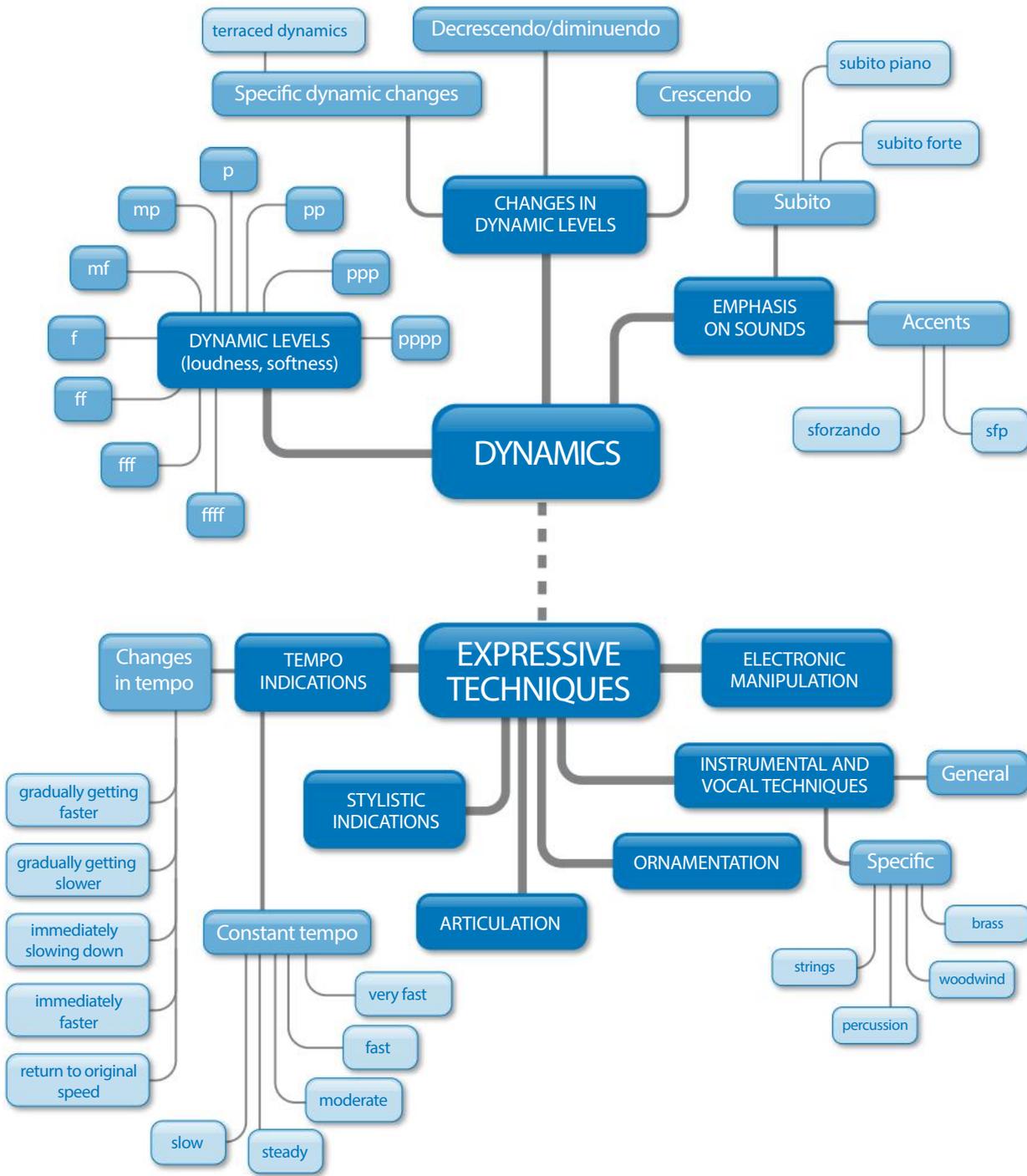
Other popular music styles are blues, country, electronic, folk, funk, gospel, hip-hop, house, jazz-rock fusion, musical theatre, opera, popular, rap, reggae, religious, rock 'n' roll, rockabilly and soul.

Musical styles and genres can be divided into general categories (e.g. jazz or rock) and also musical periods (e.g. Medieval or Baroque). These were periods in time when other, sometimes parallel artistic movements were also occurring in art, architecture and literature. Musical styles and genres can also be classed as within or outside the Western tradition.

In music, the style is usually determined by the particular stylistic indications the composer gives to the performer. The musical genre, on the other hand, refers to the overarching category of music. For example, a piece may be in the style of ragtime or bebop, but the musical genre is jazz.

CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features for the concepts of dynamics and expressive techniques that can be applied to any listening piece.



CHAPTER | FOUR

TONE COLOUR

This chapter will help you to discuss the concept of duration in terms of:

- SOUND
- SOUND SOURCES
- INSTRUMENTAL AND VOCAL TECHNIQUES
- COMBINING SOUND SOURCES
- DESCRIPTIONS OF TONE COLOUR
- MUSICAL EFFECTS

Listening activity pieces:

'Pelican Dreaming'

by Darren Percival

'Down in Africa'

by Mr Percival

'Nexus'

by Don Banks

Additional suggested listening pieces:

'Malcolm Smith'

by Tiddas

'Barcelona'

by Freddie Mercury and Montserrat Caballé

'Maninyas'

by Ross Edwards

'Habanera'

from Bizet's Carmen by Filippa Giordano

'Star Tribes'

by Stephen Leek



**“THE ONLY THING BETTER THAN
SINGING IS MORE SINGING.”**

ELLA FITZGERALD

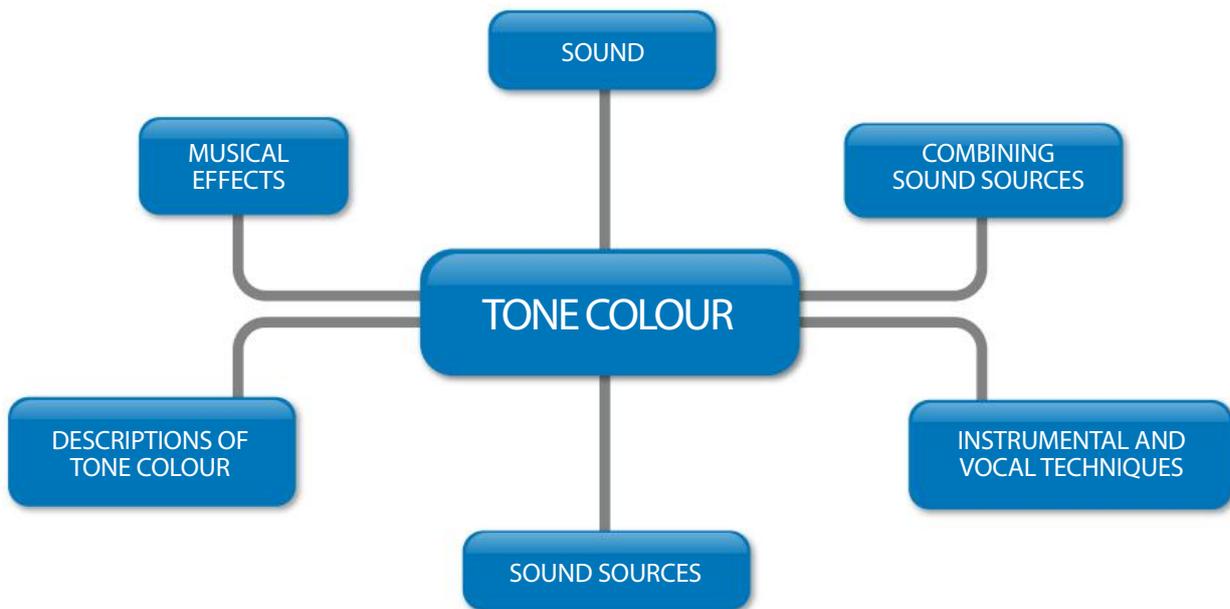


Tone colour is that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.

TONE COLOUR

When you hear the voice of someone you know, even though you cannot see them it is likely that you will recognise them. You would first detect whether the voice is male or female, then identify aspects of the quality of the sound. In the same way, we identify instruments by the various sounds that performers draw from them. It is the tone colour that allows us to differentiate sounds, such as the sound of a violin or the voice of a soprano.

Tone colour refers to the quality of sound. It derives from the sounds made by the material of the instrument or voice, the techniques employed in producing the sound, the layers of sound and the effects the sound has on the music.



A breakdown of the concept of tone colour



MAKING OF SOUND

Sound is anything you can hear. It is the result of waves of vibrating air particles that travel from the source through the air to our eardrum, which picks up the vibrations as sound that we hear.

The main features of all sound waves are frequency (the length of the sound wave) and amplitude (the height of the sound wave). These features determine the sound's volume and pitch.

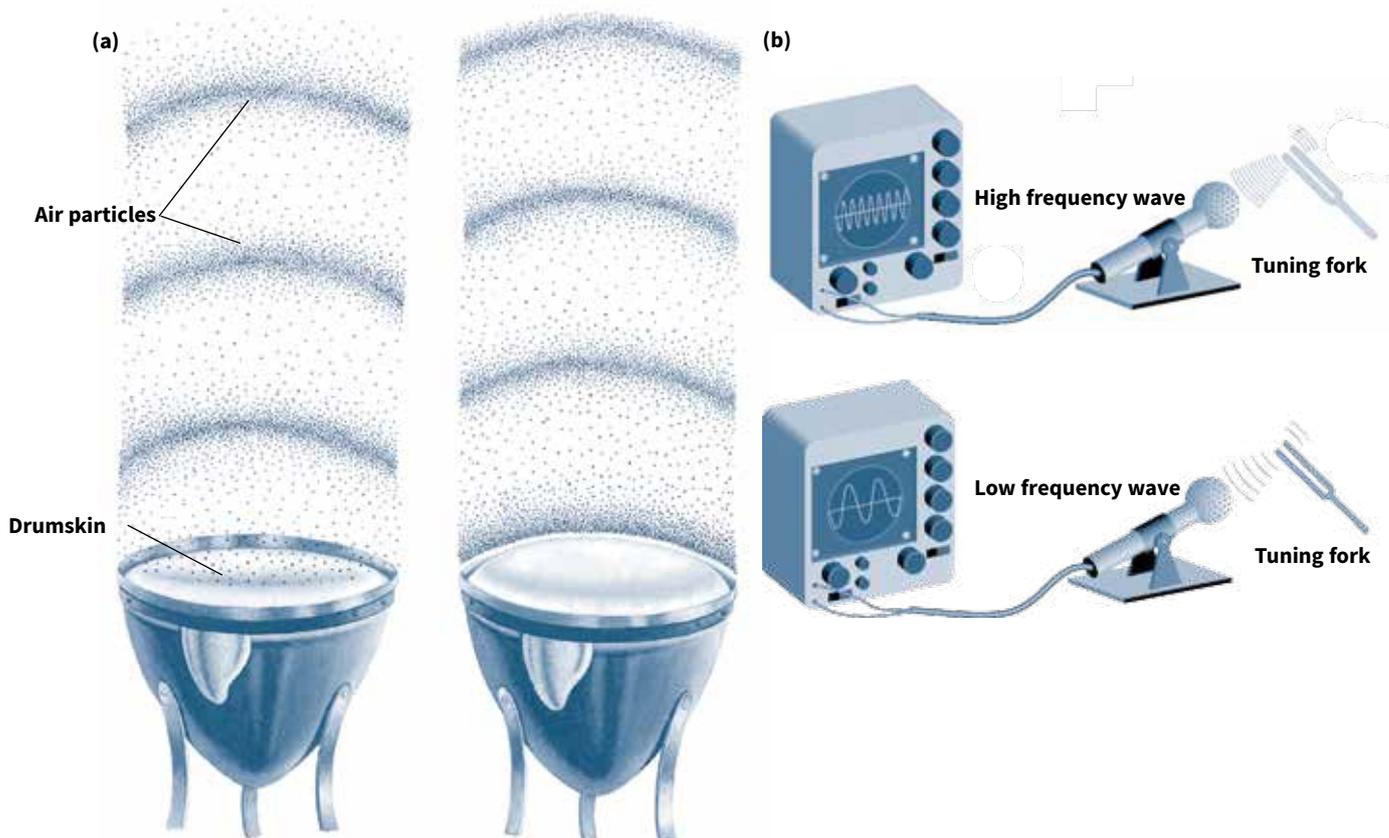
We can visualise how sound is created by beating a drum. We can see the vibrations of the drumskin; what we cannot see is the effect on the air particles around it. The movement of the drumskin pushes air particles together then pulls them back. The energy transferred to the air particles moves the vibrations outwards until they reach our ears as the sound of the drumbeat.

Frequency is the number of sound waves per second. The level of vibration can affect the pitch of the sound heard: waves with a low frequency (slow vibrations), which have a longer wavelength, produce low sounds; waves with a high frequency have shorter wavelengths (fast vibrations) and produce high sounds.

Sound results from moving air particles, which is why sound does not travel through a vacuum.

Thick strings on a musical instrument vibrate slowly and therefore have a low sound. Thin strings have a fast vibration and therefore produce a high sound.

Listening to an ambulance siren illustrates the behaviour of sound waves. Because of a phenomenon known as the Doppler effect, as the ambulance approaches then passes, the sound of the siren changes in pitch. As it moves further and further away, the sound waves from the siren grow longer and the sound is heard at a lower pitch.



(a) The vibrations of the drumskin cause the pushing and pulling of air particles, which creates waves that travel to the ear and are heard as sound. (b) A wave's frequency as measured on a cathode ray oscilloscope. Frequency is the number of sound waves per second.

Material is the substance used to make something, such as the strings of a guitar.

Material of the instrument

The material an instrument is made from is important to its sound. Many different materials can be shaped and moulded into musical instruments. We can group materials into six main categories within which we can note similarities in sound qualities:

- wood
- metal
- string
- skin
- electronic
- vocal.

Method of producing sound

Instruments are made from particular materials, such as wood or brass, and the materials are important to their sound. However, to produce any sound from an instrument, there must be a sound production method. The methods of producing sound from instruments can be grouped as follows:

- hitting
- blowing
- shaking
- scraping
- plucking.

Below are some examples of instruments that use each of these methods to produce their sound.

Hitting	<ul style="list-style-type: none"> • drum kit • timpani
Blowing	<ul style="list-style-type: none"> • trumpet • flute
Shaking	<ul style="list-style-type: none"> • maracas • tambourine
Scraping	<ul style="list-style-type: none"> • violin • guiro
Plucking	<ul style="list-style-type: none"> • double bass • electric guitar

Types of sound

The material used and the method of producing the sound create a type of sound. In music, these types can be acoustic, electronic or synthesised. Acoustic sounds are mechanical: there must be something vibrating and moving for an acoustic sound to be produced. An electronic sound is created by electronic means, such as through an amplifier. For example, a violin produces an acoustic sound, but when an electric violin is plugged into an amplifier, it is an electronic instrument; that is, the instrument needs this device to produce the particular sound of an electric violin.

Acoustic sound

Acoustic derives from a Greek word meaning 'able to be heard'. In music, the term has come to refer to sounds that are not electronic.

An acoustic sound is one that is 'raw' — that is, it is not created, modified or enhanced electronically. When a band plays 'unplugged', it plays acoustic instruments that are not plugged into an amplifier. The term *acoustic* refers most often to the guitar and double bass: the former can be acoustic, semi-acoustic or electric; the latter can be a stand-up acoustic double bass or an electric bass guitar.

Electronic sound

An electronic sound is a sound that is produced or modified by electronic means. There are two ways that an electronic sound can be heard:

- from a raw sound that is electronically enhanced, such as through an electric guitar
- from a source that can be produced only by electronic means — for example, a synthesiser or MIDI (Musical Instrument Digital Interface).

Synthesised sound

The synthesiser is classed as an electronic instrument because the sound is produced electronically only. It takes the form of a keyboard instrument with many features and programming options. Many sounds can be programmed into a synthesiser and many instruments can be mimicked for use in entertainment as well as for computer-generated composing.

Sound waves have particular shapes and lengths that represent particular sounds. The shapes of sound waves can be copied into a synthesiser and the synthesiser will mimic the sounds they represent.



A keyboard synthesiser can mimic many different sounds representing all the instruments of an orchestra. On a synthesiser, you can design wave shapes and lengths in order to create individual sounds.

Acoustic sound is non-electronic sound. It is mechanical, in that something needs to be vibrating in order to produce acoustic sound.

Sound bite 4.1 A typical acoustic sound



Electronic sound is sound created by electronic technology.

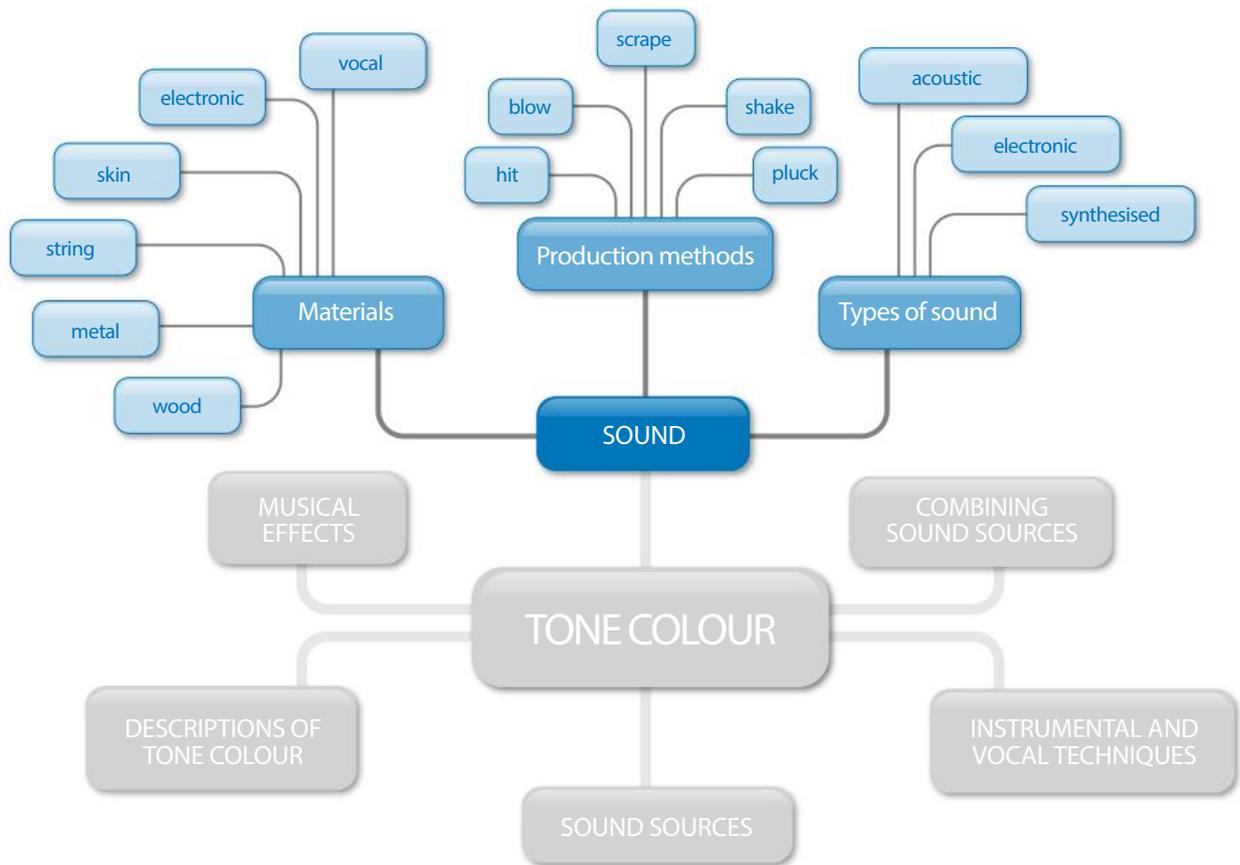
Sound bite 4.2 A typical electronic sound



Synthesised sound is made by combining (synthesising) sounds from electronic outputs.

Sound bite 4.3 A typical synthesised sound





The main features of sound in music

TYPES OF SOUND SOURCES

Sound sources, according to the syllabus, refer to any sounds that you can hear. Sound sources include performing media (musical instruments and voices) and also sounds that are unconventional (such as a cannon firing or a voice laughing) and electronic.

Performing media/sound sources

The meanings of the terms *sound sources*, *performing media*, and *instruments and voices* overlap. The HSC Music 1 syllabus defines sound sources as anything that you can hear that derives from a source of some kind, such as a musical instrument, and this is how we refer to them in this chapter. Performing media and instruments usually refer to named musical instruments and voices. These instruments can be orchestral instruments, such as a violin; popular instruments, such as a drum kit; or traditional instruments, such as a bouzouki. Voices are created by the human voice, as used in traditional, classical or popular singing. Performing media are the instruments and voices used to perform a piece of music.

Types of instruments

Musical instruments can be broadly categorised into Western and world instruments (i.e. those from outside the Western tradition):

- Western musical instruments have four categories: strings; woodwind; percussion and brass.
- World musical instruments have four categories: membranophones; chordophones; aerophones and idiophones.

Western instruments

Western instruments are those that belong to the four families of instruments from the orchestra: strings, percussion, woodwind and brass. The table below lists the Western instruments that are usually included in each category. Some non-orchestral instruments, such as the saxophone, can also be included in this group of instruments. Particular instruments have distinctive sounds that we can describe in general terms; for example, an oboe can be said to have a 'nasal' quality, and a voice could be described as having a 'raspy' tone.



Western instruments: examples from each category

The piano can be classified in both the strings and percussion families. Its material is strings although the sound production method is 'hitting', which is percussion. More specifically, it is a chordophone within a category of its own.

Categories		Instruments	
Strings	Main orchestral strings	Violin	
		Viola	
		Cello	
		Double bass	
	Other string instruments	Harp	
		Acoustic guitar	
		Electric guitar	
		Bass guitar	
		Ukulele	
		Banjo	
		Mandolin	
Woodwind	Main woodwind instruments	Flute	
		Oboe	
		Clarinet	
		Bassoon	
	Other woodwind instruments	Bass clarinet	
		Cor anglais	
		Piccolo	
		Double bassoon	
		Saxophone	Soprano
			Alto
			Tenor
	Baritone		
Brass	Main orchestral brass instruments	Trumpet	
		French horn	
		Trombone	
		Tuba	
	Other brass instruments	Cornet	
		Euphonium	
		Baritone horn	
		Sousaphone	
		Bugle	

Categories		Instruments	
Percussion	Orchestral percussion instruments	Tuned	Glockenspiel
			Timpani
			Xylophone
			Metallophone
			Marimba
			Vibraphone
		Tubular bells	
		Untuned	Bass drum
			Castanets
			Chimes
			Claves
			Congas
	Cymbals		
Gong			
Other percussion	Drum kit	Tambourine	
		Sleigh bells	
		Woodblock	

Instruments of world music

Musical instruments from many cultures around the world cannot be classified neatly into the four families of the orchestra that relate to Western music. World music has its own four-group classification for the numerous musical instruments of the hundreds of cultures around the world. These groups, based on four features of instrument design, are:

- membranophones — instruments with a membrane, or skin, stretched over them that are usually, although not always, drum-like
- chordophones — instruments that use strings for sound production
- aerophones — instruments that are blown into
- idiophones — characterised by vibration of the entire instrument, usually by shaking.

A kazoo is, unexpectedly, a membranophone as it traditionally used a type of skin that vibrated to produce its sound.

Types of voices

All instruments have set ranges and limits. Composers study these ranges in order to write music that is appropriate for particular instruments or voices. An instrument's range is not relevant to this concept of music. Here we are more concerned with recognising the instrument than knowing its limitations. (Instrumental registers and ranges are discussed in chapter 2) Knowing the vocal ranges, however, will help you to distinguish voice types.

Vocal sounds are any sounds that are produced by the voice. In music, the voice can be used in many different ways. Most commonly we hear the singing voice, but other vocal sounds may be used in a piece of music, such as speaking, screaming, laughing, breathing or whispering (an example can be heard in George Crumb's 'Ancient Voices of Children').

A person's voice can be classified as belonging to one of four main vocal ranges: soprano, alto, tenor or bass. Female voices can be either soprano or alto; male vocal types can

be tenor or bass. When describing a full choir with all vocal ranges, we refer to an SATB (Soprano, Alto, Tenor, Bass) choir.

Voices can be categorised further as shown in the table below. In terms of vocal range, coloratura is the highest female voice and bass is the lowest male vocal type. Listed are the main vocal types you may hear.

Main vocal types

Gender	Vocal range
Female	Coloratura
	Soprano
	Mezzo-soprano
	Alto
Male	Tenor
	Baritone
	Bass



Most adult choirs include soprano, alto, tenor and bass vocal types.

Another vocal type is *falsetto*. Falsetto is characterised in chapter 3 as an expressive technique as it can be used to enhance the style of a piece of music. It refers to the higher register of a singing voice, usually male. Falsetto can be heard in much mainstream music, such as in the singing of the late Freddie Mercury from the musical group Queen, Michael Jackson, Justin Timberlake and Ben Harper. A yodel is the rapid change between chest and high (falsetto) register.



Sound bite 4.4
Female vocals: soprano



Sound bite 4.5
Female vocals: alto



Sound bite 4.6
Male vocals: tenor



Sound bite 4.7
Male vocals: bass

Vocal sounds in music

Vocal group	Description	Musical style most common
Solo voice (male or female) <ul style="list-style-type: none"> • Soprano, alto, tenor, bass and subcategories of these • Non-Western traditional vocal singing, such as throat singing 	A singer singing by themselves	All styles of music <ul style="list-style-type: none"> • There are many kinds of solo singing that relate to particular styles, such as classical singing for operatic arias. • Many cultures use the voice extensively in their traditional songs and music.
Solo with back-up singers	Solo singer with backing vocalists, who mainly provide the harmony while the soloist holds the main melody	Mainstream music
Choir (small, medium or large group)	A group of singers, usually singing in harmony; sometimes in SATB (soprano/alto/tenor/bass) form	All styles of music
Chorus	A group of singers singing in harmony in the context of dramatic art	<ul style="list-style-type: none"> • Opera • Musical theatre
Oratorio	A solo singer (usually in a classical style) usually accompanied by a full orchestra and choir	Western art music
A cappella	A group (usually small) of unaccompanied singers	<ul style="list-style-type: none"> • Mostly Medieval and twentieth- and twenty-first-century art music • Popular music (e.g. Boyz II Men) • Soul (e.g. The Temptations) • Folk traditions (e.g. 'Kaval Sviri')

As mentioned, you may hear unusual vocal sounds in a piece of music — for example, speaking, screaming, laughing, breathing or whispering. These non-traditional sounds are usually shown by composers on a musical score using graphic notation.

Sounds: unconventional and electronic

As well as performing media, we may also hear other sound sources in a piece of music. Such 'unconventional' sounds may include bird song or human screams, truck noises or electronic sounds. For example, Leroy Anderson's 'The Typewriter Song' and Edgard Varèse's 'Poème Electronique'.

Unconventional sound sources

At the beginning of the twentieth century, composers experimented with all sorts of sounds and broke most of the conventional rules for making music. For example, John Cage's piano piece '4'33"' is made up entirely of musical rests, therefore silences. The factors that created the sound in this piece were audience noise, the turning of the score pages by the performer and the opening and closing of the piano lid. Composers of twentieth-century art music also experimented with the way instruments are played, for example composing a piece that requires a violinist to knock on the back of the violin.

Electronic sound sources

An electronic sound is a sound that is produced or modified by electronic means. There are two ways that an electronic sound can be heard: the first is when a raw sound is electronically enhanced, such as by an electric guitar; the second is from a source that can produce sound only by electronic means — that is, by a synthesiser or MIDI.



Classification of instruments and voices

INSTRUMENTAL AND VOCAL TECHNIQUES

The techniques employed in playing an instrument affect the quality of the sound. Some techniques are traditional and used by most instrumentalists on the particular instrument; some techniques may be non-traditional, usually initiated by the composer.

The concepts of tone colour and dynamics and expressive techniques are closely related. This is another clear sign that all concepts of music overlap.

Traditional techniques

Traditional instrumental techniques are described in chapter 3 in relation to the concepts of 'dynamics and expressive techniques'. These techniques are important to tone colour as well as to dynamics and expressive techniques. They are covered in the section on expressive techniques, as it is the individual use of these techniques that contributes to the tone colour of the instrument and thus assists in creating the style of music. Refer back to chapter 3 and revisit the tables on traditional instrumental techniques, keeping in mind that they are as significant to the concept of tone colour in music as they are to dynamics and expressive techniques.

Non-traditional techniques

Non-traditional techniques are techniques used by the composer to experiment with the sound possibilities of the instrument. Such techniques are especially evident in art music of the twentieth century, when experimentation with sound was a significant feature of music. Where traditional techniques are the conventional ways to play an instrument or sing, non-traditional playing techniques are the more unusual ways to use the instrument or voice. Non-traditional playing techniques are also referred to as unconventional techniques, as they do not represent the way that the instrument or voice is usually heard.

Twentieth-century composers of some forms of art music experimented greatly with instruments and vocal effects.





COMBINING SOUND SOURCES

Many pieces of music are composed for more than one sound source — for example, a guitarist with a vocalist, a five-piece band with two vocalists, or a string quartet.

Musical compositions are often in layers, with each layer involving a single or group of instruments or voices. We identify layers by listening carefully for particular instruments, voices, or instruments and voices combined. (The treatment of layers by the composer is discussed in chapter 5 as part of the concept of ‘texture’.)

When identifying the layers of instrumental or vocal groups, it is also helpful to identify their musical role. In most pieces of music, instruments or voices fill the melodic, harmonic and rhythmic roles. Try to identify these three roles first, and which instruments or voices fill each role, then break the layer down into the specific instruments that make up the layer.

Many combinations of tone colours in set groups have developed over time. The tables below list some solo and ensemble combinations you may hear, in instrumental groups and in vocal groups, and the musical genre in which they are mainly heard.

An **ensemble** is a group of musicians performing with various instruments and/or voices.

Solo and ensemble combinations in instrumental groups

Category	Musical group	Combinations	Instruments
Western art music instrumental groups	Medieval ensemble	<ul style="list-style-type: none"> • Solo instruments • Small groups 	<ul style="list-style-type: none"> • Bagpipes • Brass • Harp • Percussion • Reeds • Strings • Voice
	Renaissance ensemble	<ul style="list-style-type: none"> • Solo instruments • Small groups 	<ul style="list-style-type: none"> • Brass (trumpet; sackbut (early trombone)) • Keyboard instruments, including the harpsichord • Lutes • Recorder • Viols • Voices
	Baroque orchestra (seventeenth to eighteenth century)	Small ensemble	<ul style="list-style-type: none"> • String orchestra with soloists (usually flute, recorder, oboe, bassoon, horns) • Harpsichord continuo
	Classical orchestra (eighteenth to nineteenth century)	Medium-sized ensemble	<ul style="list-style-type: none"> • Larger string section • Medium-sized woodwind and brass section • Small percussion section, usually only two timpani (kettle drums) • Clarinet and piano developed
	Romantic orchestra (mid nineteenth century)	Large group of instruments	<ul style="list-style-type: none"> • All four groups in the orchestra expanded, especially the percussion section • New instruments (e.g. cor anglais, harp and contra bassoon) introduced to the orchestra
	Modern orchestra (late nineteenth century to present day)	Large group of instruments	<ul style="list-style-type: none"> • Entire orchestra expanded • New sounds explored, particularly through electronic instruments and experimenting with instruments' limitations
	Film orchestra	Large group of instruments	<ul style="list-style-type: none"> • Entire orchestra expanded • New sounds explored, particularly through electronic instruments and experimenting with instruments' limitations

Category	Musical group	Combinations	Instruments
Individual instrument groups	Strings	<ul style="list-style-type: none"> • Orchestra • Quartet • Trio 	<ul style="list-style-type: none"> • Orchestra of the string instruments from the orchestra. • Quartet (first and second violins, viola and cello) • Trio (violin, viola and cello)
	Woodwind	Usually clarinet quintet	Woodwind instruments
	Brass	Usually small	Brass instruments
	Percussion	<ul style="list-style-type: none"> • Small • Medium • Large 	Percussion instruments
Bands	Pop band	<ul style="list-style-type: none"> • Rock band • Rhythm and blues band • Salsa band 	<ul style="list-style-type: none"> • Vocalists (lead, backing) • Guitar (lead, rhythm, bass) • Drums • Keyboard • Other added instruments (e.g. trumpet, saxophone)
	Jazz band	<ul style="list-style-type: none"> • 2 horns • 3 horns • 4 horns • 4–8 instrumental players 	<ul style="list-style-type: none"> • Double bass • Vocalist • Keyboard • Drums • Trumpet and trombone • Saxophone and clarinet
	Big band	Bigger version of a jazz band, with 15 or more players	<ul style="list-style-type: none"> • Double bass • Vocalist • Keyboard • Drums • Brass (especially cornet) • Woodwind • Banjo
	Military or marching band	<ul style="list-style-type: none"> • Large • Medium 	<ul style="list-style-type: none"> • Woodwind • Brass • Percussion
	Concert band	<ul style="list-style-type: none"> • Large • Medium 	<ul style="list-style-type: none"> • Brass • Woodwind • Percussion

Solo and ensemble combinations in vocal groups

Category	Musical group	Combinations	Instruments
Small groups	Solo	<ul style="list-style-type: none"> • Male solo • Female solo • Boy soprano 	Solo singers
	Two or more	<ul style="list-style-type: none"> • Solo with backup singers • Duet • Trio 	<ul style="list-style-type: none"> • Two singers • Three singers
	A cappella	<ul style="list-style-type: none"> • Small • Medium • Large 	Singers without accompaniment
Large groups	Choir	Small Medium Large	<ul style="list-style-type: none"> • Female choir • SSA • SSA and instruments • Male choir • TTBB • TTBB and instruments • Male and female choir • SATB • SATB and instruments

Category	Musical group	Combinations	Instruments
	Opera	Solo aria Chorus	<ul style="list-style-type: none"> • Solo singer usually with orchestral accompaniment • A group of singers in an opera, usually with orchestral accompaniment
	Oratorio		Solo singer with accompaniment, usually with an orchestra and choir

Number of sound sources

Each layer of a piece of music features at least one instrument, and with practice it becomes easier to identify them from their distinctive sounds. In an exam response, if it is difficult to identify the instruments in a layer, it may be useful to specify the instrument group (e.g. 'woodwind') or to identify an instrument that is close to it in sound (e.g. 'flute-like').

Sound source arrangements

An instrumental arrangement can be for either a solo instrument or an ensemble.

Solo arrangement

The composer organises each layer into a particular arrangement for an instrument or instruments. In a solo arrangement one instrument or voice performs the main part, which is usually the melody.

Ensemble arrangement

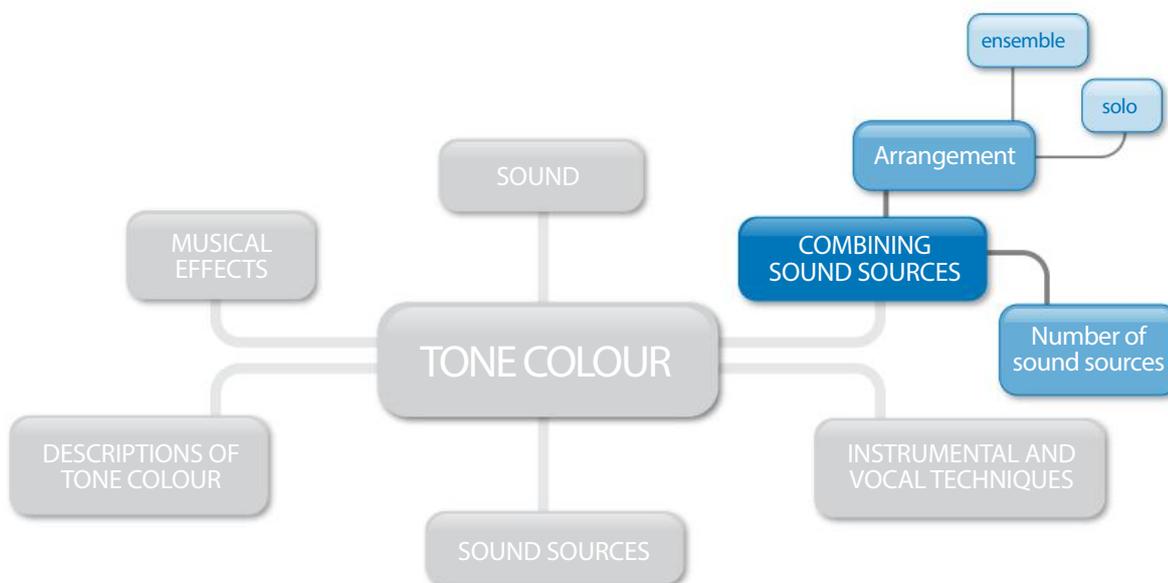
In an ensemble a combination of two or more instruments or voices perform together. The combination of instruments is chosen by the composer from a range of instrument groups or from a specifically named group of instruments, such as a string ensemble, or a group of instruments belonging to a musical period.

An ensemble may be further classified into two categories — small ensemble and large ensemble.

Sound bite 4.8
Solo arrangement

Sound bite 4.9
Small ensemble

Sound bite 4.10
Large ensemble



The features of sound source layers in music

DESCRIPTIONS OF TONE COLOUR



After you identify the sound source in a listening excerpt, describe the sound in terms of tone colour. Adjectives are descriptive words and can be applied in your responses to tone colour in a piece of music.

Below are some examples of descriptive words that can be used to describe the tone colour of the instruments or vocal sounds in a piece of music.

airy	animated	bending	booming
brassy	breathy	bright	brilliant
buzzing	chalumeau	clear	clicking
coarse	comical	dark	deep
distorted	dramatic	eerie	fiery
flutter-tonguing	gruff	harmonic	harsh
haunting	high-pitched	hollow	jingling
light	lush	majestic	melancholy
mellow	metallic	muddy	muffled
muted	nasal	percussive	piercing
pizzicato	plucked	powerful	pure
rattling	raucous	reedy	resonant
rich	rumbling	rustic	sad
scraping	shaken	shimmering	shrill
slithery	smooth	solemn	sombre
sonorous	strong	sweet	thin
tinkling	velvety	vibrating	warm

CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of tone colour that can be applied to any listening piece. It is a useful revision tool.



CHAPTER | FIVE

TEXTURE

This chapter will help you to discuss the element/concept of TEXTURE in terms of:

- LAYERS
- DENSITY
- TYPE OF TEXTURE

Listening activity pieces:

'Summer Overture'
from Requiem for a Dream by Clint Mansell

'Unfinished Symphony'
by Franz Schubert

'It's Gonna Be Good for You'
by The Hipstones

'Tobias'
by Darren Percival

Additional suggested listening pieces:

'Magic'
by Ben Folds Five

'Behind the Wall'
by Tracy Chapman

'One Big Holiday'
by My Morning Jacket

'Hand in Hand'
by Joseph Tawadros, with Bobby Singh



“EACH CELESTIAL BODY, IN
FACT EACH AND EVERY ATOM,
PRODUCES A PARTICULAR
SOUND ON ACCOUNT OF ITS
MOVEMENT, ITS RHYTHM OR
VIBRATION. ALL THESE SOUNDS
AND VIBRATIONS FORM A
UNIVERSAL HARMONY IN
WHICH EACH ELEMENT, WHILE
HAVING ITS OWN FUNCTION AND
CHARACTER, CONTRIBUTES TO
THE WHOLE.”

PYTHAGORAS



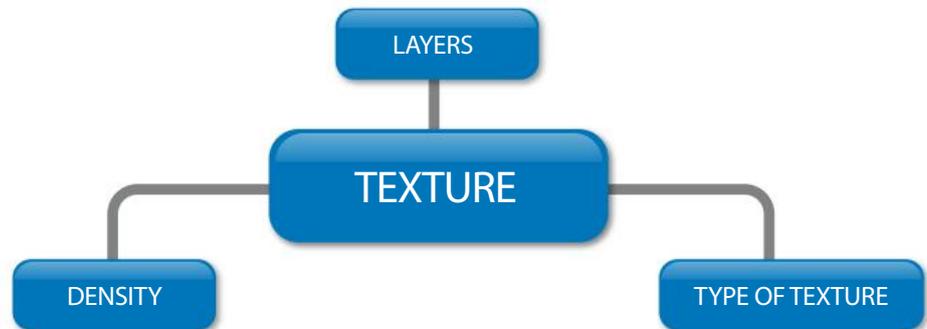
Texture is produced by the combination of voices and/or instruments in music.

A **layer** is one or a combination of musical lines provided by an instrument(s), voice(s) or any other sound source(s).

TEXTURE

Texture results from the way voices and/or instruments are combined in music. It is therefore concerned with the treatment of musical lines in a piece of music. A musical line is called a layer and texture refers to the combination of these layers, producing either a thin or a thick texture. For example, if we hear a solo violinist playing and then hear an entire orchestra with its many harmonic and rhythmic layers, the music has changed from a thin texture to a thick texture.

The mind map below shows the concept of texture linked to three main areas. Although layers make up both the density and the type of texture, they are separated in this mind map, as these are the three main aspects of texture that should be looked at when analysing a piece of music.



The main aspects to consider when analysing texture



Largo assai

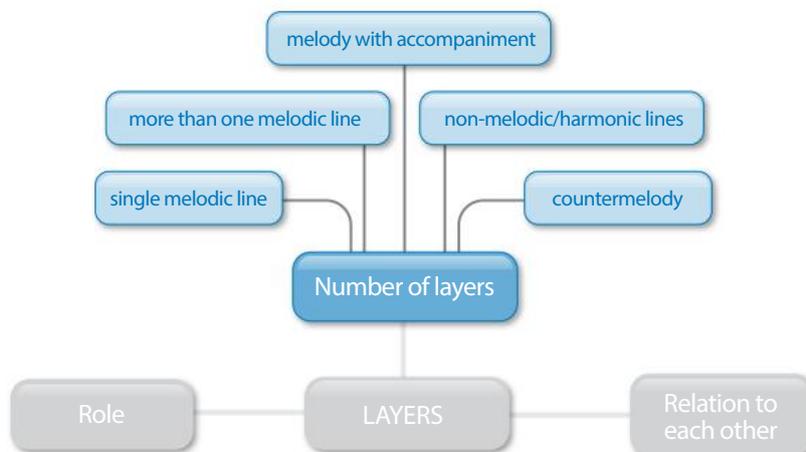
They loathed to

They loathed to drink of the riv - er, He turn - ed their wa - - -

They loathed to drink of the riv - er, He turn - ed their wa - - - - -

- - - - - ters in-to blood, in - to blood; they

One melodic line followed by another line (horizontal melodic lines); excerpt from George Frideric Handel's 'Israel in Egypt'



Categories for analysing the number of layers in a piece of music

Role of layers

In most music, there are instruments that have a melodic role, others that have a harmonic role and still others with a rhythmic role. When analysing texture, we label the layers according to which of these roles they perform.



In a standard rock band, the lead singer and lead guitarist usually fill the melodic roles; the rhythm guitarist, backing vocals, keyboard player and bass guitarist fill the harmonic role; and the drum kit and often the bass guitar fill the rhythmic role.

Melodic role

A layer with a melodic role usually leads the piece of music, providing the main melody. Our ears are drawn to this melodic layer.

A melodic role can provide:

- the main melody
- the main melody in unison
- the main melody in octaves
- the main melody, with the melody in harmony (e.g. 3rds)
- imitation of the main melody across different instruments
- a countermelody.

In the following score example, the trumpets and tenor saxophone perform the melodic role.

Harmonic role

A layer with a harmonic role provides the harmony through a bass line, chords or a drone (a sustained note).

A harmonic role can provide:

- a bass line (e.g. a walking bass)
- a constant chordal accompaniment
- a drone.

In the following score example, the trombones, baritone saxophone, piano, electric guitar and bass guitar perform the harmonic role.

Melodic role refers to an instrument or voice holding the melody in a piece of music.

Harmonic role refers to an instrument or voice holding the harmony in a piece of music.

Rhythmic role refers to an instrument holding the rhythm in a piece of music. This is usually the rhythm section in a band or orchestra. Rhythm can sometimes be held by the voice, such as in beat boxing.

Beat boxing is a percussive sound produced by the mouth. The aim for the beat boxing performer is to produce beats that emulate the drum kit or drum machine. Although pitch may be employed in singing and also to emulate some musical instruments, beat boxing usually has a rhythmic role.

Rhythmic role

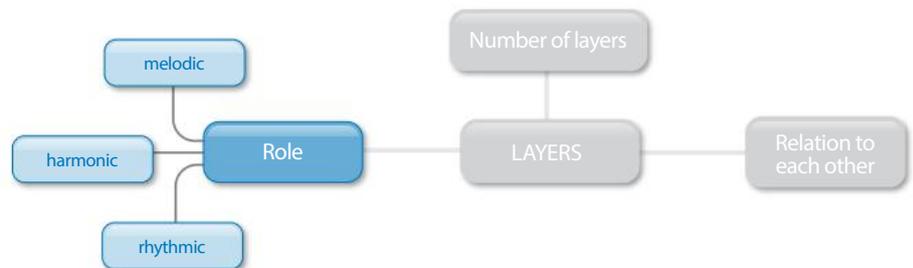
A layer with a rhythmic role can provide a pulse or possibly an ostinato or riff. A rhythmic role can be non-pitched (e.g. the drum kit) or pitched (e.g. a bass guitar riff).

It is also important to understand that a layer may have combined roles. For example, a rhythm guitar and a bass guitar can have both harmonic and rhythmic roles in a piece of music.

A rhythmic role can provide:

- a basic pulse
- an ostinato
- a rhythmic interest (either as accompaniment or to take over the main part of a piece of music).

In the following score example, the drums perform the main rhythmic role.



The roles of musical layers

Tone colour role

An instrument may be chosen to provide a particular emotional impact. For example, a trumpet can create a majestic feel in a piece of music.

It is important to note that while many composers use instrumental layers to fill melodic, harmonic and rhythmic roles, there are a few exceptions. For example, placing a cymbal crash at a climax in a piece of music provides a tonal contrast, but this does not really fall into the category of a melodic, harmonic or rhythmic role.

A tone colour role can:

- emphasise the musical style, as well as appropriate emotional impact
- emphasise the melody
- provide contrast
- provide unity.

Hip (excerpt)

W. Cornell Jnr, A. Robertson, D. Wilkins

Up Tempo Swing (♩ = 210)

The musical score is arranged in two systems. The first system covers measures 52 to 56, and the second system covers measures 57 to 62. The instrumentation includes Trumpet 1, Trombone 1, Tenor sax, Baritone sax, Piano, Electric guitar, Electric bass, and Drum set. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as 'Up Tempo Swing' with a quarter note equal to 210 beats per minute. The score features a melodic line for the trumpets and saxophones, with dynamic markings such as *sfz* and *f*. The piano and electric guitar parts provide harmonic support, while the electric bass and drum set provide the rhythmic foundation. The drum set part includes a 'FILL' in measure 62.

Measures 52, 53, 54, 55, 56

Measures 57, 58, 59, 60, 61, 62

Tpt. 1
 2
 Trom. 1
 2
 T.Sx.
 B.Sx.
 Pno.
 E. Gr.
 E. B.
 D.S.

sfz *sfz* *sfz* *sfz*

Em Em C7(#11) B7(b9) Em Em Em

63 64 65 66 67 68

Tpt. 1
 2
 Trom. 1
 2
 T.Sx.
 B.Sx.
 Pno.
 E. Gr.
 E. B.
 D.S.

sfz

C7(#11) B7(b9) Em Em Em C7(#11) B7(b9) Em

69 70 71 72 73 74

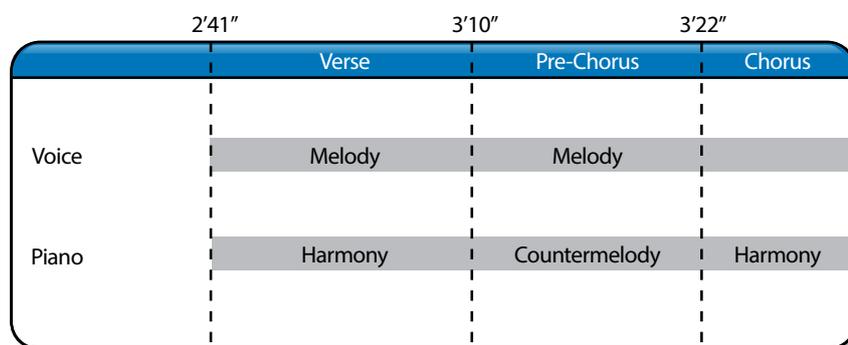
The image shows a musical score excerpt for 'Hip' from measures 75 to 78. The score includes parts for Tpt. 1 & 2, Trom. 1 & 2, T.Sx., B.Sx., Pno., E. Gr., E. B., and D.S. The key signature is three sharps (F#, C#, G#). The score illustrates melodic roles (e.g., Tpt. 1, T.Sx., Trom. 1 & 2, B.Sx., E. Gr., E. B., D.S.), harmonic roles (Pno., E. Gr., E. B.), and rhythmic roles (D.S.). Chord symbols are provided for the piano and guitar parts: Em, C7(#11), and B7(b9). The phrase 'Long Fall!' is marked above the trumpet and saxophone parts.

An example of a music score with melodic, harmonic and rhythmic roles (excerpt from 'Hip')

Relation of layers to one another

Analysing a layer on its own is important to an understanding of texture. But to give the layer context, we must try to compare it with other layers — that is, to analyse the relationship of the layers to one another. If we look at a score, we can analyse how the layers relate to one another both horizontally and vertically.

It can be useful to draw a diagram as a form of graphic notation. The following is an example.



A graphically notated representation of 'Secret Life of Plants' by Stevie Wonder

More specifically, vertical texture could take the form of block chords or an orchestra playing a cadence using the entire group of instruments. Horizontal texture could take the form of one melody following another.

A **cadence** is a sequence of chords forming a musical ending. These chords are named *perfect*, *imperfect*, *plagal* and *interrupted*.

Eine Kleine Nachtmusik (excerpt)

K. 525

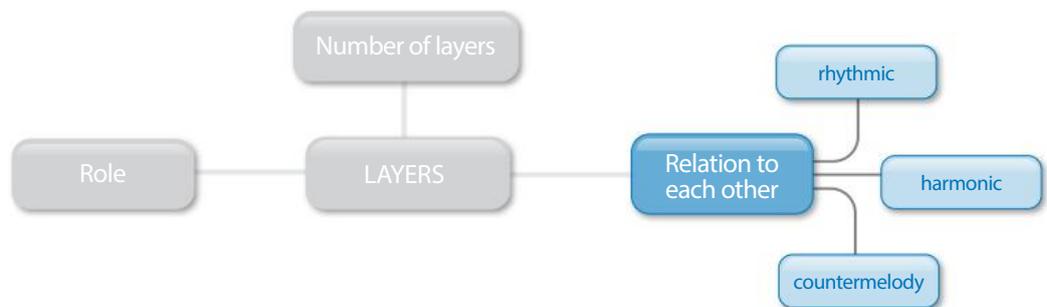
Wolfgang Amadeus Mozart

Allegro

The image displays a musical score for an excerpt from Mozart's 'Eine Kleine Nachtmusik'. It features four staves: Violin I, Violin II, Viola, and Cello and double bass. The tempo is marked 'Allegro'. The score is divided into two parts. The first part (bars 1-4) illustrates a vertical relationship between layers, with each instrument playing a similar rhythmic pattern. The second part (bars 5-10) illustrates a horizontal relationship, where the instruments play different parts of the melody and accompaniment.

An example of a score that shows a vertical relationship between layers (bars 1–4) and a horizontal relationship (bars 5–10) (from Mozart’s ‘Eine Kleine Nachtmusik’)

In an Aural Skills examination, you can try to decipher the melodic, harmonic and rhythmic relationships between the layers. The example of an orchestral score opposite shows how the melodic layer (flutes), the harmonic layer (strings) and the rhythmic layer (snare drum) relate to each other.



Relationships between layers in music

Bolero (excerpt)

Maurice Ravel

Tempo di Bolero moderato assai $\text{♩} = 72$

The image displays two systems of a musical score for Maurice Ravel's Bolero. The first system includes parts for 2 Flutes, Snare drums, 1st Violins, 2nd Violins, Violas, Cellos, and Double basses. The 2 Flutes part features a melodic line with a first ending bracket and a *pp* dynamic. The Snare drums part has a rhythmic pattern with a first ending bracket and a *pp* dynamic. The string parts (Violas, Cellos, and Double basses) play a harmonic accompaniment with a *pizz.* (pizzicato) instruction and a *pp* dynamic. The 1st and 2nd Violins parts are currently silent. The second system includes parts for Flute (Fl.), Snare drum (Sn. drum), Violin I (Vln. I), Violin II (Vln. II), Viola, Cello, and Double bass (D. basses). The Flute part continues the melodic line with a first ending bracket. The Snare drum part continues its rhythmic pattern. The string parts (Viola, Cello, and Double bass) continue their harmonic accompaniment. The Violin I and Violin II parts are currently silent.

A score extract showing relationships between melodic, harmonic and rhythmic layers (from 'Bolero' by Maurice Ravel)

DENSITY

Density refers to the 'thickness' of sound created by layers in a piece of music.

Describing the density

When describing density, identify the thickness in the texture overall and then in the specific sections of the piece of music. *Thick* and *thin* are general terms to describe texture density. Within these two broad categories some alternative terms can be used, and there are other musical aspects that can affect texture density. It is important to note that 'thick' and 'thin' are relative terms. As with many concepts in music, when describing this aspect, they need to be given a context within the piece of music.

Thick density

There are many alternative terms that may be suitable to describe a thick texture in a piece of music. These alternatives include:

- heavy
- dense
- rich
- solid
- bass heavy
- loud volume
- many instruments
- solid chords
- few musical rests
- thick-sounding instruments (e.g. the tuba).

Thin density

Alternative terms to describe a thin texture in a piece of music include:

- light
- transparent
- sparse
- few layers
- soft volume
- thin-sounding instruments (e.g. the piccolo)
- many musical rests
- no harmony
- broken chord accompaniment.



Sound bite 5.6
Thick texture

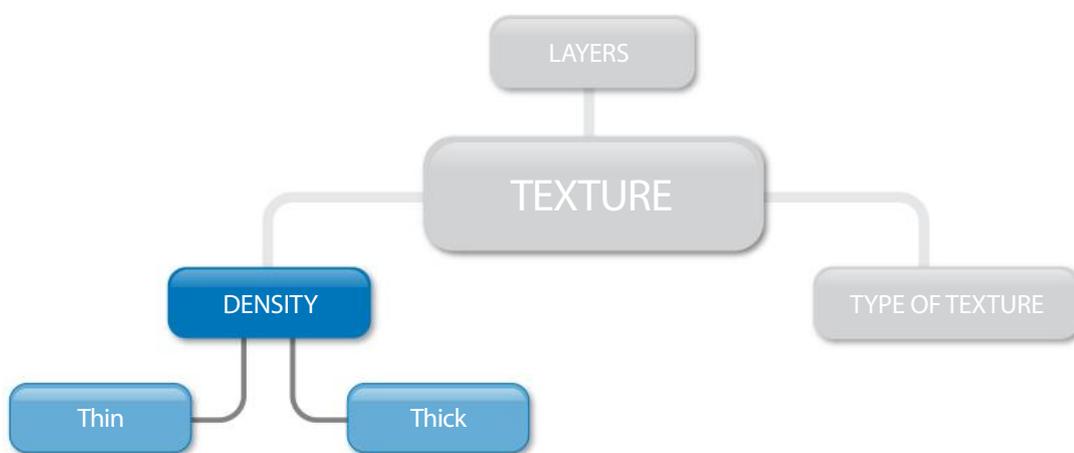


Sound bite 5.7
Thin texture



The image displays a musical score for an orchestral excerpt from 'The Marriage of Figaro' by Wolfgang Amadeus Mozart, specifically bars 14 through 18. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), French Horns (F. horns), Trumpets (Tpts.), Timpani (Timp.), Violin I (Viol. I), Violin II (Viol. II), Viola, Cello, and Double Bass (D. bass). The key signature is one sharp (F#) and the time signature is common time (C). The texture is thin in bars 14-17, with only the woodwinds and strings playing. In bar 18, the texture becomes significantly thicker as the strings (Violins I and II, Viola, Cello, and Double Bass) enter with a melodic line marked *p* (piano). The woodwinds continue their parts, and the timpani provides a rhythmic accompaniment.

An example of a score that shows the texture progressing from thin in bars 8-11 to thick in bars 12-18 (excerpt from 'The Marriage of Figaro' by Wolfgang Amadeus Mozart)



Density of texture in music

TYPE

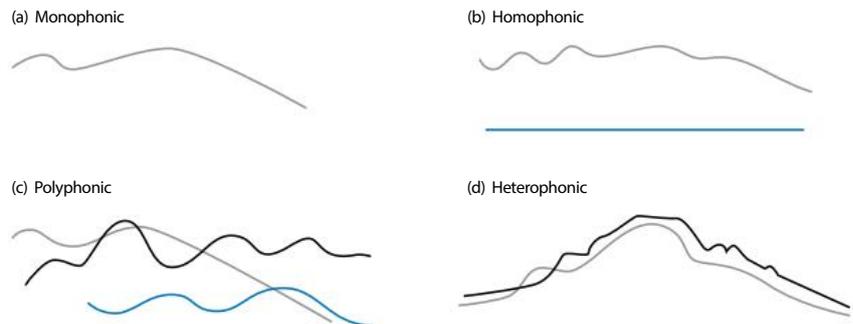
The way the layers are put together in a piece of music forms its texture. Like many other features in music, aspects of texture develop over time and a type of texture can be related to a particular style of music.

The main types of texture are described as monophonic, homophonic, polyphonic and heterophonic.

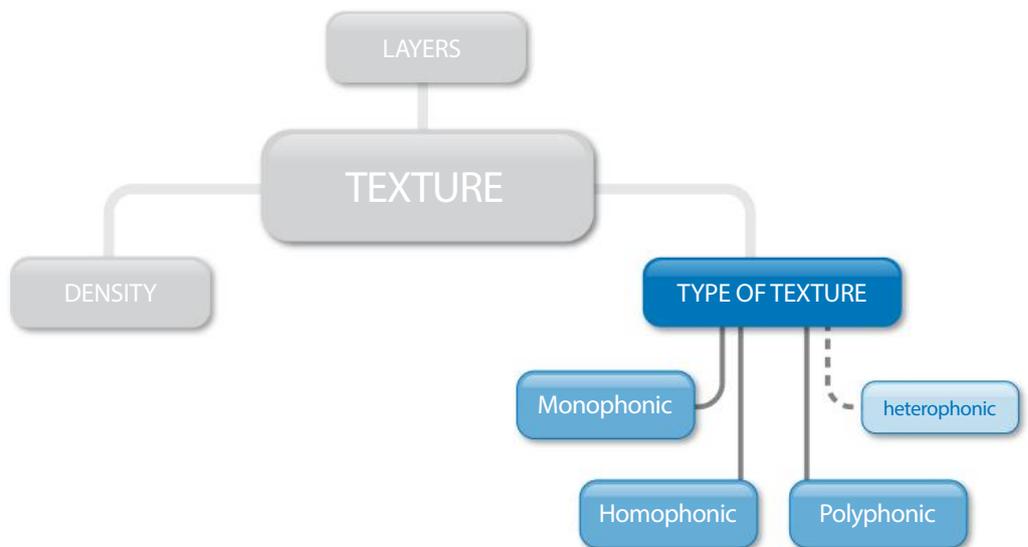
- Monophonic texture refers to a single melodic line.
- Homophonic texture refers to a single melodic line and a harmony (accompaniment).
- Polyphonic texture is created when two or more melodic lines are played or sung simultaneously.
- In a heterophonic texture, two or more lines are played or sung at the same time, with different variations of the same melody.

Heterophony is heard mainly in music outside Western traditional music, but it is generally relatively rare. It may also be embedded within the other three types of texture.

Texture types may be related to various musical styles as well. Monophonic and polyphonic textures, although rare in Western music, are common features in non-Western traditions, such as Indonesian gamelan and traditional African music.



Visual representations of monophonic, homophonic, polyphonic and heterophonic textures



Types of texture. Monophonic, homophonic and polyphonic textures are the three main types; heterophonic texture is rarer.

Monophonic

Monophonic means ‘of one layer’, from the Greek *monos*, meaning ‘alone’ or ‘one’, and *phon*, meaning ‘sound’. Monophonic signifies that only one line of music is heard at a time.

It is important to note that monophonic need not apply to only one instrument or voice.

A monophonic texture may involve:

- one instrument or voice
- a group of instrumentalists or singers (a choir) in unison.

Monophonic texture was popular in church music of the Medieval period, although it may be heard in all styles of music. The two sound bites are typical examples of monophonic texture, one from the Medieval period and one from mainstream music.

Homophonic

Homophonic texture is the most common texture type heard in music. With a melodic layer and a harmonic layer, it is the texture on which most music is based. When analysing a piece of music, listen for a homophonic texture before you try to identify a monophonic or polyphonic texture type.

A homophonic texture contains melody and harmony. This should not be confused with the numbers of instruments. If there is a melody and a harmony, then the texture type is homophonic.

Homophonic texture can also be heard in much SATB choral music, where the main melody is usually carried by one voice, with the other voices providing the harmony.

Examples of a homophonic texture include:

- a singer with accompaniment (most commonly with a piano or guitar providing chordal accompaniment)
- a solo instrumentalist, with an ensemble or orchestra providing the accompaniment – for example:
 - a violinist and an orchestra or a string orchestra
 - a rock group with a guitar soloist, with the other group members (e.g. rhythm and bass guitars, and drums) accompanying
 - a jazz band with a saxophone soloist, with the other band instruments (e.g. bass, keyboard, drums) accompanying.

Unison refers to two or more performers playing or singing at the same pitch. They might also be playing or singing an octave or octaves apart.

Sound bite 5.8
Monophonic texture from
Medieval period



Sound bite 5.9
Monophonic texture from
mainstream/pop



SATB represents soprano, alto, tenor and bass – that is, the four main vocal types that comprise a full choir.

Sound bite 5.10
Homophonic texture



The image displays three systems of musical notation for the song 'The Way You Look Tonight' by Jerome Kern. Each system consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). Above the vocal staves, guitar chord diagrams are provided for each measure. The first system includes chords: E^b (3fr), C^m (3fr), A^b (4fr), F^m7, B^b7, and E^b (3fr). The second system includes: C⁷b⁹, F^m7, B^b7, and E^b7. The third system includes: A^b (4fr), F^m7, E^b/B^b, B^b7, E^b (3fr), E^b6, F^m, and B^b. The score includes musical markings such as 'rall.' and 'a tempo'.

An example of homophonic texture in music (from ‘The Way You Look Tonight’ by Jerome Kern)

It is interesting to note that certain instruments, such as the piano accordion and the bagpipes, can provide their own homophonic texture. Each single instrument can provide accompaniment (in the form of a drone or chords) while the melody is played on the keyboard (accordion) or through the pipes (bagpipes).

Polyphonic

Poly derives from a Greek word meaning ‘many’. A polyphonic texture is one in which the layers are intertwined and mixed. This does not necessarily result in a ‘mess’ of sound, although it can. Another clear sign of a polyphonic texture is that it is difficult to anticipate where the piece will end, as usually no particular layer leads the piece.

In the case of a fugue, which is a common example of polyphonic texture, the ‘subject’ is the driving force, with other musical lines maintaining it. With this type of texture, each layer competes for the listener’s attention. In polyphony each melody can exist on its own, and all are of equal importance and interest. An example is shown opposite.

In the chapter on pitch, we learnt about countermelodies. Polyphonic texture is the treatment of many countermelodies simultaneously. The polyphonic texture type originated in the Renaissance period, when each (usually vocal) part had a melody. The melodies of all parts were performed at the same time, yet all fitted together harmonically.

A **fugue** is a composition for a group of instruments or voices based on a musical subject that is repeated in a polyphonic texture.

This use of the term *polyphonic* should not be confused with its use in relation to mobile phone ringtones, where it simply means many instrumental layers that sound like real instruments. Ringtones are actually homophonic in texture type, as other textures would not suit today's ears.

A polyphonic type of texture may be:

- a piece of music with independent instrumental and/or vocal lines, such as in
 - canons, rounds or fugues
 - some pieces from the Baroque musical era
 - sections of a large ensemble work, orchestra or band
- homophonic textures that develop into polyphonic textures, such as in
 - mainstream music when the singer adds vocal licks above an existing accompaniment that is melodically based
 - countermelodies.

Heterophonic

A heterophonic texture is one in which the same melody is performed at the same time by more than one instrument or voice, but with different variations of the same melody.

This texture is most common to cultures of the Middle East, China, Indonesia, Ireland and certain parts of Africa. In cultures where heterophony grew, it was mainly due to improvisation. Consider a Greek village tavern where a solo violinist is playing a traditional melody, and then a clarinettist casually joins in, playing the same melody but embellishing it. The result is a heterophonic texture. In this context we can understand how this texture type grew.

Heterophonic texture is rarer in Western music than monophonic, homophonic or polyphonic, and may or may not be heard as a texture by itself. Heterophonic texture may be combined with any of the other three main texture types; for example, a homophonic texture and a heterophonic texture may be combined in one piece of music. In Turkish music, you may hear a heterophonic texture by itself.

A heterophonic type of texture may be:

- a melody played by two instruments (e.g. violin and clarinet), with one instrument embellishing the main melody with ornaments that are characteristic of that instrument
- music outside the Western tradition in which the main melody is doubled by an instrument(s) or voice(s) with embellishments
- a fugue
- Indonesian gamelan.

Sound bite 5.11 Polyphonic texture



Heterophonic texture can be heard in the chorus of the gospel hymn 'His Eye Is on the Sparrow'.

Sound bite 5.12 Heterophonic texture



Missa Da Pacem — Kyrie (excerpt)

Josquin Desprez (c. 1440–c. 1521)

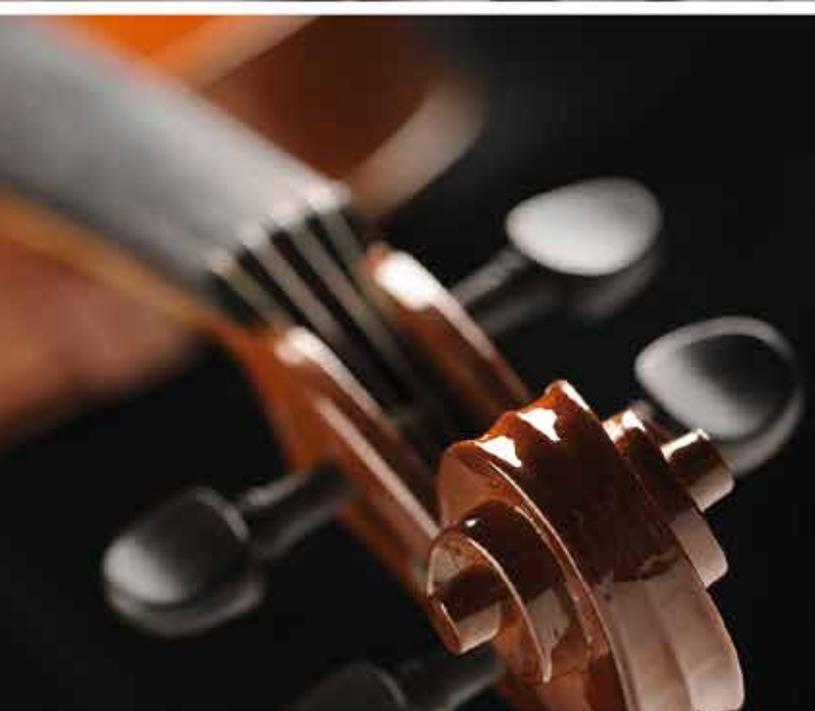
The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major and 3/2 time. The lyrics are: "Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison." The score illustrates polyphonic texture through staggered entries of the text across the different vocal parts.

Measures 1-5: Soprano enters with "Kyrie eleison", followed by Alto, then Bass, and finally Tenor.

Measures 6-10: The voices continue with the text, showing overlapping phrases and rhythmic patterns.

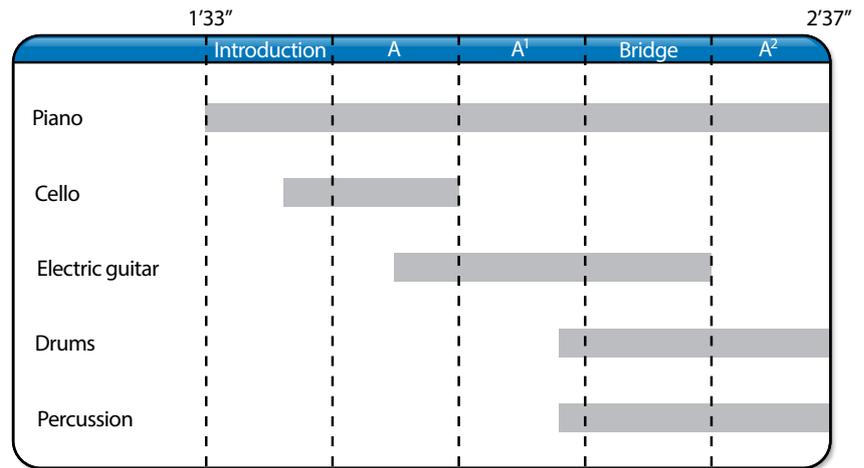
Measures 11-15: The text "Kyrie eleison" is repeated, with each voice part contributing to the overall polyphonic texture.

An example of a score showing polyphonic texture (from 'Missa Da Pacem — Kyrie' by Josquin Desprez)



GRAPHIC NOTATION

Composers started using graphic notation around the beginning of the twentieth century. As we saw in chapter 1, graphic notation is a useful tool as it helps you to express your answer in a visual way. However, in relation to texture, we think of graphic notation as a diagrammatic way of mapping out the layers in a piece of music. By drawing and referring back to a diagram, you may be able to draw conclusions regarding the texture of a piece of music. It is an effective way to analyse the layers, density and type of texture of the particular excerpt you are studying. The following is an example of such a diagram.

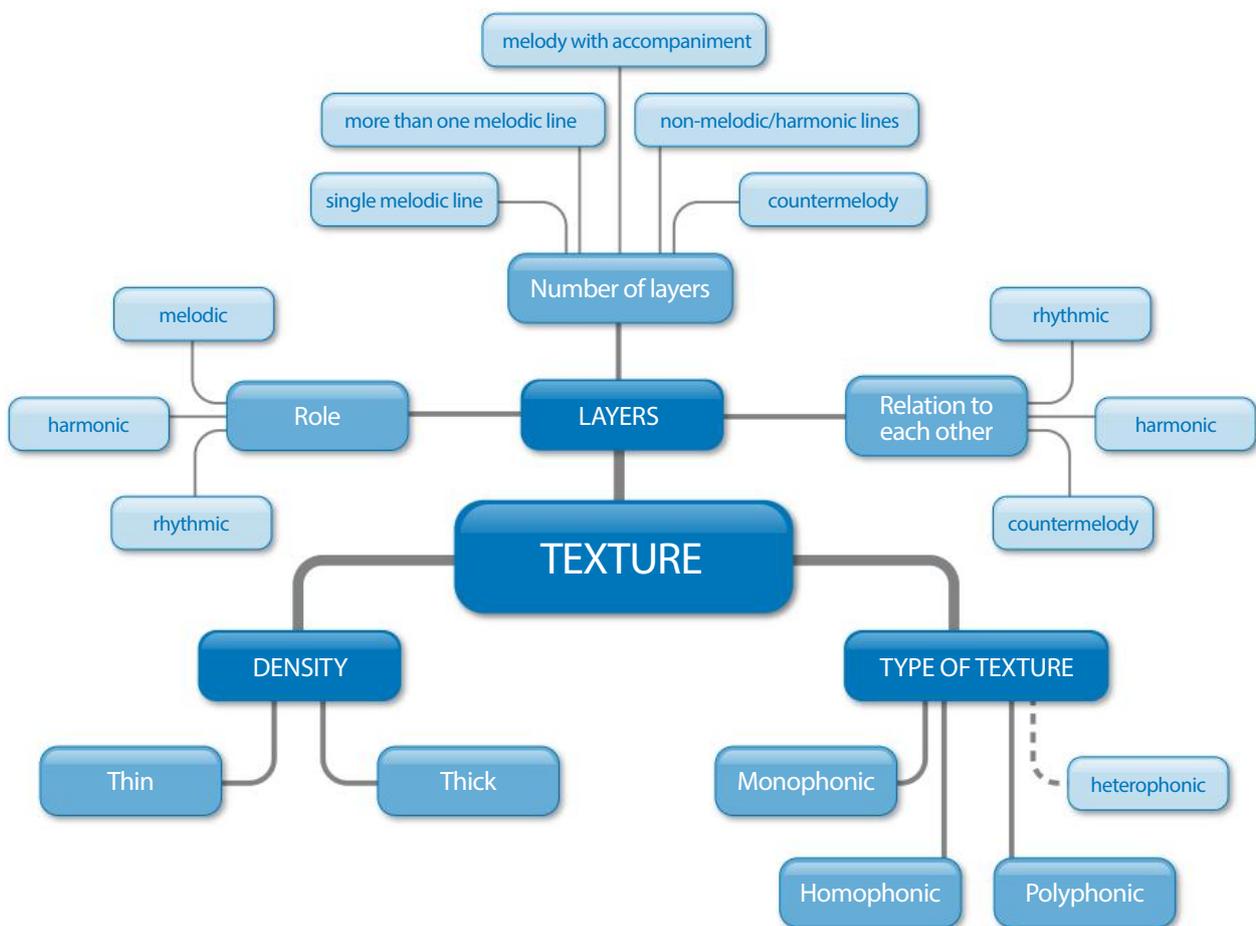


A diagram showing graphic notation of Peter Sheridan's 'It's Five Minutes to Twelve'



CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of texture that can be applied to any listening piece. It is a useful revision tool for the HSC Aural Skills examination.



CHAPTER | SIX

STRUCTURE

This chapter will help you to discuss the element/concept of STRUCTURE in terms of:

- MACRO STRUCTURE
- MICRO STRUCTURE
- TECHNIQUES THAT CREATE UNITY
- TECHNIQUES THAT CREATE CONTRAST

Listening activity pieces:

'Prelude'
from Carmen by Georges Bizet

'Fix My Soul'
by The Hipstones

'Gangsta's Paradise'
by Coolio

Additional suggested listening pieces:

'Another Day'
from Rent by Jonathon Larson

'Bohemian Rhapsody'
by Queen

'The Young Person's Guide to the Orchestra'
by Benjamin Britten

'Tobias'
by Darren Percival



“MUSIC IS ORGANISED SOUND.”

EDGARD VARESE

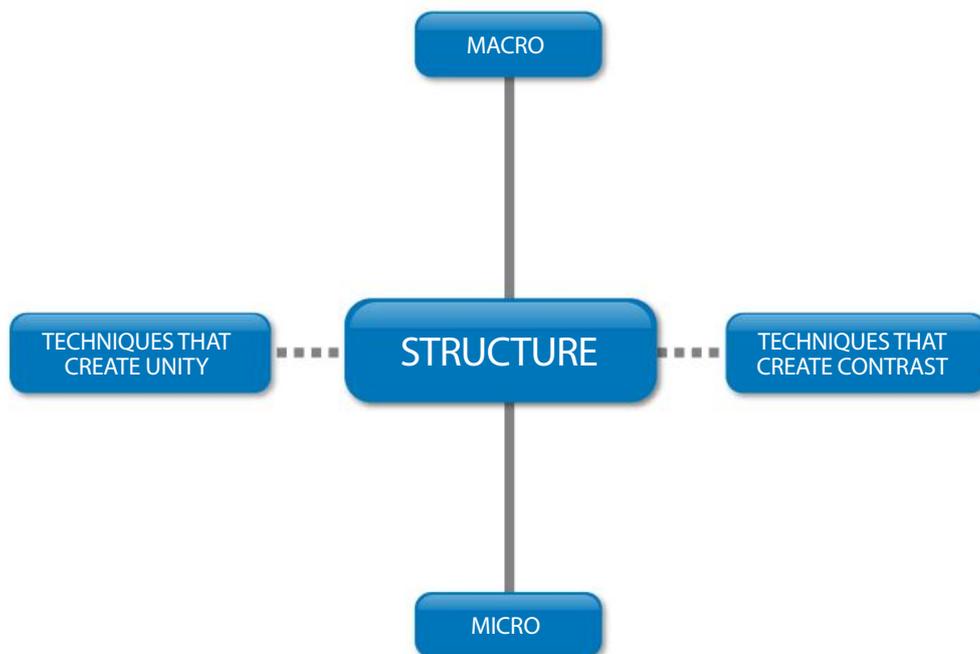


STRUCTURE

The structure or form of a piece of music is how the piece has been put together. A musical piece is usually a collection of smaller sections that combine in one larger form.

As an analogy to help understand structure, you can consider buildings. A building has an overall structure but is made up of smaller components. The overall structure of buildings may be the same, but their components are different. In other words, two buildings may both be houses but may be made from different materials, just as two pieces of music may be in the same set form, yet be made up of a variety of w.

In music, we consider the overall form 'the macro structure' and the internal sections 'the micro structure'. We sectionalise a piece of music according to the musical features that characterise that particular section. For example, a section may feature a particular instrument or group of instruments, or may feature a clear leading melody or a specific harmonic structure.



The main aspects of structure

LABELLING SECTIONS

When you listen for structure in a piece of music, you must sectionalise the music. Sections are usually identified by the main melodies, as it is to these that our ears are most strongly drawn in a piece of music. Although we usually listen for a main melody to identify each section, there may be other features to identify, such as a tone colour change.

To label the sections in music, you can use the letters of the alphabet. For example, there might be a melody for 16 bars and then a different melody enters. You would label the first 16 bars as section A, and then the next section as B.

Andante **A →**

B →



Sound bite 6.1 Melody A and B

An example of labelling sections according to the change in melody (from 'Danny Boy')

What if a section is repeated but not exactly the same? If section A is repeated but slightly different, such as having a different ending, then this section would be called A¹. The number after the A signifies that the section is similar to yet slightly different from the first section. The number 1 indicates that there is one change in the section. If there was another change, then you could label the section as A², and so on.

Sound bite 6.2
Changing sections



A →
Tempo di Valse

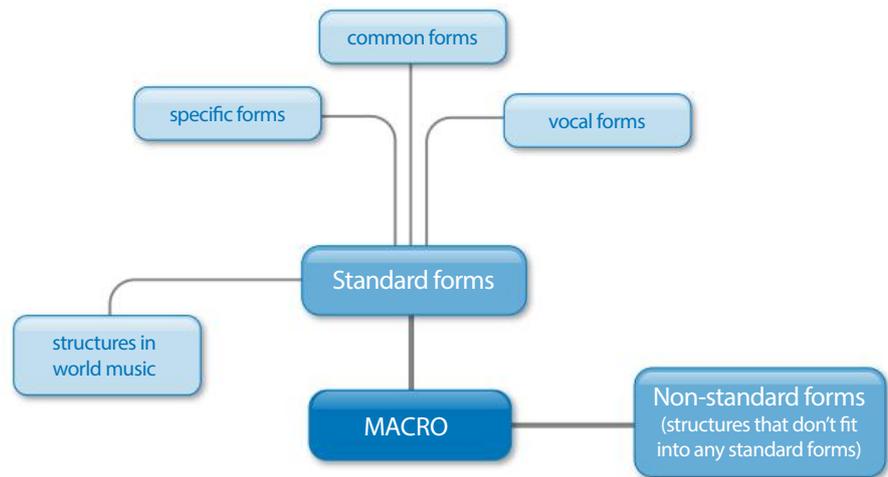
The musical score consists of four staves of music in 3/4 time, marked 'Tempo di Valse'. The first staff is labeled 'A →'. The second staff is labeled 'A¹ →'. The third staff is labeled 'A² →'. The fourth staff is labeled 'B →'. The music features a mix of eighth and sixteenth notes with rests, and the final staff ends with a double bar line.

An example of labelling of sections that have slight changes (from 'Blue Danube Waltz')

MACRO STRUCTURE

To detect anything about the macro or overall structure of a piece of music, we must listen to the whole piece. The macro structure can have either a standard structure or a non-standard structure.

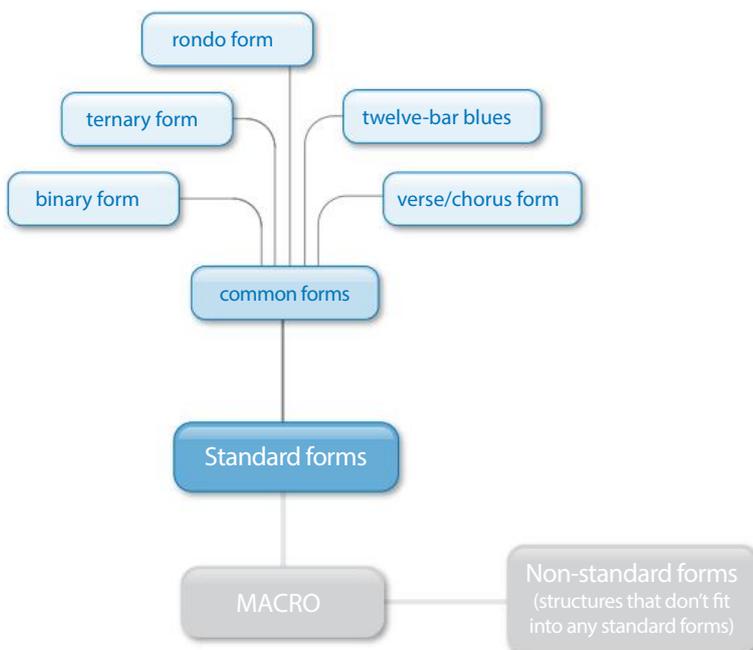
- A standard structure is one that has been used before; you can give the structure or form a name.
- A non-standard form is anything that does not fit into a standard form.



The main elements of macro structure

Standard forms

Through the history of music, composers have used patterns and features as tools for their compositions. Forms of music have developed through these musical periods, some forms pertaining only to a certain period and some used in all styles of music.



Some, although not all, of the main standard forms that you may be able to detect in a piece of music are:

- *common forms* — musical structures that are commonly used in both traditional art music and mainstream music
- *specific forms* — musical structures that are usually specific to a period of music and are tightly structured
- *vocal forms* — musical structures common to arias or songs
- *structures in world music* — musical structures formed in countries other than those of the Western world.

Common forms

The following are common standard forms that you may hear in any piece of music.

Common forms in music

Binary form

Binary, where *bi* means 'two', refers to a structure with two sections that are different. If we label the first section we hear as section A and the second as section B, the symbol for binary form is therefore AB.

Ternary form

Ternary form is a form commonly said to 'turn around'. It has three sections, which can be labelled as ABA. This form can also be viewed as a macro or micro structure.

Sound bite 6.3 Ternary form (macro structure)

As Time Goes By

Words and music by Herman Hupfeld

Slow ballad

A

Section A:

Chords: Dm, G⁷, F, G⁷

Lyrics: You must re-mem-ber this, a kiss is still a kiss, A
mf when two lov-ers woo, they still say, "I love you," On

Section B:

Chords: C, Dm, Em, A⁹, D⁷

Lyrics: sigh is just a sigh; The fun-da-men-tal things ap-
 that you can re-ly; No mat-ter what the fu-ture

Section C (Bridge):

Chords: G⁷, Dm⁷, 1. C, C+, C⁶, C, 2. C, C⁷

Lyrics: ply, As time goes by. And by.
 brings, As time goes

B

Chords: F, A⁷, Dm

Lyrics: Moon-light and love songs nev-er out of date, Hearts full of pas-sion

jeal - ous - y and hate; Wo - man needs man and man must have his mate, That

Chords: F#dim, Am, C+, C, F#dim

no - one can de - ny. It's still the same old sto - ry; a

Chords: G7, Edim, Dm, G7, A¹, Dm, G7

fight for love and glo - ry, A case of do or die! The

Chords: F, G7, C, Dm, Em, A7

world will al - ways wel - come lov - ers, As time goes by.

Chords: D7, C, A7, Dm7, G7, C, C+, C6

An example of a piece of music with ternary form as a macro structure (ABA¹)

Rondo form

Rondo form (round) also has a returning main theme with contrasting sections between the returns. The symbol for rondo form is ABACA. Rondo form as a macro structure can also take a verse/chorus form, for which we indicate section changes using letter names, such as A (verse 1); B (chorus); A¹ (verse 2); C (bridge); A² (verse 3).

Twelve-bar blues

Twelve-bar blues is a twelve-bar pattern with a set chord structure. This structure began in styles of jazz and blues and is also heard in rock 'n' roll tunes of the 1950s. The structure is a little different from other forms in that it has a set of chords that

Listen to Elvis's 'Jailhouse Rock' to hear an example of a twelve-bar blues chord pattern.

characterise its form. When writing chords in music, Roman numerals are used to represent their number from the scale. The twelve-bar blues chord pattern is:

I	I	I	I
IV	IV	I	I
V	IV	I	I

Note that the last line of chords may vary.

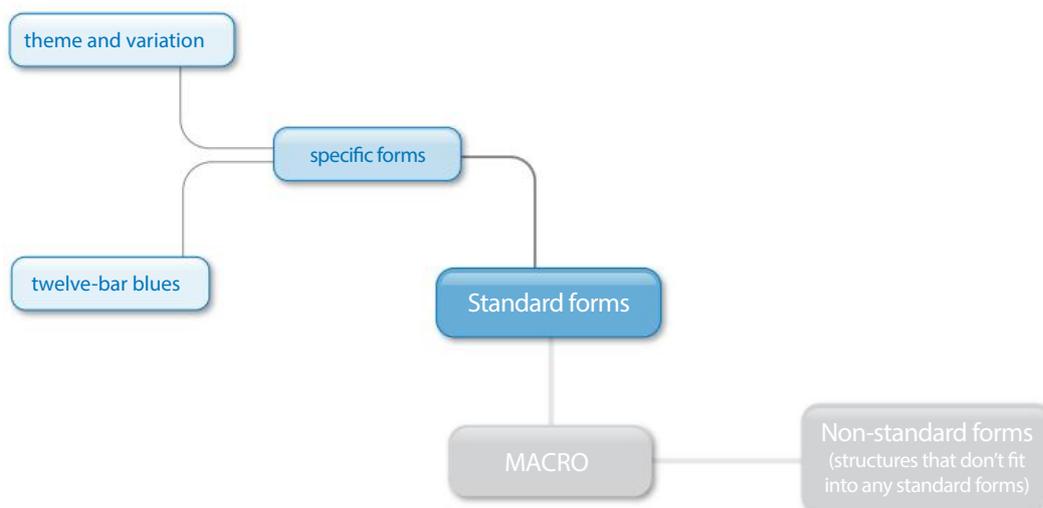
Verse/chorus form

Verse/chorus form is the most popular form in mainstream music today. This form is not as restricted as some others and may vary each time you hear it. Verse/chorus form may have the following components: introduction; verse; chorus; bridge or middle 8; pre-chorus; solo; coda or outro. In any one song, you may have different variations of all of these features that make up the same overall macro form.

Verse/chorus form has many sections; these are outlined in the section on 'micro structure'.

Specific forms

Specific forms are musical structures that are specific to particular periods in music history, to a style of music or to tightly structured forms. Being specific to particular genres, they can often be difficult to identify, as their structures are less flexible than those of common forms and they tend not to have variations.



Specific forms in music

This is mainly because students have no score to read to assist with the listening task, and the listening excerpt provided for the HSC exam is too short to demonstrate the entire musical form. Specific forms, although usually tied to musical periods, involve multi-movement structures that develop over several minutes. However, some specific forms that are common in music history are worth mentioning if you recognise them while listening to an excerpt. These include theme and variation, sonata forms, suites, ritornello form and twelve-bar blues. Also in this list are multi-movement structures such as a symphony.

Twelve-bar blues, is also included in this section to assist you if you were to hear the jazz or rock 'n' roll genre. Theme and variation is outlined below as it is possible to identify this form in an examination by its tight structure and because it is typically connected to the musical genre of the Classical period.

Sound bite 6.4 Twelve-bar blues





Sound bite 6.5 Theme and variation

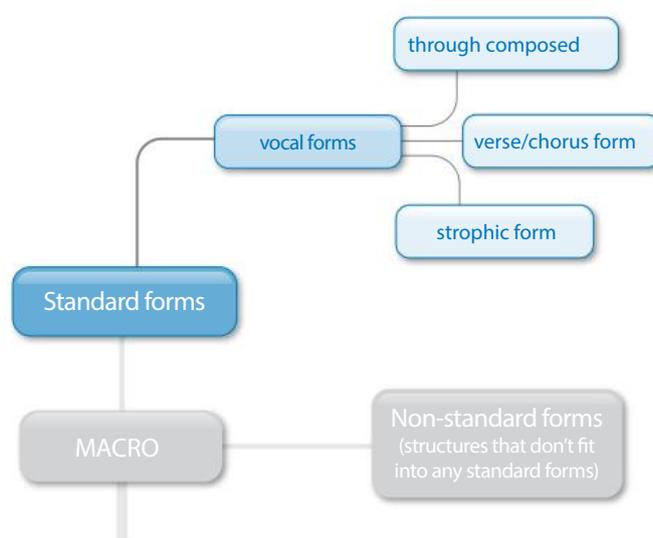
Theme and variation

The name of this style reveals exactly what it is — a musical theme with its variations. A theme is played and then repeated with variations as often as the composer wishes. This musical form is usually associated with the Classical period and was popular with Mozart and Haydn (Classical composers). The composer begins with a melody or theme and then uses the musical concepts to vary the theme and add interest.

When answering an exam question based on a theme and variation excerpt, possible aspects to discuss include rhythmic and tonality changes that the composer has introduced as a variation on the main theme. Musical aspects that are likely to remain the same are the general shape and harmonisation of the melody. Features most likely to be varied and added for contrast can include dynamics, tone colour and melodic additions such as ornamentation.

Vocal forms

When you listen to a piece of music that has vocals, the piece is likely to fall into one of the following categories.



Vocal forms in music

Verse/chorus form

The most popular vocal structure is verse/chorus form. This form is heard in most mainstream music, especially popular music. A detailed explanation of this style is given in the section on 'micro structure'.

Strophic form

Strophic is a vocal form that contains verses only. Each verse has the same melody but new lyrics. (The word strophic derives from *strophe*, which relates to a poetic verse form.) Strophic form is simple in structure owing to its repetition of verses. This form was popular in the Romantic period, when the words accompanying music had great significance. 'Word painting' also became a main feature at this time, when the words were depicted musically to enhance the meaning of the text, conveying a particular emotion.

As well as in music of the Romantic period, strophic form is heard in blues and folk music. Religious hymns also have strophic form, with new words sung in each verse to the same melody and chords.

Contrasts are added to strophic structures for variety. These may be in the form of changes in tempo or dynamic levels or even tonal contrasts, where variations of instrumentation are added.

Sound bite 6.6 Strophic form

The image displays four staves of musical notation in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff is identical to the first. The third staff shows a different melody: G4, A4, B4, C5, B4, A4, G4. The fourth staff is identical to the first. Each staff ends with a double bar line.

1. Immortal, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of Days,
Almighty, victorious, Thy great Name we praise.
2. Unresting, unhasting, and silent as light,
Nor wanting, nor wasting, Thou rulest in might;
Thy justice, like mountains, high soaring above
Thy clouds, which are fountains of goodness and love.
3. To all, life Thou givest, to both great and small;
In all life Thou livest, the true life of all;
We blossom and flourish as leaves on the tree,
And wither and perish: but naught changeth Thee.

Strophic form (hymn)

Through composed

In a piece of music that is through composed, the lyrics and the melody change with each verse. It is often referred to as a song structure that is opposite to a strophic form, in which the melody is the same for each verse. With such a structure there is little repetition, therefore contrast is a significant feature.

Many songs of the Romantic period were through composed, mainly because poems were set to music. Through-composed forms can also be heard in a 'recitative' before an aria in an opera, when the singer sings an introduction to the text that is about to be sung in the aria. Introductions of this kind are also common in jazz standards in which the singer introduces the piece of music in a story-like form, before the song begins. The emphasis is again on the text and the message the song is to portray. Clear vocal messages are also featured in theatre music. Most songs from musicals are therefore through composed.

Structures used in world music

The structures already described in this chapter also apply to many pieces of world music. World music can have many different structures with unique musical features.

In an exam, analysis of the sections of a piece of world music involves the same process as for any other piece of music. We can apply Western structures as a loose guide when discussing world music in an exam. We can separate the sections using letters and illustrate relationships between the sections heard.

In world music, it is common to hear:

- repetition — most cultures adopt ostinati in their songs with the development of simple musical ideas
- improvisation
- question and answer, or more specifically the call-and-response technique.

As well as having specific structures, the Indian raga and Indonesian gamelan music are performed for a specified time according to their ceremonial purpose.

Structures in world music may be standard or non-standard in form. There are so many variations in world music that it can fall into both standard and non-standard categories of musical structure.



Sound bite 6.7 World music example

Break

, Song

Aj-de_ Ja - no ko-lo_ da_ ig -

ra - mo._____ Aj - de Ja - no,___ aj - de, du - so,

ko - lo da___ ig - ra - - - mo._____

World music example (a Serbian folk song, 'Ajde Jano')

Non-standard forms

A non-standard form is a structure that doesn't fit into the category of a standard form; in other words, a structure that has not previously been named. For example, ABCD is a non-standard structure. Such a structure is not necessarily unconventional in nature.

MICRO STRUCTURE

The macro structure is the overall structure of a piece of music and the micro structure is the internal structure. We need to analyse each micro structure that makes up the macro structure. For example, if the macro structure of a popular song is in verse/chorus form, then the micro structure is the analysis of the verse.

Musical aspects that contribute to structure

The following musical aspects are features that contribute to structure.

Phrases

Phrases are musical 'sentences' that make up a piece of music. Musical phrases can indicate much to the listener about the structure of the piece of music. When analysing its structure, the sections into which we divide the piece of music are made up of musical phrases. For example, if a binary form (AB) exists in a piece of music, it will consist of two musical phrases that are different, usually melodically.

The word phrase derives from a Greek word meaning 'sentence' or 'expression'.

The image shows two musical phrases from the traditional folk song 'Scarborough Fair'. Each phrase is represented by a four-measure melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first phrase, labeled 'Phrase 1 →', consists of four measures: C4 (quarter), C4 (quarter), G4 (quarter), and F4 (quarter). The second phrase, labeled 'Phrase 2 →', consists of four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The notes are connected by a slur, and there are rests in the first measure of each phrase.

An example of a piece of music with distinct phrases (from 'Scarborough Fair', a traditional folk song)

Musical phrases can vary in length, although they are usually of four to eight bars. An even number of bars within a musical phrase is usually preferred for its symmetry, although this is not possible in some styles of music where the structure is less rigid. These phrases can be a part of a set of the same number of bar phrases, resulting in balanced phrases. Phrases can also act as a question and answer, like word sentences (see below).

Repetitive patterns

Repetition is a main feature in a piece of music as it is a unifying element, tying a piece of music together. Repetitive patterns are used by many composers to create this unity. There are many forms of repetitive patterns, including motif, riff or ostinato. They are all used to provide unity, although they differ slightly in nature and are associated with different styles of music.

Motifs

A motif is a short melodic, harmonic or rhythmic fragment that recurs throughout a piece of music. A motif acts as a unifying feature as it is a recurring fragment that helps tie a piece of music together. The motif may be repeated in exactly the same way or it may be varied. Listeners respond to familiarity in music and a motif helps to develop familiarity.

A **motif** is a short melodic, harmonic or rhythmic fragment that recurs throughout a piece of music.

**Sound bite 6.8**
Motif

A motif is usually shorter than a musical phrase, consisting of possibly one to two bars of musical notes or rhythm. Perhaps the most famous motif is the two-bar fragment of notes in the first movement of Beethoven's Fifth Symphony.

A motif is usually the main feature of a piece of music, its repetition providing unity to the structure. It is also the main part of some standard structures, such as the twelve-bar blues.

Riff

A riff is a repeated pattern that is considered an ostinato figure. While an ostinato can refer to patterns that repeat directly after each other, a riff can also indicate patterns that occur throughout a piece of music. A riff is associated with styles of jazz and rock music. The term is not used in relation to traditional Western art music, such as classical music, even though similar musical characteristics may apply.

To summarise the distinction between types of repetitive patterns:

- An ostinato is a constantly recurring musical phrase or pattern.
- A motif is a pattern that is repeated at various points within a piece of music.
- A riff may take either form but is usually associated with jazz or rock music.

Techniques of question and answer

The question-and-answer technique in music is similar in form to a simple conversation. A phrase is played or sung and a response by an instrument or vocalist follows. When you hear this type of musical 'conversation', you can name these musical phrases as a question and answer, or use two other specific terms — *call and response* and *antiphony*. Antiphony, meaning 'sound against sound', is a form of question and answer usually related to orchestral music, where the conversation is between instruments, although antiphony originated in sacred choral singing. Antiphonal singing is integral to the Greek Orthodox liturgy.

Call and response is usually referred to in relation to vocal pieces where there is a call (a question) and a response (an answer). Call and response possibly originated among African-American slaves who expressed their woes and sense of oppression through work songs or 'field hollers'. Call and response can also be heard in much gospel music, where the congregation sings a response to the church leader's call, either sung or spoken. It is also heard in many traditional African songs, where a leader calls the message and a group of singers respond.

Internal structural analysis

When analysing each section of a piece of music, examine it using all six concepts of music. It may also be necessary to sectionalise these further — for example, a verse of a song may be broken up into binary form.

**Sound bite 6.9**
Riff**Sound bite 6.10**
Question and answer

The technique of call and response emerged from the traditional style of antiphony. Therefore antiphony is associated with traditional pieces of music, and call and response is associated with the more popular styles of music, usually vocal.

**Sound bite 6.11**
Binary form as micro structure

As Time Goes By (excerpt)

Words and music by Herman Hupfeld

Slow ballad

A Dm G⁷ F G⁷

You *mf* must re-mem-ber this, a kiss is still a kiss, A
when two lov-ers woo, they still say, "I love you," On

C Dm Em A⁹ **B** D⁷

sigh is just a sigh; The fun-da-men-tal things ap-
that you can re-ly; No mat-ter what the fu-ture

A verse from 'As Time Goes By' can be broken into binary form as its internal structure.

G⁷ Dm⁷ 1. C C+ C⁶ C

ply, As time goes by. brings, As time goes

Structures within structures

Styles of music through history are usually identified by the standardised forms commonly used by composers of the time. Some of these forms are macro (overall) structures, whereas other forms can be heard as macro and also micro structures. For example, verse/chorus form can be labelled as a macro structure, whereas a binary (AB) or ternary (ABA) form can be heard as macro or micro. You may also hear rondo form or mixtures of these forms.

A *a tempo* **B**

Soprano *p*

A **B**

An example of binary form within the micro structure of a piece of music (from the 'Flower Duet' in the opera *Lakmé* by Léo Delibes)

A **symphony** is an orchestral form of music containing four (or occasionally three) movements distinguished by their tempo, form and key. The first and last movements are generally lively and the middle is slower and more reflective.

Lyrics are the words of a song or piece of music.

A **hookline** is a 'catchy' section of a piece of music that 'draws in' the listener.

Multi-movement structures

There are conventional structures that characterise different types of orchestral music. The major classical form is the symphony, which usually has four movements. Its structure has become more flexible since its rise in popularity in the eighteenth century but can generally be characterised as follows:

- First movement — lively and fast (in binary or sonata form)
- Second movement — slower, more tuneful (*andante*)
- Third movement — moderate tempo (trio or minuet form, or the dance-like scherzo form)
- Fourth movement — returning to fast, lively tempo (sonata or rondo form).

Other structures of orchestral music include the following:

- *Concerto* is an orchestral form usually in three movements (fast, slow, fast) in which a soloist features prominently and the orchestra supports the solo performance.
- *Overture* (from a French word meaning 'opening') is the first, introductory section of an opera performed by instruments only.
- *Suite* is a group of short movements that can be entirely original in composition or selected from various orchestral pieces, ballet music or other musical forms.

Multi-movement structures also encompass ballet music, which is written to suit the choreography of the ballet, and opera, a dramatic work in which the musical form supports the acting, singing and sometimes dance performances.

Structures used in single pieces of music

Introduction/verse/chorus/bridge/instrumental solo/coda or outro

The *introduction* is the start of a piece of music. It occasionally gives hints of what the rest of the piece will contain.

The *verse* tells the story. Every verse has a number and usually contains different lyrics. Lyrics are the words of a song or piece of music. Although the lyrics are different for each verse, the melody of each verse is similar.

The *chorus* is the main part of the song. The song's title is usually stated in the chorus in a simple catchy tune or hookline, making it perhaps the most important part of any mainstream song as it draws in the listener. Sometimes the chorus is heard as an introduction to the song, as reinforcement for the listener.

A *bridge* is a section of music that falls between two sections, bridging them and holding them together. Musically, this section is different from the verse and the chorus, providing the piece with variety. A bridge is usually found towards the end of a piece of music, occurring once and usually lasting for approximately two bars.

An *instrumental solo* is added to a piece of music to provide variety and contrast. A solo gives the impression of being improvised, but is often planned and structured in advance. It usually happens over the chord structure of a previous section of the song, such as the verse or chorus.

A *coda*, or *outro*, is an ending to a piece of music or a song where the music is musically resolved. Outro and coda have the same meaning, although they are usually used in different contexts and refer to different styles of music. A coda is a formal musical term used in relation to Western art music, while outro is used in relation to popular and rock music.

UNITY AND CONTRAST

Unity and contrast contribute to creating musical form. These features work hand in hand, and both are needed for a piece of music to be interesting.

- *Unity* is heard in the way a composer matches musical aspects throughout a piece of music so that all parts belong together. It helps the composer to tie the piece of music together. Composers use many features of music to unify their compositions. Unity is achieved mainly through repetition of the theme as well as other musical features. Repetition is comforting for the listener, and is found in many of the musical forms and structures outlined in this chapter.
- *Contrast* is heard in the way the composer changes musical aspects throughout a piece of music. Composers use contrast as a feature of their music to make it interesting and entertaining. Various changes are needed in every piece of music to maintain the listener's interest.

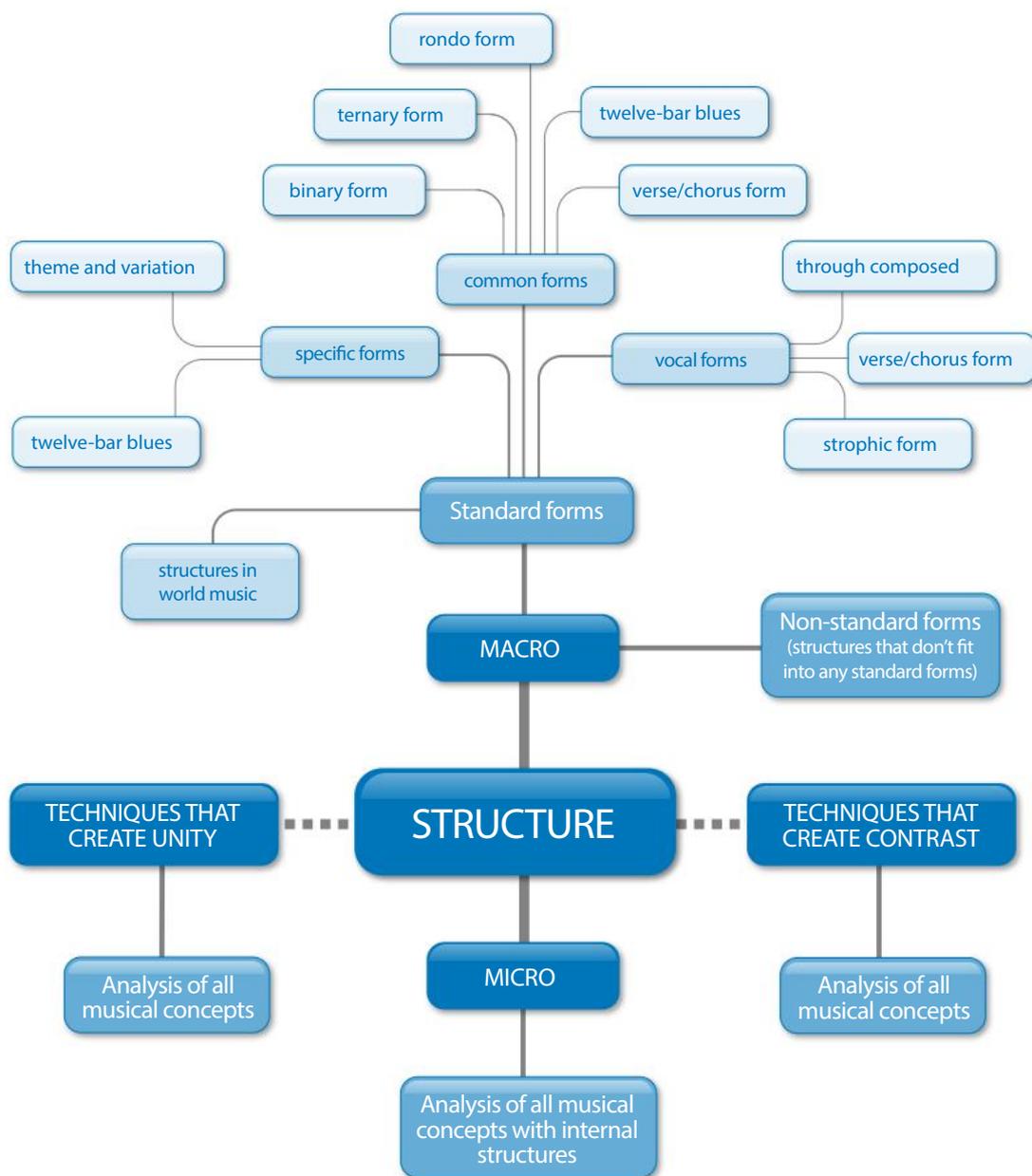
We discuss unity and contrast in more detail in chapter 7.





CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features for the concept of structure that can be applied to any listening piece.



CHAPTER | SEVEN

CONCEPTUAL LINKS

This chapter will help you to discuss the following techniques that are linked to the concepts of music:

- comparison
- unity
- contrast
- tension
- climax.

Tension

'Threnody: To the Victims of Hiroshima'

by Krzysztof Penderecki

'La Mamma Morta'

by Umberto Giordano

Climax

'Barcelona'

by Freddie Mercury and Montserrat Caballé

'Bacchanale', from 'Samson et Dalila'

by Camille Saint-Saëns

Listening activity pieces:

Comparison

'Over the Rainbow'

by Judy Garland

'Over the Rainbow'

by Israel Kamakawiwo'ole

Unity and contrast

'Bolero'

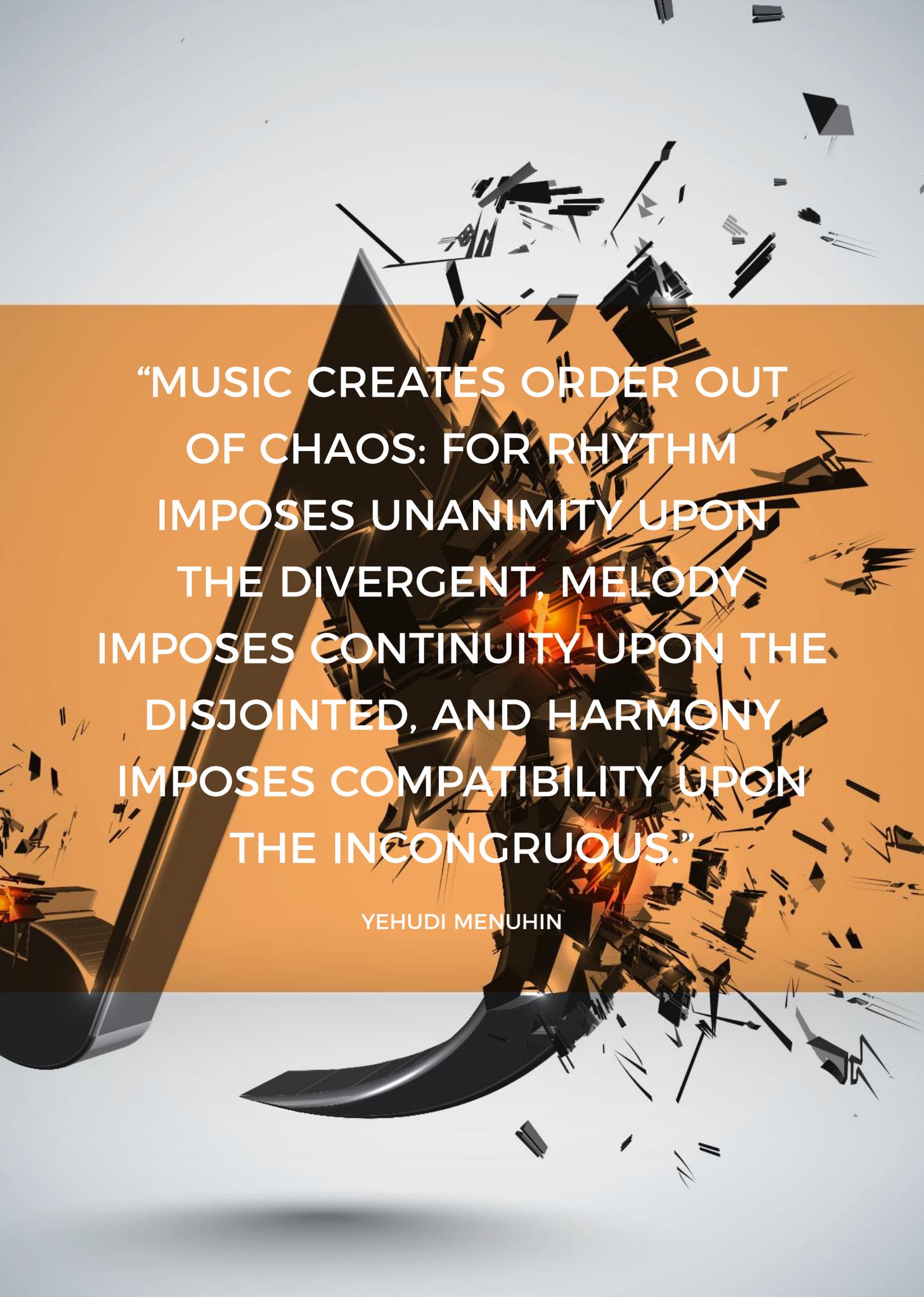
By Maurice Ravel

'Bridging the Gap'

by Nas

'Jacaranda Jive'

by Andrew Robertson



“MUSIC CREATES ORDER OUT
OF CHAOS: FOR RHYTHM
IMPOSES UNANIMITY UPON
THE DIVERGENT, MELODY
IMPOSES CONTINUITY UPON THE
DISJOINTED, AND HARMONY
IMPOSES COMPATIBILITY UPON
THE INCONGRUOUS.”

YEHUDI MENUHIN

DURATION, PITCH, DYNAMICS AND

EXPRESSIVE TECHNIQUES, TONE

COLOUR, TEXTURE AND STRUCTURE



The concepts of music are duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. There are also other terms that can be used to analyse a piece of music. These terms in a question allow you to demonstrate a deeper understanding of the concepts and to use your listening skills. We have referred to these terms as conceptual links as they are techniques that link the musical concepts. We need the concepts of music in order to portray these techniques. An understanding of the conceptual links will help you to make discriminating judgements about the musical effect that occurs when composers manipulate the concepts. The techniques discussed in this chapter are the most common.

TECHNIQUES THAT LINK THE MUSICAL CONCEPTS

The main linked techniques are as follows:

- *Comparison* — using the concepts of music to compare two versions of the same song, either by comparing the two versions separately, or by analysing their similarities and differences. Comparisons can also be made between sections of a piece of music.
- *Unity and contrast* — using the concepts of music to analyse the unifying and contrasting features of the piece of music. ‘Variety’ can also be considered.
- *Tension* — using the concepts of music to analyse the effect of tension in a piece of music.
- *Climax* — using the concepts of music to analyse the way the piece of music builds to a particular point or climax.

It can be argued that all of these linked techniques exist in all pieces of music, just as the six concepts of music exist in all pieces. With practice, you will learn to focus on a technique or concept to analyse a particular piece.

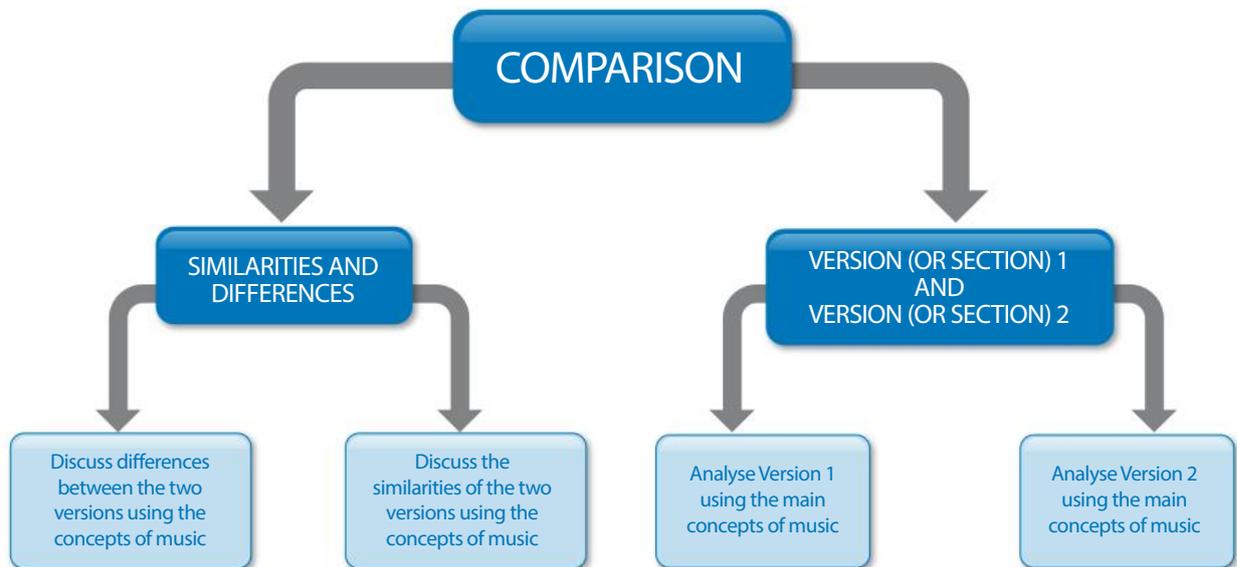
When answering a question on a linked musical technique, you may need to mention each of the six musical concepts. This can take the form of an overview of each concept as, owing to the time limit in an exam, it is not possible to analyse each concept in depth.



COMPARISON

A question may ask you to compare two versions of the same song. There are two ways to compare songs:

- You may be asked to analyse the *similarities and differences*, together or separately, between the two versions. The two excerpts must be played before you can start comparing the versions.
- You may be asked to analyse *version 1 then version 2*. Students often find this approach is easiest as it is like a 'mini' analysis of each song.



Mind map for 'comparison' showing the two ways in which versions can be analysed

A mind map can be a useful information-gathering tool in the exam. To set out your answer, the clearest method is to divide the page into two columns, headed either 'Similarities' and 'Differences' or 'Version 1' and 'Version 2'.

Analysing similarities and differences

When asked to compare two versions of the same song, you may be asked to compare the similarities and the differences. You must listen to both excerpts in full before you begin to compare musical characteristics.

Have you ever heard a remake of a song that you like and thought that the original had been ruined? When comparing two versions of the same song, try not to think negatively or subjectively about one or the other version. Think of yourself as an analyst. Analyse and think what has been done in the second version compared with the first version, then map out the differences. Think logically about what has remained the same in each excerpt. There must be something that has remained unchanged or the question would not have been asked and you would not notice that the two excerpts are from the same song.

Similarities

When analysing the similarities, first think of the more obvious musical features that the composer has left the same in both versions. Usually the title and lyrics remain the same, and possibly the melody.

As an example, obtain and listen to two versions of 'We Can Work It Out', one by The Beatles and the other by Stevie Wonder. The similarities you might hear include:

- the title
- the lyrics
- the harmony or main chord structure
- the main melody with male tenor vocals.

Differences

In jazz, there are songs called 'jazz standards', which are tunes that are performed and sung by many artists and are well known to all jazz musicians. Over time, many jazz musicians have performed these standards, either in their original form or varying them musically. The main tune (or 'head') usually remains the same, although other features such as tone colour may alter. For example, 'The Way You Look Tonight', originally performed by Fred Astaire in the movie *Swing Time*, has been recreated by many artists in their own versions. When comparing two versions of a song, jazz standards come up most frequently owing to their strong popularity, although other styles may occur.

Remakes of songs from the past are common today. This may have arisen from the idea of jazz standards. There are too many such songs now to put into one list.

Two versions of a song may be in different styles. For example, the first version may be in a traditional style of jazz, and the second may be in a rap style. There may also be an instrumental version of the same song, in which the main melody is the unifying feature.

Another variation may take the form of a newer version of the song sampled into the original song. The variation of the song is composed around it. For example, obtain and listen to 'Welcome Back,' the theme song by John Sebastian for the 1970s American sitcom *Welcome Back, Kotter*, and 'Welcome Back' released in 2004 by the American rapper Mase. The differences you might hear include:

- style — one is 1970s pop and the other is rap, with heavy backbeat as a main feature
- vocals — female and children's vocals in the Mase version
- instrumentation
- lyrics — the original is only sampled in the Mase version, and the remainder of the song is in rap style with added lyrics.

Analysing version 1 then version 2

There may be two versions of a song to compare, and you can do this by making a short, separate analysis of each song. After listing and discussing all of the musical concepts in both versions of the song, discuss briefly what unifies and what differentiates the two versions.

As another example of different versions of a song adopting quite different styles, Patrick Swayze's soft-rock 'She's Like the Wind' (from the movie Dirty Dancing) received a very different interpretation from rapper Lumidee 20 years later.

Listen to version 1 and start writing as soon as you can. Given that it is an analysis of two versions, you do not have to wait for the second version to be played before writing. A helpful way of presenting your information is to draw a line down the centre of the page, dividing the page under the headings 'Version 1' and 'Version 2'. Then you can divide the page further into the six concepts of music or just list them as the song progresses in order of the structure. This will help you to include everything from the piece of music. (For more hints on exam techniques, see appendix.)

After you have jotted down a few aspects for version one, clear your mind to begin analysing version 2. Cover all of the concepts of music in your discussion.

A suggested format for answering a question on comparing version 1 and version 2

	VERSION 1	VERSION 2
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

The following table lists suggested musical ideas or points to discuss in an answer to a question that requires a comparison. Some points will not be relevant for particular pieces of music, and you must use your judgement to identify points that do or do not apply.

Conceptual links when discussing comparison

Concept	Feature	Comparison: suggested points for discussion
Duration	Beat	<ul style="list-style-type: none"> Compare the beat of one piece with that of the other. Compare whether one or both are steady, strong or indefinite.
	Metre	<ul style="list-style-type: none"> The metre of the two pieces is usually the same, but it may be different. The metres are duple, triple or quadruple. Mixed metre may be a feature of an excerpt and may be the key feature of the piece. A specific time signature may be used to label each excerpt, comparing them as the same, similar or different. Compare the note values in each excerpt — either long or short. There may also be 'no metre', which may be a feature common to both excerpts.
	Rhythm	<ul style="list-style-type: none"> Rhythms may be either simple or complex. Rhythm may also be regular or irregular. The rhythm may justify the piece and be the main feature of both pieces. A rhythmic motif may be used in both excerpts. Rhythmic devices may be a key feature of both excerpts. Rhythmic features include: ostinato, riff, hemiola, repetition, imitation, syncopation, anticipation, accents, swing rhythm, rock beat, cross rhythms, polyrhythm, diminution, augmentation. The rhythmic layers may differ in each excerpt, depending on their treatment. Note values may also be compared between excerpts.
	Tempo	<ul style="list-style-type: none"> Tempo may vary between the two excerpts, especially if different styles are to be compared. Tempo may be fast, slow or constant. Italian terms are a good way to label each excerpt's overall tempo.



Concept	Feature	Comparison: suggested points for discussion
Pitch	Tonality	<ul style="list-style-type: none"> The tonality may be identified first and then compared in each excerpt as the same or different. Listen to the style of the piece. This may help you identify its tonality. The tonality may be modal, diatonic, chromatic, microtonal, a twentieth-century scale, a blues scale, a pentatonic scale or one of the world music scales.
	Melody	<ul style="list-style-type: none"> The melody may be the main feature of each excerpt. The melody may change in the second excerpt. There may be definite and indefinite pitches that are key elements of the piece. If screaming and whispering are sounds that the composer has chosen for a piece, then indefinite pitches are used to identify the piece of music. The melodic arrangement may differ between excerpts. A main melody and countermelody may feature in the first excerpt, but only a main melody in the second. The melodic contour, or the shape of the melody, is usually the same in each excerpt. However, the shapes may be different. For example, in the first excerpt the main melody may be ascending and in the second example the main melody may be descending. Shapes can be ascending, descending, angular, static, arch-shaped or wave-shaped. Melodic movement refers to the steps and leaps between intervals in a melody. This feature usually remains the same. A differing feature for a second excerpt could be a register change, and experimenting with the main melody in a different register. This may be apparent when the second excerpt's melody is played by a different instrument. As a key feature of a melody, the range — narrow or wide — usually stays the same. Melodic devices may be a key feature for both excerpts. The melodic features include: ornamentation, melodic ostinato, riff, motif, sequence, repetition and melisma.
	Harmony	<ul style="list-style-type: none"> The harmony in two excerpts can be the same or different. If harmony is the same in each excerpt, then the melody may be different, and vice versa. For example, in the two different styles of songs in 'Pastime Paradise' by Stevie Wonder and 'Gangsta's Paradise' by Coolio, the harmonic ostinato is the same, with stylistic differences, making this a key similarity in the two pieces. The harmonic rhythm in a piece of music can be either fast or slow. The harmonic rhythm may be the same in the two excerpts or it may be different. For example, in the first excerpt the harmonic rhythm may be slow; the chord changes may be faster in the second excerpt, giving it a fast harmonic rhythm. A comment about the accompaniment is very important, and it should be analysed as the same or different. The style of accompaniment may differ, but the chords may remain the same. Modulation or key change may be a feature in one of the excerpts but not the other. The composer may use consonance and/or dissonance to vary versions of a particular piece. For example, listen to the first 10 seconds of 'Blue Danube Waltz' by Johann Strauss and compare it with the first part of 'Gourmet Valse Tartare' by Klaus Badelt. In the second excerpt, the composer varies the traditional waltz heard in the first listening to add dissonance as an effect, and this becomes one of the main differences between the two excerpts. Harmonic devices may be a key feature for both excerpts. The harmonic features include: harmonic ostinato, drone, pedal point and riff.
Dynamics and expressive techniques	Dynamics	<ul style="list-style-type: none"> The dynamics of the two excerpts may change, sometimes changing the focus of the piece. You need to make comments on deliberate dynamic changes used for colouring rather than another concept affecting the volume. A stylistic change may sound like a dynamic change, but this could be the effect of increasing the layers to produce the second style. For example, 'Pastime Paradise' is softer than 'Gangsta's Paradise'. This could be attributed to the recording, or to the fact that, to achieve the style for the Coolio version, a heavier backbeat was needed that sounds louder. The dynamics or change in dynamic levels may be commented on as being similar in both excerpts. Dynamics and changes in dynamic levels can be labelled using Italian terms such as <i>forte</i>, <i>piano</i> or <i>decrescendo</i>. Dynamics may indicate what style can be heard. There might be a piece from the Renaissance period, and musicology study would teach you that, in this period, there was little or no dynamics. This may be a key point to comment on when comparing either the same style or different styles.
	Expressive techniques	<ul style="list-style-type: none"> Expressive techniques may be used to vary two pieces of music. The expressive techniques may be used to create a particular musical genre and therefore can be the key feature in comparing two versions of the same song. Differences in tempo, style, articulation and ornamentation may be key features in comparing two pieces of music. Two excerpts may also differ in instrumental techniques, either general or specific to the instrument. For example, there may be the same melody in each excerpt, but the second version's melody may be heavily ornamented or use instrumental techniques to vary the melody, adding contrasts. Electronic manipulation is a common feature used to vary a melody in another excerpt. Effects such as distortion, attack, decay, delay, the effects pedal, panning and stereophonics can be used. These techniques are effective in keeping the main melody as a key element but manipulating it electronically, often to modernise the piece.

Concept	Feature	Comparison: suggested points for discussion
Tone colour	Types of sound	<ul style="list-style-type: none"> Composers may experiment with the three main types of sounds — acoustic, electronic and synthesised — to vary an existing piece of music.
	Types of instruments and voice	<ul style="list-style-type: none"> Composers may experiment with various instruments to vary an existing melody. These instruments may be traditional Western instruments or instruments of the world. A vocal version of an instrumental melody may also be composed. An example of this may occur in some jazz tunes, where the melody is first played on the saxophone, and then a version of the melody is sung.
	Sound sources: unconventional and electronic	<ul style="list-style-type: none"> Various sound sources may be used to add effects to another excerpt.
	Instrumental arrangement	<ul style="list-style-type: none"> Both excerpts may be solo arrangements, where the melody is produced by a solo sound source. Both excerpts may be ensemble arrangements, with either the same or varied instrumentation. For example, an ensemble may be set up the same but a trumpet plays the melody instead of a vocalist singing it.
	Effect	<ul style="list-style-type: none"> A different version of the same song may have a different feel through the use of different instruments. Most of these comparisons involve comparing two different musical genres. For example, Judy Garland's version of 'Over the Rainbow' has a lyrical feel, whereas in Israel Kamakawiwo'ole's version, the use of the ukulele provides a Hawaiian sound and a more relaxed mood.
Texture	Layers	<ul style="list-style-type: none"> Various numbers of instrumental layers may have an effect on the musical genre. For example, Stevie Wonder's 'Pastime Paradise' has fewer musical layers than Coolio's 'Gangsta's Paradise'.
	Role	<ul style="list-style-type: none"> Role can be melodic, harmonic or rhythmic. The main focus in a piece of music is usually on the instrument providing the melodic role. When comparing versions of the same song, the melodic role usually remains the same. In some cases, though, the focus may change. For example, 'Pastime Paradise' has its focus on the melody, and therefore the melodic role, whereas, even though it's the same melody, 'Gangsta's Paradise' has its focus on the harmony or strong harmonic line.
	Relation to each other	<ul style="list-style-type: none"> Layers can be compared either vertically or horizontally — for example, block chords by a full orchestra compared with a piano melody, followed by a violin melody.
	Density	<ul style="list-style-type: none"> The density of sound in one excerpt may be thin and in the other thick (as is the case in 'Pastime Paradise' and 'Gangsta's Paradise').
	Type	<ul style="list-style-type: none"> The main three styles of texture are monophonic, homophonic or polyphonic. For example, the first version may be unaccompanied (that is, monophonic) and the other version of the same song may have an accompaniment added to the melody (that is, homophonic texture). (Although possible, these kinds of questions are rare in an exam.)
Structure	Macro	<ul style="list-style-type: none"> The structure could be the same in two versions of the same song. Analyse the structure and name it if you can, and compare this form with the second version.

UNITY AND CONTRAST

Unity and contrast are related concepts of music. Just as all pieces of music are created through the manipulation of the concepts, every piece of music has in it unity and contrast. Although unity and contrast can fall into the concept of 'structure', questions may be asked about them separately so you may need to understand how to analyse each of them.

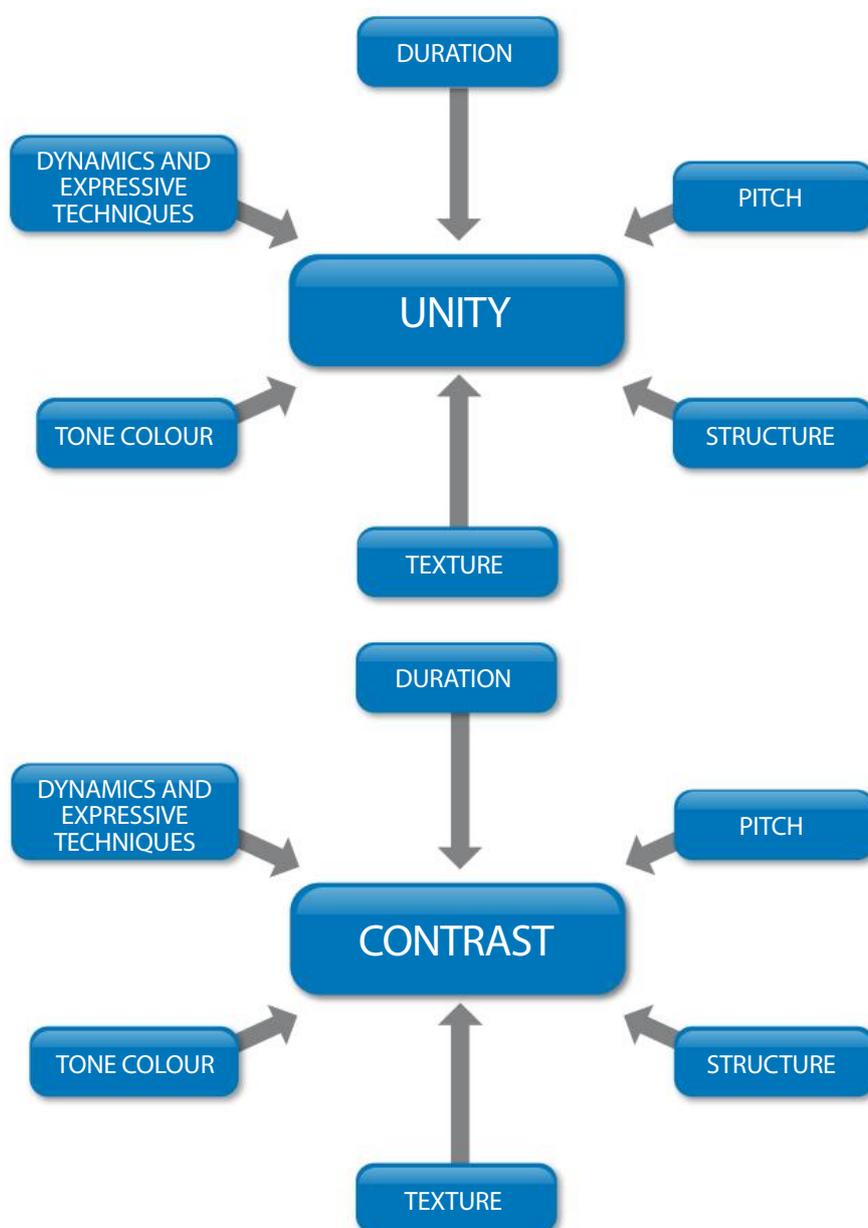
- Unity in music is anything that is constant and recurring. It ties the piece together and keeps the piece of music constant.
- Contrast in music is anything that is new or changing. Contrast provides the differences that make the piece interesting.

No two pieces of music can be exactly the same for this reason.

A composer creates unity and contrast in a piece of music using all of the six concepts of music. This is another reason why we consider unity and contrast as linked conceptually to the concepts of music.

Unity in music is anything that is constant or recurring or that binds the piece together.

Contrast in music is anything that is new or different, changing or interesting.



Mind maps for unity and contrast

Unity

Unity in a piece of music is what unifies it and ties it together. In relation to structure, the common verse/chorus form in which the melody of the chorus is repeated over and over is a perfect example of unity.

The listener's ear craves unity. It is present in most music today, not only in mainstream music but in all styles.

In a question about how unity is achieved, you may be asked to refer to all or some of the concepts of music. Discuss what ties the piece together, which is usually the features that are constant in the piece of music. Some suggested points to discuss in relation to unity are listed in the following table.

Conceptual links when discussing unity

Concept	Feature	Unity: suggested points for discussion
Duration	Overall	<ul style="list-style-type: none"> Aspects of duration that unify a piece of music include anything that is constant or is often repeated.
	Beat	<ul style="list-style-type: none"> A constant, unchanging beat is a unifying feature and provides the listener with a sense of predictability throughout the piece. Tapping your foot throughout the excerpt to a constant beat indicates a clear unifying feature.
	Metre	<ul style="list-style-type: none"> Consistent metre is very common but is sometimes worth commenting on, as mixed metre does exist. The metre, having the same division of beats, does provide the listener with a sense of unity. Recurring note values can unify a piece — for example, when several instruments use semibreves for the majority of the excerpt.
	Rhythm	<ul style="list-style-type: none"> Listen for recurring rhythms that provide unity: Repeated rhythmic patterns Rhythmic motifs Rhythmic ostinato Rhythmic riff Imitation of rhythmic patterns
	Tempo	<ul style="list-style-type: none"> Stable tempo throughout Return to the former speed
Pitch	Tonality	<ul style="list-style-type: none"> The same key throughout and no modulation
	Melody	<ul style="list-style-type: none"> Recurring melodic material. This could be a part of a structure; for example, a melody for a verse that is repeated is a unifying feature. Also a melody might be repeated but with a slight difference, such as an embellishment to the original melody. Most composers use instruments and sounds that have a definite pitch that is mainly constant throughout. Repetition of the same melody may occur, therefore creating the same melodic contour. The excerpts can also have two melodies with similar shapes, reinforcing the main melody. For example, the main melody or figure may be presented and then repeated with a different ending, and therefore take a different shape. Melodic movement refers mainly to the predominant intervals in the melody. A melody is repeated, either higher or lower in pitch, but the distances between the notes remains the same. A melody could be repeated in a different register of the same instrument, or in a register suited to another instrument. Here the melody is again reinforced, creating unity. Notes of a narrow or wide range may be a key element of a piece of music, and therefore a unifying feature. Melodic features that clearly provide unity and continuity are: melodic ostinato, riff, motif and repetition. Melodic features that provide contrast but, in their repetition of the melody or main notes, also create unity are: ornamentation, sequence and melisma. In every example, the melody or melodic fragment can be heard, although varied and decorated to add contrast.



Concept	Feature	Unity: suggested points for discussion
Pitch (cont'd)	Harmony	<ul style="list-style-type: none"> • Consistent use of harmonic patterns, such as broken chords, walking bass and arpeggio patterns • A consistent harmonic rhythm — the chords, as well as the rate • The accompaniment style may remain the same or return. Accompaniment styles could be: parallel harmony; broken chords (arpeggios, Alberti bass, walking bass); block chords; ostinati or riffs. For example, in 'Bridging the Gap' by Nas, the harmonic ostinato figure creates unity throughout the piece, as it is repeated in the excerpt through the blues and rap styles that are both featured. • The chord structures may be the same, or similar. For example, there may be a predominant use of triads throughout or in a particular section, creating unity. • Modulation is firstly a contrasting feature as the key is changed. However, it also creates unity as the main melody is reinforced by building it up or down. • When a composer adds dissonance in a piece of music, unless it is cultural, it is usually to add a feature, and it is therefore recognisable when it returns. Our ears are accustomed to consonant sounds and, if dissonance appears in a piece of music (either cultural or mainstream), it is quite noticeable. If it returns frequently, then it is a clear unifying feature. • Harmonic features can also create unity, such as a harmonic ostinato, a drone, a pedal point or a riff. A cadence is an ending and creates unity in its repetition, but also in its ending of phrases.
Dynamics and expressive techniques	Dynamics	<ul style="list-style-type: none"> • There is unity if the dynamics are constant throughout. To hear the same volume throughout a piece of music (such as in Renaissance music) is rare. A return of a dynamic level also creates unity.
	Expressive techniques	<ul style="list-style-type: none"> • Expressive techniques are first a contrasting feature, although they create unity in that the melody is repeated and reinforced with expressive changes. • A tempo indication tells the performer the speed at which to perform the piece. If this is unchanging, then tempo is a unifying feature. • Recurring instrumental techniques, general to all instruments and/or specific to some, can be a unifying feature. Constant electronic manipulation is heard in the use of stereophonics in Queen's 'Bohemian Rhapsody'. Recurring use of distortion in the guitar part is also a unifying feature.
Tone colour	Overall	<ul style="list-style-type: none"> • The consistency of an instrument or voice in a piece of music creates unity. The return of an instrument in a piece of music also creates unity. • Listen for recurring types of sounds — acoustic, electronic or synthesised — as well as the continuity of these sounds throughout a piece of music. • Performing media and instruments of the world may be recurring and/or constant. • Vocal types may be used throughout a piece (for example, a soprano voice) or there may be a change in vocal type (for example, from a soprano to an alto voice). • Returning sound sources can include unconventional sounds and/or electronic sounds. • Traditional and non-traditional instrumental techniques may be used. • Similar sections and instrumental arrangements may return, such as a return to a solo instrument holding the melody. • A consistent mood may exist throughout the piece of music; for example, in 'Vide Cor Meum' by Hans Zimmer, there is a sombre quality throughout.
Texture	Overall	<ul style="list-style-type: none"> • Consistent texture throughout, such as the same density and texture type • Consistency of number of layers • The interaction between layers • There may be a consistent melodic, harmonic or rhythmic role throughout. For example, in 'Magic' by Ben Folds Five, the piano has a harmonic role, creating unity for the listener. • The density may be heavy or transparent throughout. • Mostly, a piece composed with monophonic, homophonic or polyphonic texture styles is going to remain the same throughout the piece of music, creating unity.
Structure	Overall	<ul style="list-style-type: none"> • When analysing the macro structure, look for the repetition of sections and musical ideas, such as phrases or motifs. • The unity in the common named forms are: ternary (ABA), the return of section A; rondo (ABACA), the return of A; twelve-bar blues (I I I I V IV I I V IV I I), the return of chord I; and verse/chorus form, the return of the catchy chorus, and then the verse, with the same melody for each verse. • The specific forms have unity in their returning sections. • Vocal forms • Non-standard forms do not necessarily imply that the form is unstructured. Listen for returning themes.

Contrast

While unity in a piece of music gives the listener a sense of ‘togetherness’, binding the musical features or the concepts of music, contrast is what makes the music interesting. Other words that also suggest contrast are *variety* and *diversity*, and these terms may also appear in exam questions.

Composers aim to combine contrast and unity in a way that interests and engages the listener as well as maintaining some form of coherence. The average listener can handle only a certain element of change and difference in a piece of music.

Some points to discuss in relation to contrast are listed in the following table.

Conceptual links when discussing contrast

Concept	Feature	Contrast: suggested points for discussion
Duration	Overall	<ul style="list-style-type: none"> Aspects of duration that are new or changing provide contrast, particularly new rhythmic patterns or a change of focus of the rhythm. A changing beat occurs sometimes when there is a change of style. For example, in ‘Bridging the Gap’, the rhythmic motif remains the same but the beat focus changes when the style moves to rap. A change of metre is a clear example of adding interest through changing the division of beats. ‘Promises, Promises’ by Burt Bacharach gives an example of this. Free rhythm, in its inconsistency, can also create contrast. A change in tempo creates interest and contrast. ‘Bridging the Gap’ gives an example. Contrasting note values provide interest. For example, in a string orchestra, the cello line might be playing long, sustained semibreves while the violins are playing fast, even quavers. Any rhythmic device can create interest and variety. Rhythmic features include: ostinato, riff, hemiola, repetition, imitation, syncopation, anticipation, accents, swing rhythm, rock beat, cross rhythms, polyrhythm, diminution, augmentation.
Pitch	Tonality	<ul style="list-style-type: none"> Modulation or change of key creates interest for the listener. In mainstream music, in verse/chorus form, a modulation to a higher key builds up excitement.
	Melody	<ul style="list-style-type: none"> Melodic material is a common feature for the composer to use to add variety. Definite pitch, in instruments and singing voices, is most common. If a piece of music contains indefinite pitch, this creates some form of interest and contrast. In the melodic arrangement, a melody can be repeated or heard as a countermelody. Contrast can be made in both cases. In the first, the repeated melody can be performed in a different voice, providing both unity and contrast. A countermelody is essentially a harmonic device added to the main melody for interest. Unless it is a highly repetitive piece of music, there will be changes in the melodic line and therefore changes in melodic contours to add interest. The melodic movement (that is, the intervals in a melody) is not going to be consistently the same, so the combination is a contrasting feature. This is a very specific difference to point out, and should be commented on only if it is an obvious observation. Contrasts in register may occur with the same instrument, or the main melody can be repeated with a different voice or instrument. Ranges of melodies can be made and also compared with other melody ranges. For example, in ‘Magic’ by Ben Folds Five, the countermelody that the piano provides has a wide note span compared with the vocal melody, which has a narrower range of notes in its melodic contour. All melodic features can be added to a melody for contrast and interest. The melodic features include: ornamentation, melodic ostinato, riff, motif, sequence, repetition and melisma.
	Harmony	<ul style="list-style-type: none"> Contrasts in harmony may include a change in accompaniment style, as well as obvious chordal changes. The harmonic rhythm may move from slow to fast, or vice versa, creating interest and surprise in a piece of music. The style of accompaniment may be contrasting in itself, or a change of accompaniment style may occur. A change in chord structure adds contrast — for example, a change from a simple triad to a complex chord, such as in jazz chords. A change from consonant to dissonant pitch adds an element of change and contrast — for example, in ‘Kaval Sviri’. The harmonic features that create contrast can include cadences.

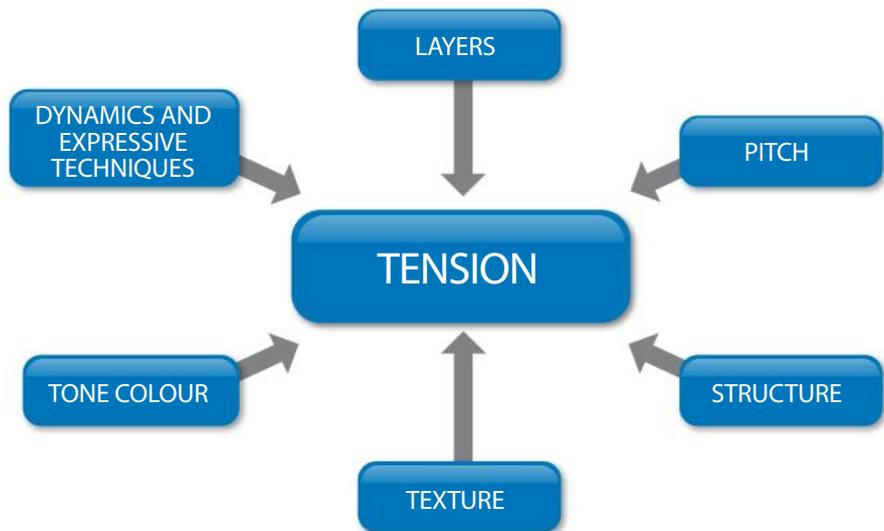


Concept	Feature	Contrast: suggested points for discussion
Dynamics and expressive techniques	Dynamics	<ul style="list-style-type: none"> • Contrasts in volume (dynamics): direct (loud to soft), such as terraced dynamics; or gradual (crescendo) • Changes in dynamic levels, such as crescendo or decrescendo • Various expressive techniques implemented. The tempo may change, signifying a different section or movement. • Articulation and ornamentation may be used to vary a note or musical phrase. • Traditional compared with non-traditional instrumental techniques • Electronic manipulation can create much variety, such as distortion — for example, 'If You Keep Losing Sleep' by Silverchair.
Tone colour	Overall	<ul style="list-style-type: none"> • Contrasting sounds and tone colours • The material of the instrument may alter, such as moving from a wooden-sounding instrument to a metal-sounding instrument. For example, a melodic phrase could be played on the xylophone and then the glockenspiel. • The method of producing the sound may change, for example from scraping to plucking the same instrument. • The types of sound could change, from acoustic to electronic or synthesised. • All instruments have individual qualities, so a change in instrument or voice adds variety or contrast. • There may be contrasting performing media: contrasting the families of the instruments of the orchestra between strings, woodwind, brass and percussion; or contrasting instruments of the world — commonly classed membranophones, chordophones, aerophones or idiophones. • Contrasting vocal sounds may exist, in change of voice and range as well as various sounds created by the voice. • Unconventional and electronic sound sources add effect and variety. • Combining traditional and non-traditional instrumental techniques may provide contrast. • You may hear variety in the layers and sounds. This may be in a solo instrument or an entire orchestra. The instrumental arrangement may vary also, from a solo arrangement to an ensemble arrangement. • Overall mood changes can occur. This could be a change in style, as heard in 'Bridging the Gap' by Nas and also 'Barcelona' by Freddie Mercury. Both songs use polystylism, meaning there is more than one musical style or genre presented to add variety. In both examples, the polystylism characterises the piece and makes it interesting for the listener.
Texture	Overall	<ul style="list-style-type: none"> • Varying layers (for example, building from vocal with a simple piano accompaniment to a rock band, and perhaps adding strings) builds up and adds contrast. • Changing roles from melodic to harmonic to rhythmic. This can be heard when the focus is changed within these roles, as occurs when a clear melody changes to a harmonic role. • A change in the density and thickness of sound creates an element of surprise and contrast. For example, in 'Magic' by Ben Folds Five, the texture thickens in density on the first chorus. • When a piece is in a particular style, either monophonic, homophonic or polyphonic (or even heterophonic), it usually remains the same throughout, although changes may occur.
Structure	Overall	<ul style="list-style-type: none"> • The aspects of unity and contrast are most strongly linked with the concept of structure. • The macro or overall structure will almost always have sections that contrast with the previous section. For example, binary form consists of two sections that are contrasting. Contrast exists in all macro structures, including common forms, specific forms and vocal forms. • As non-standard forms are not previously named, although not necessarily unconventional in structure, there may be many contrasting sections and varying features.

TENSION

As already discussed, every piece of music is created by composers through manipulation of the musical concepts. These concepts of music create a specific musical effect. Tension is an effect that can be created by the composer to add interest for the listener. Tension produces a sense of anxiety. After tension has been created in a piece of music, there is usually a release of tension or resolution of some kind. Tension and release are present in most music and help the music to come alive. For a release to occur there must be tension, but not usually vice versa.

Tension is classed as a musical technique that has a conceptual link, so a discussion of the six musical concepts would again be appropriate.



Mind map for tension

Other words that can also refer to tension in relation to music are *suspense*, *anxiety*, *excitement*, *anticipation* and *expectation*. It is helpful to remember these alternative words, as they may be suitable to use when analysing different types of pieces.

Tension is often created for particular musical effects, such as in music for horror films. If you were to watch a scene from a horror film without the music, the horror would not have the same effect. Tension is created by a build-up of one, most or all of the concepts of music. Tension could be in the form of notes that do not fit within the set chord structure, creating surprise and drawing the listener's attention.

In the HSC Aural Skills exam, if you were asked a question on tension, then you would need to analyse all of the six musical concepts. Where there is tension there is usually release. Your response to the question should mainly involve discussion of tension, but you could discuss release to some extent in your answer, acknowledging that the features tend to go together.

The following table lists examples of ways in which tension is created and how a release can occur in a piece of music.

A musical release or resolution does not always occur after tension – consider, for example, the theme from the film Psycho.

It is possible for tension to be created by just one concept – for example, by adjusting the pitch.

Tension is a feature of 'Threnody to the Victims of Hiroshima', by Krzysztof Penderecki. An example of tension and release can be heard in Bach's 'C Major Prelude'.

Examples of the ways that the concepts can contribute to tension and release

Concept	Tension	Release
Duration	<ul style="list-style-type: none"> Faster tempo Shorter note values 	<ul style="list-style-type: none"> Slower tempo Longer note values
Pitch	<ul style="list-style-type: none"> Ascending pitch Dissonance Pedal notes with changing harmony 	<ul style="list-style-type: none"> Descending pitch Consonance Bass notes matching harmony
Dynamics and expressive techniques	<ul style="list-style-type: none"> Increase in dynamics Scraping the bow up the strings 	<ul style="list-style-type: none"> Decrease in dynamics Playing legato
Tone colour	<ul style="list-style-type: none"> Non-traditional instrumental techniques 	<ul style="list-style-type: none"> Traditional instrumental techniques returning
Texture	<ul style="list-style-type: none"> Increasing layers, building density 	<ul style="list-style-type: none"> Decreasing of layers, thinning of texture
Structure	<ul style="list-style-type: none"> Repetition of shorter phrases Build-up of different sections 	<ul style="list-style-type: none"> Return to main section Hearing a familiar section return

Tension can also be understood as the composer creating excitement or building emotion in the piece of music. The sections where tension is created are usually the most interesting parts of the piece of music.

Some composers take the view that tension and release are based mainly on the chordal structure. For example, a dominant chord is heard in a piece then a tonic chord is heard and resolved, and this is the main release. Tension can also be viewed as the composer 'teasing' the listener. The composer here creates a musical effect that moves away from just the notes and gives meaning and shape to the piece of music.

The study of tension and release in music can be complex. For the Music 1 course, only a broad overview is required of how each or some of the musical concepts create tension in a piece of music.

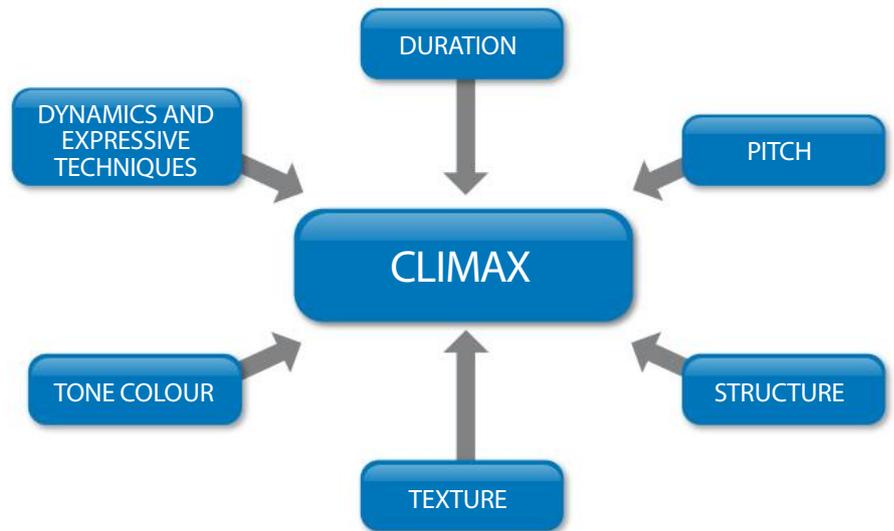
A tonic chord is chord 1 and a dominant chord is chord 5. A chord 5 (dominant chord) to a chord 1 (tonic chord) is the most common way composers can create tension and release in a piece of music.



CLIMAX

Climax is closely related to the creation of tension in a piece of music, as the same rules apply. When tension is created, this usually means a climax is produced, giving the piece of music shape.

Most commonly and obviously, climax is achieved through the build-up of the concepts of music — for example, the dynamics increasing or the pitch getting higher, or both. Like tension, climax is important to any piece of music, creating interest as well as giving the piece of music shape.



Mind map for climax

In general, tension and climax involve repetition and the building up of the concepts of music through which the composer creates excitement.

Conceptual links when discussing tension and climax

Concept	Feature	Tension/climax: suggested points for discussion
Duration	Overall	<ul style="list-style-type: none"> • A smaller division of beats per bar • A change in metre • No metre can also create tension for its unpredictability — for example, ‘Threnody’ by Penderecki. • A change in tempo/pace • Tempo speeds up gradually and accelerates. • Rhythmic patterns are varied and repeated. • Note values are altered, such as a doubling in time. For example, rhythmic diminution makes the piece of music feel like it is speeding up but it is just doubled. • Many rhythmic devices can contribute to a build-up of tension. The feeling of displacement from syncopation and anticipation and a hemiola can contribute to tension in a piece of music. The repetition and recurrence of an ostinato, imitation and riffs build much tension for the listener, who expects more to come. Accents, cross rhythms, polyrhythm, diminution and augmentation can also create tension. • The building of rhythmic layers creates tension, in that it can layer and build only so far before it is released somehow in the music. Polyrythm is a good example of this. • Silence is an important musical aspect of the building of tension and suspense. • Change of metre • Laboured rhythm • Note values lengthened or shortened • Short note values • Long note values • Syncopation • Rhythmic augmentation to prolong a rhythm • Anticipation

Concept	Feature	Tension/climax: suggested points for discussion
Pitch	Tonality	<ul style="list-style-type: none"> • Modulation of any kind creates tension. A change of key creates a build-up in a repeated chorus in a piece of mainstream music. It can build tension and create excitement towards the end of the piece. Also it emphasises for the listener that the chorus is a main feature in the piece of music. • A change in tonality, such as from a major to a minor key, can create a climax.
	Melody	<ul style="list-style-type: none"> • An increase in pitch creates tension and excitement. • The repetition of one pitch occurs much in jazz music when the performer uses one note to create tension and prolongs the piece of music until a release occurs. • Repetition of one melody or melodic phrase • The use of indefinite sounds may create tension in a piece because of how different they sound from definite pitches. • In the melodic arrangement, there may be repetition of a countermelody, as in, for example, 'Magic' by Ben Folds Five. On the other hand, the relationship between the main melody and the countermelody can also create an element of tension. • A melodic contour that builds in tension may have a shape that is ascending, building higher in pitch; angular, for unpredictability; or static, for lack of movement and narrow pitch range. • The extremes of melodic movement contribute to suspense, such as a melody with mostly steps and then one with mostly leaps. • Sudden changes in register • Extremes of register • Extremes of range • Melodic features: a melodic ostinato, motif or riff creates tension through its repetition. A melisma or ornamentation may create suspense, as these features tend to hold up the melody. An ascending sequence creates tension for its increase in pitch and build-up.
	Harmony	<ul style="list-style-type: none"> • Any rapid change of harmony • A faster harmonic rhythm • An unexpected change of accompaniment • Simple to more complex style chord • Rapid chord changes • Frequent modulation • Sudden dissonance • Harmonic features: a harmonic ostinato, riff, drone and pedal point create tension through repetition. A pedal point is a very good means of creating tension. An interrupted and imperfect cadence and an unresolved plagal or perfect cadence create climax. Some composers use a prolonged cadence to create tension. For example, bars 8–17 may be based on chord V, or the dominant chord, and then may be resolved, slowly and using suspension and/or anticipation, in bar 20.
Dynamics and expressive techniques	Dynamics	<ul style="list-style-type: none"> • Sudden changes in dynamic levels • A very slow and gradual build-up of dynamics • Making sounds louder than the established level • A loud volume throughout the piece of music • A change or frequent changes in tempo • Ornamentation, such as a trill or glissando, can provide tension. • Some instrumental techniques and suspense, such as tremolo or vibrato, can provide tension. For example, the use of rapid vibrato at the beginning of 'La Mamma Morta' creates tension and suspense.
Tone colour	Overall	<ul style="list-style-type: none"> • Changing tone colours or quality of sound • A change in the type of sound, such as a melody played by an acoustic instrument and then repeated by an electric instrument • Unconventional sound sources
Texture	Layers	<ul style="list-style-type: none"> • The building of texture • The increase in density • Polyphony creates tension, as the layers are intertwined and it is difficult to hear an ending or resolution.
Structure	Macro	<ul style="list-style-type: none"> • Sections that do not repeat or recur can create a sense of non-resolution. Through-composed vocal structure can create this uncertainty.

APPENDIX 1

Answering an Aural Skills examination question

Please note that this reference is for the NSW HSC Music 1 Examination, however, these examination tips can be applied to any aural skills examination in analysing music.

Reading time

- Reading time is allowed at the start of the examination. Use the time wisely to begin your planning.
- Read all of the questions, then read them again and mentally prepare ideas for answering them.
- Note the number of times that each excerpt will be played and be ready to use every listening.
- Prepare to focus on the music and to hear excerpts in any musical style.

Format of a typical answer

Your answers should include the following:

- *Introduction.* Begin with a topic sentence, referring to the question.
- *Musical observations.* Use extended point form, mind maps, annotated diagrams, tables, graphic notation or any other forms that help to express your ideas.
- *Ending sentence.* Summarise your response, referring back to the question.

Use HITMODE to remember the steps

Highlight the important words in the question.

Interpret the question — read it and decide ‘What am I being asked to do?’

Topic sentence — make sure you write one.

Mind map — draw one on the first listening.

Organise your points into categories to answer the question.

Detail — add more detail on each subsequent listening.

End your answer.

Structuring your response

- Write in extended point form rather than full sentences, and make your answers succinct.
- Sequence your ideas, make your points clearly and try to be neat.
- Write only what is relevant to the question. Refer to the question regularly in your answer. Also refer frequently to the concept that the question asks you to discuss.
- Use musical terminology correctly. If you are unsure of the correct term, *describe* the aspect of the music that you hear rather than naming it incorrectly.
- The examiners want to give you marks, so give them enough information to do so.

- You have only two pages in which to write an answer, and you will need to absorb each piece of music after hearing it only five or six times. When writing everything you hear, aim for quality rather than quantity.
- It is difficult to go back and finish an answer, so plan carefully.
- As well as point form, use other devices for explanation, such as diagrams, tables and notation (graphic and traditional).

Expressing your ideas – some helpful hints

The concepts of music

- All concepts of music overlap. For example, in a listening excerpt you might hear a solo violinist playing, followed by an entire orchestra. You would hear a contrast in tone colours, an increase in dynamics and a change in texture. If the question asks you to discuss texture, you must focus primarily on that concept in your answer, but you may also draw on the other concepts to support your analysis of the piece.
- For each concept of music, you must discuss what ties the piece together, in other words, the features that are constant in the piece of music.
- Go with your first impressions to draw musical conclusions. For example, if you think ‘this song has a good beat’, then consider the musical reason behind this and take it further. You might write ‘this musical excerpt has a steady, strong beat’ and your observation could lead you to name the style (e.g. rap).
- Make objective comments about the music: the examiners do not want your personal opinions about the piece.
- Take care with abbreviations. If you are using a term several times, write the word out in full the first time, with the abbreviation in parentheses.
- If you are asked about a particular concept of music, such as texture, and you have written everything you can about the concept, then discuss unity and contrast in relation to texture and how the composer has created variation and consistency.

Instrumental and vocal techniques

- If the instrument you play is featured in the excerpt, write about it first. This gets you started writing on something you know a lot about.
- Imagine yourself playing the piece or singing it, and think of the instrumental or vocal techniques that would be required to portray the sounds.
- When the excerpt has a singer, there are many aspects to discuss, such as male or female, style of singing, range of voice and language.
- If the piece is in a language you understand, use the lyrics as a tool to help your response. For example, you could identify the particular words that are sung when the excerpt reaches a climax. However, discussion of the lyrics must not take over your answer.
- Always state *where* in the piece you hear a particular instrument, feature or technique.
- If you can’t name a particular instrument, then try to describe it. For example, a pan pipe may be described as having a ‘pipe-like’ or ‘flute-like’ sound.

Discussing structure

- In identifying sections in a piece of music, it is often an instrumental or main melodic change that characterises a section.
- If you are unsure of the structure of an excerpt, don’t guess. Describe the sections that you hear and you may end up with the named structure at the end.

- If you mention the chorus in your response, ensure you have previously stated that the excerpt is in verse/chorus form.
- Don't be concerned if you have not identified the macro structure, as the information around it is what counts.

General advice

- Your aim is to demonstrate that you have a general understanding of the concepts of music and can identify the main features in an excerpt.
- Use the HSC-style questions at the ends of chapters and the sample examination in appendix 2 to practise your aural skills. By completing practice questions, you will increase your experience and gain confidence in responding in an exam situation.

APPENDIX 2

Sample HSC Music 1 Aural Skills examination

MUSIC 1 AURAL SKILLS General instructions

Reading time — 5 minutes

Total marks — 30

Attempt Questions 1–4

Question 1 (6 marks)

An excerpt (1 minute 31 seconds) from ‘Bacchanale’, from the opera *Samson and Delila*, by Camille Saint-Saëns, will be played FIVE times for you to answer Question 1.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

How does the composer maintain interest in this excerpt?

Question 2 (8 marks)

An excerpt (51 seconds) from ‘Kyrie’, from *Missa Pange Lingua* (chant), by Josquin Desprez, will be played SIX times for you to answer Question 2.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the composer’s treatment of layers in this excerpt.

**Bacchanale from *Samson et Dalila* (Camille Saint-Saens):
Slovak Radio Symphony
Orchestra (0:00 – 2:24)**

**Kyrie from the *Missa Pange Lingua* (Josquin des Prés):
Performed by The Tallis
Scholars (0:00 – 0:47)**



Orchestral Suite No. 2 in B Minor –Badinerie, BWV 1067 (Johann Sebastian Bach): Aurèle Nicolet · Münchener Bach-Orchester · Karl Richter (0:00 – 0:58)

Question 3 (8 Marks)

An excerpt (58 seconds) from *Orchestral Suite No. 2 in B Minor – Badinerie*, by J. S. Bach, will be played SIX times for you to answer Question 3.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of structure in this excerpt.



Gangsta's Paradise: Coolio, featuring L.V. (0:00 – 1:12)

Question 4 (8 marks)

An excerpt (1 minute 12 seconds) from 'Gangsta's Paradise' by Coolio will be played FIVE times for you to answer Question 4.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

Describe the use of pitch in this excerpt.

GLOSSARY

A

a cappella: sung without instrumental accompaniment, usually by a small group

accents: stresses or emphasis placed on particular notes to shape the musical phrase

acciaccatura: a 'crushed' note; a note played at the same time as, and crushed into, the following note, where the value does not change

acoustic: non-electronic sound. It is mechanical, in that something needs to be vibrating in order to produce acoustic sound

aerophones: instruments that are blown into; a classification of instruments of world music

alto: female vocal type, lower than soprano

anticipation: occurs when a note is played or sung before a strong beat (for example, a quaver before the first beat of a bar), anticipating the phrase

antiphony: form of question and answer usually related to orchestral sounds where the conversation is between instruments; also relates to antiphonal singing, which is integral to Greek Orthodox liturgy

appoggiatura: a 'leaning' note; a note that leans into the following note, changing the note value

art music: generally refers to the music of Western cultures, including Classical, Baroque and Romantic music. At the beginning of the twentieth century this music was still being composed, and it may therefore be referred to as twentieth-century art music.

articulation: the way in which specific parts or notes in a piece of music are played. Some articulations are specific to particular instruments.

atonal: music that has no tonal centre or home key

attack: in electronic manipulation of sounds, refers to the first part of a sound or sounds

augmentation: pattern that is repeated with the notes sustained for double their previous duration

B

backbeat: a strong beat or emphasis on the two and four beat, mostly heard in mainstream or popular music

baritone: male mid-range vocal type, between tenor and bass

bass: the lowest voice type in the male vocal range

beat: the underlying, regular pulses in a piece of music

beat boxing: a percussive sound produced by the mouth, emulating the drum kit or drum machine and usually having a rhythmic role

bend: vocal technique of distorting the pitch by sliding around it

binary form: structure of a piece of music in which two sections are different, represented as AB

blues scale: a scale often heard in jazz music; the most common formula in scale degree numbers is 1, 3flat, 4, 5flat, 5natural, 7flat and 8.

bridge: a section of music that falls between two main sections, bridging them and holding them together

C

cadence: the ending of a phrase, section or piece of music using particular intervals and chords to suggest it is either finished or unfinished; the chord combinations are *perfect*, *imperfect*, *plagal* and *interrupted*

call and response: similar to a 'conversation', a piece of music in which a phrase is played or sung and a response by an instrument or vocalist follows; a common form in gospel music; see also 'question-and-answer technique'

choir: group of singers, usually singing in harmony; sometimes in SATB (soprano/alto/tenor/bass) form

chordophones: instruments that use strings for sound production; a classification of instruments of world music

chorus: group of singers singing in harmony in the context of dramatic art, opera and musical theatre; also the repeated section after each verse in a piece of music that is in verse/chorus form

chromatic scale: a scale that consists of all 12 semitones

climax: achieved in music through the build-up of the concepts of music, such as the dynamics increasing or the pitch getting higher, creating excitement

coda: an ending to a piece of music or a song, where the music is musically resolved

coloratura: the highest voice type in the female vocal range

consonant: harmonious sound that is easy on the Western ear

contrast: anything in music that is new or different, changing or interesting; heard in the way a composer changes musical aspects throughout a piece of music to make it interesting or entertaining

countermelody: a melody heard at the same time as the main melody

crescendo: gradually getting louder

cross rhythms: conflicting rhythmic patterns played simultaneously (e.g. three against four) or conflicting metres (e.g. 3/4 against 4/4)

D

decay: in electronic manipulation of sounds, refers to the dying away of a sound or sounds

delay: in electronic manipulation of sounds, refers to the repeat of a sound or sounds

decrescendo: gradually getting softer in volume)

definite pitch: a tuned sound

density: the ‘thickness’ of sound created by layers in a piece of music

diatonic: the major and minor scales used in Western music

diminuendo: gradually getting softer in volume

diminution: pattern that is repeated with the notes half their previous duration

dissonant: sound created by a clash of discordant notes; less pleasing to the Western ear than a consonant sound

distortion: changing the sound so it is distorted, usually through an effects pedal or amplifier

drone: one or more notes held throughout a piece or section of music

duration: the lengths of sounds and silences in music

dynamics: volume of sound in music, including its relative loudness or softness, changes in volume, and an emphasis or accent on particular sounds

E

effects pedal: a pedal attached to a guitar by an audio lead, used for distorting the sound; can provide several sounds and effects

electronic sound: sound created by electronic technology

ensemble: group of musicians performing with various instruments and/or voices

expressive techniques: the way a performer plays a piece of music; can involve tempo, style, articulation, ornamentation, instrumental techniques and electronic manipulation

F

false alto: upper register of a male’s vocal range or ‘high voice’

forte: loud

forte-piano: notes attacked loudly, then immediately soft

fortissimo: very loud

fugue: a composition for a group of instruments or voices based on a musical subject that is repeated in a polyphonic texture

G

gamelan: Indonesian percussion orchestra featuring various tuning systems

glissando: a slide from one note to another

gradations: gradual changes from one musical element or one dynamic level to another — for example, gradually getting louder

graphic notation: a way to express patterns in music in a visual or diagrammatic way, as an alternative to traditional music notation

H

harmonic ostinato: a repeated pattern, usually chordal, played with a melody

harmonic role: an instrument or voice holding the harmony in a piece of music

harmonic riff: a repeated harmonic pattern

harmonics: sound vibrations (usually related to string instruments) whose frequencies create tones that are multiples of the fundamental tone)

harmony: two or more pitches sounding together

hemiola: pattern of syncopated beats with two beats played in the time of three, or three in the time of two

heterophonic: texture in which two or more lines are played or sung at the same time, with different variations of the same melody

homophonic: texture characterised by a single melodic line and a harmony (accompaniment)

hookline: a 'catchy' section of a piece of music that 'draws in' the listener

I

idiophones: instruments that produce sound through vibration of the entire instrument, usually by shaking; a classification of instruments of world music

imitation: a pattern that is restated by the same or a different instrument as a unifying feature

improvisation: the act of performing music spontaneously and without planning — that is, playing freely rather than following a composed score

indefinite pitch: an untuned sound

L

layer: one or a combination of musical lines provided by an instrument(s), voice(s) or any other sound source(s)

legato: smooth or played smoothly

lyrics: the words of a song or piece of music

M

macro structure: overall structure of a whole piece of music; can be standard or non-standard

mainstream music: music heard and enjoyed by most people in the artist's time; can encompass rock music, 'pop music, alternative, hip-hop, rap and other styles popular today

material: substance used to make something, such as the strings of a guitar

melisma: the singing of several notes to one syllable

melodic contour: the shape of the melody

melodic ostinato: a repeated melodic pattern

melodic role: fulfilled by an instrument or voice that holds the melody in a piece of music

melody: a horizontal succession of pitches

membranophones: instruments that feature a stretched membrane, or skin; usually, although not always, drum-like

metre: the grouping of beats in a piece of music and the basis for measuring musical time

mezzo forte: moderately loud

mezzo piano: moderately soft

mezzo-soprano: female vocal type in the middle range between alto and soprano

micro structure: internal structure of a piece of music, as in specific sections, or a phrase or verse

microtone: literally a 'small tone', an interval smaller than a semitone

modes: scales on which modal tonality, the earliest documented scale system, is based

modulation: the change of key in music

monophonic: a texture characterised by a single melodic line

mordent: in an upper mordent, we hear a note, then the one above it, then the first note; in a lower mordent, we hear a note, then the one below it, then the first note

motif: a melodic, harmonic or rhythmic fragment heard throughout a piece of music that helps to unify the piece

N

notation: the written representation of music; can be traditional notation or graphic notation

note value: the length or duration of a note

O

oratorio: a musical composition (most often in the classical style) featuring a solo singer usually accompanied by a full orchestra and choir

ornamentation: the decoration of a melody or harmony with special features to add interest and expressive qualities, such as a trill, mordent or glissando

ostinato: a constantly repeated musical phrase in the same instrument or voice; can be rhythmic, melodic or harmonic

outro: an ending to a piece of music or a song where the music is musically resolved; associated with popular/mainstream music

P

panning: in electronic manipulation of sounds, the effect by which sound moves from one speaker to the other

pedal point: a held or repeated note, usually in the bass

pentatonic scale: a scale that has a particular five notes to an octave

phrase: a musical 'sentence' within a piece of music

pianissimo: very soft volume

piano: soft volume

pitch: the relative highness and lowness of sound

polyphonic: texture characterised by two or more melodic lines played or sung simultaneously

polyrhythm: two or more independent rhythms played simultaneously in different parts

polystylism: music that features two or more styles as a contrasting feature (e.g. 'Bohemian Rhapsody' by Queen)

popular music: music in a 'pop' style with a simple melody and melodic structure

Q

question-and-answer technique: similar in form to a simple 'conversation', a phrase is played or sung and a response by an instrument or vocalist follows

R

raga: an Indian musical form that expresses moods through microtones and features improvisation and ornamentation

range: the extent of the notes used in a melody

rap: speaking in rhythm, in time with a backing beat

register: the 'height' of sound, as in high, middle or low register

repetition: a melody or melodies heard repeatedly; the reiteration of a pattern

resolution: the completion, or resolving, of a musical phrase or piece of music

rhythm: the patterns of long and short sounds and silences in music

rhythmic motif: a rhythmic fragment that is repeated in a piece of music either immediately or throughout the piece as a unifying feature

rhythmic ostinato: a constantly repeated musical phrase in the same instrument or voice

rhythmic role: the part played by an instrument holding the rhythm in a piece of music, usually the rhythm section in a band or orchestra. Rhythm can sometimes be held by the voice, such as in beat boxing.

riff: a melodic or chordal pattern heard throughout the melody, usually a few bars in length, most commonly in jazz or rock music

rock beat: heard in rock and popular music in which the pop/rock drum pattern is usually stressed

rondo ('round') form: form of music with a returning main theme and with contrasting sections between the returns

rubato: with freedom

S

SATB: represents soprano, alto, tenor and bass — that is, the four vocal types that comprise a full choir

scale degree numbers: numbers used to identify each note in a scale. For example, in the C major scale, scale degree numbers 1 and 8 are both C, with scale degree numbers 1 to 8 forming the octave

scat: improvised ‘nonsense’ syllables that are sung; common in jazz music

score: written music

sequence: the immediate repetition of a melodic fragment at a different pitch

***sforzando*:** with sudden emphasis

***sforzando-piano*:** with sudden emphasis then suddenly decreasing in loudness

slur: notes joined together; must be two different notes

solo: part sung or played by a singer or instrument performing by themselves

soprano: female vocal type, higher than alto

***Sprechstimme*:** speech with melodic contours

staccato: notes short and detached

strophic form: vocal form in which the music contains verses only, each with the same melody but different lyrics, as in a hymn

structure: the design or form in music; the way a piece of music has been put together

***subito*:** suddenly

***subito forte*:** suddenly louder

***subito piano*:** suddenly softer

suspension: a note in one chord is held on into the next chord, to which it does not belong; usually resolved with the completion of the second chord (resolution)

swing rhythm: a feel or ‘groove’ heard in jazz, especially in ‘swing’ music, based on two emphasised subdivisions of the beat

symphony: orchestral form of music containing four (or occasionally three) movements distinguished by their tempo, form and key. The first and last movements are generally lively and the middle is slower and more reflective

syncopation: an emphasis on the weak or off beats. Composers use syncopation through accents, rests and ties.

synthesised sound: sound made by combining (synthesising) sounds from electronic outputs

T

tempo: the speed at which a piece of music is performed

tenor: male vocal type, higher than baritone and bass

tension: applies to a piece of music that has a sense of anxiety; sometimes followed by a release or musical resolution

tenuto: notes held for their entire value

ternary form: structure in which the piece of music is said to ‘turn around’; can be labelled as ABA

terraced dynamics: dynamics that permit loud and soft elements in a piece of music but no gradations in between

texture: effect produced by the combination of voices and/or instruments in music

theme and variation: music with a clear theme and with variations of the theme, such as rhythmic and tonality changes, to add interest (p. 127)

through composed: music in which the lyrics and melody change with each verse

time signature: the reference at the beginning of a musical score that tells us the number and type of beats per bar; can be simple or compound (p. 4)

tonal centre: the tone or note around which the scale and piece are based
tonality: the pitch arrangement chosen by the composer, usually based on a scale or mode

tone colour: that aspect of sound that allows the listener to identify the sound source or combinations of sound sources

traditional notation: representing sounds in music as notes on a staff; also known as conventional notation

triad: a chord with a simple structure of three notes

trill: rapid alternation between two notes

turn: Notes turn around a note. We hear a note, then one higher, then one lower than the first note, and then the first note

twelve-bar blues: a 12-bar pattern with a set chord structure)

twelve tone row: a piece of music that uses all 12 notes of the chromatic scale in a set order while varying the note values and effects

twentieth-century art music: generally refers to the music of Western cultures, including Classical, Baroque and Romantic music; more specifically, music characterised by the composers’ experimenting with instruments and the breakdown of tonality

U

unison: two or more performers playing or singing at the same pitch. They might also be playing or singing an octave or octaves apart

unity: constant or recurring features that bind a piece of music together; created when a composer matches musical aspects throughout a piece of music so that all parts belong or are tied together

V

verse/chorus form: a popular structure in mainstream music; specific features include introduction, verse, chorus, bridge, coda/outro

vibrato: vibrating, quivering or shaking on a note; a rapid change of pitch or tonal intensity

vocoder: an electronic audio effect on the voice that almost distorts the sound (e.g. in Cher's 'I Believe')

W

Western art music: Western music of the Medieval, Renaissance, Baroque, Classical and Romantic periods and twentieth- and twenty-first-century art music (postmodernism)

whole tone scale: a scale in which notes are separated by whole steps of equal intervals

world music: music from outside the Western popular and art music traditions, developed by different cultures around the world, including African, Indian, Asian, eastern European and Pacific

SOUND BITES

Chapter 1 Duration

Sound bite	Title
1.1	Strong beat
1.2	Weak beat
1.3	Duple metre
1.4	Triple metre
1.5	Quadruple metre
1.6	Mixed metre
1.7	No metre
1.8	Simple rhythm
1.9	Complex rhythm
1.10	Irregular or free rhythm
1.11	Syncopation
1.12	Imitation
1.13	Riff
1.14	Polyrhythm
1.15	Ostinato
1.16	Hemiola
1.17	Rhythmic layers

Chapter 2 Pitch

Sound bite	Title
2.1	Diatonic major scale
2.2	Diatonic minor scale
2.3	Blues scale
2.4	Pentatonic scale
2.5	Modal sound
2.6	Chromatic scale
2.7	Microtonal music
2.8	Whole tone scale
2.9	Atonal piece
2.10	Twelve tone row
2.11	Indian raga
2.12	Melody one after another
2.13	Counter melody
2.14	Melodic movement — steps and leaps
2.15	Melodic contour — angular
2.16	Melodic contour — wave



Sound bite	Title
2.17	Middle vocal register
2.18	Narrow range in a melodic line
2.19	Wide range in a melodic line
2.20	Trill
2.21	Mordent
2.22	Turn
2.23	<i>Appoggiatura</i>
2.24	<i>Acciacatura</i>
2.25	Glissando
2.26	Melodic ostinato
2.27	Riff
2.28	Motif
2.29	Sequence
2.30	Vocal lick in rock or pop
2.31	Fast harmonic rhythm
2.32	Parallel harmony
2.33	Broken chords — Walking bass
2.34	Twelve-bar blues
2.35	Block chords
2.36	Simple chord structure, triad
2.37	Complex chords
2.38	Modulation to a higher key change
2.39	Consonant sound
2.40	Dissonant sound
2.41	Harmonic ostinato
2.42	Pedal point
2.43	Cadence

Chapter 3 Dynamics and expressive techniques

Sound bite	Title
3.1	Terraced dynamics
3.2	Crescendo
3.3	Sforzando-piano
3.4	Tempo returning to original speed
3.5	Legato
3.6	Rubato
3.7	Energetic
3.8	Tranquil
3.9	Sforzando
3.10	Slur
3.11	Staccato
3.12	Double stopping (string instrument)
3.13	Pizzicato (string instrument)
3.14	Tremolo (strings)

Sound bite	Title
3.15	Bends (guitar)
3.16	Distortion (guitar)
3.17	Slap (bass guitar)
3.18	Vibrato (guitar)
3.19	Double stroke (percussion)
3.20	Drum roll (percussion)
3.21	Rim shot (percussion)
3.22	Brushes (percussion)
3.23	Flutter-tonguing (woodwind)
3.24	Singing/speaking into instrument (woodwind)
3.25	Multiphonics (woodwind)
3.26	Mute (brass)
3.27	Pitch bending (brass)
3.28	Vibrato (brass)
3.29	Scat (vocal)
3.30	Syllabic/melismatic (lick) (vocal)
3.31	Vibrato (vocal)
3.32	Distortion (electronic)
3.33	Decay (electronic)
3.34	Delay (electronic)
3.35	Panning (electronic)

Chapter 4 Tone colour

Sound bite	Title
4.1	A typical acoustic sound
4.2	A typical electronic sound
4.3	A typical synthesised sound
4.4	Female vocals: soprano
4.5	Female vocals: alto
4.6	Male vocals: tenor
4.7	Male vocals: bass
4.8	Solo arrangement
4.9	Small ensemble
4.10	Large ensemble
4.11	Sad effect
4.12	Majestic effect

Chapter 5 Texture

Sound bite	Title
5.1	Single melodic line
5.2	Melody with accompaniment
5.3	More than one melodic line
5.4	Counter melody
5.5	Rhythmic section
5.6	Thick texture
5.7	Thin texture

Sound bite	Title
5.8	Monophonic texture from Medieval period
5.9	Monophonic texture from mainstream/pop
5.10	Homophonic texture
5.11	Polyphonic texture
5.12	Heterophonic texture

Chapter 6 Structure

Sound bite	Title
6.1	Melody A and B
6.2	Changing sections
6.3	Ternary form (macro structure)
6.4	Twelve-bar blues
6.5	Theme and variation
6.6	Strophic form
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6.8	Motif
6.9	Riff
6.10	Question and answer
6.11	Binary form as micro structure

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