

AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 1

Basic Facts

- 4th movement from the oratorio *Messiah*
- Baroque period (1600-1750)
- 3/4 time metre
- *Allegro* tempo marking
- Key: **A major**
- Modulates to **dominant** key of **E major**
- **Affection (mood):** joyful and praising

Key Facts

An **oratorio** is a musical work based on words and stories from the bible. Consists of chorus, soloists and orchestra.

The **libretto** is the text of the oratorio.

Messiah - three main sections - birth, death and resurrection of Jesus Christ

Scored for SATB choir (**soprano, alto, tenor, bass voices**) and orchestra



AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 1

Basic Facts

- 4th movement from the oratorio *Messiah*
- Baroque period (1600-1750)
- 3/4 time metre
- *Allegro* tempo marking
- Key: **A major**
- Modulates to **dominant** key of **E major**
- **Affection (mood):** joyful and praising

Key Facts

An **oratorio** is a musical work based on words and stories from the bible. Consists of chorus, soloists and orchestra.

The **libretto** is the text of the oratorio.

Messiah - three main sections - birth, death and resurrection of Jesus Christ

Scored for SATB choir (**soprano, alto, tenor, bass voices**) and orchestra



AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 1

Basic Facts

- 4th movement from the oratorio *Messiah*
- Baroque period (1600-1750)
- 3/4 time metre
- *Allegro* tempo marking
- Key: **A major**
- Modulates to **dominant** key of **E major**
- **Affection (mood):** joyful and praising

Key Facts

An **oratorio** is a musical work based on words and stories from the bible. Consists of chorus, soloists and orchestra.

The **libretto** is the text of the oratorio.

Messiah - three main sections - birth, death and resurrection of Jesus Christ

Scored for SATB choir (**soprano, alto, tenor, bass voices**) and orchestra



AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 1

Basic Facts

- 4th movement from the oratorio *Messiah*
- Baroque period (1600-1750)
- 3/4 time metre
- *Allegro* tempo marking
- Key: **A major**
- Modulates to **dominant** key of **E major**
- **Affection (mood):** joyful and praising

Key Facts

An **oratorio** is a musical work based on words and stories from the bible. Consists of chorus, soloists and orchestra.

The **libretto** is the text of the oratorio.

Messiah - three main sections - birth, death and resurrection of Jesus Christ

Scored for SATB choir (**soprano, alto, tenor, bass voices**) and orchestra



Key musical ideas in the music

1. 'And the glory of the lord' - **syllabic** (one note per syllable)
- first three notes are triad, then a stepwise scale ending
2. 'Shall be revealed' - **melismatic** (several notes to a syllable)
- two one-bar **descending sequences**
3. 'And all flesh shall see it together'
- repetitive idea, gives the impression of a firm statement.
4. 'For the mouth of the Lord has spoken it'
Long repeated notes - emphasize the conviction of the words. Tenor and bass double their notes to show the importance.

All 4 ideas very different so that they can be **layered** together.



Key Words and Facts

- **Recitative** - text is sang in the rhythm of natural speech - idea is to concentrate on the text with minimal music.
- **Aria** - solo vocal piece with accompaniment. Reflects mood and emotion. Music is more elaborate
- **Chorus** - SATB choir. Sums up the action of the story
- Intended for performance in a concert hall.
- Instrument accompaniment doubles the voices
- Piece ends on a plagal cadence

Key musical ideas in the music

1. 'And the glory of the lord' - **syllabic** (one note per syllable)
- first three notes are triad, then a stepwise scale ending
2. 'Shall be revealed' - **melismatic** (several notes to a syllable)
- two one-bar **descending sequences**
3. 'And all flesh shall see it together'
- repetitive idea, gives the impression of a firm statement.
4. 'For the mouth of the Lord has spoken it'
Long repeated notes - emphasize the conviction of the words. Tenor and bass double their notes to show the importance.

All 4 ideas very different so that they can be **layered** together.



Key Words and Facts

- **Recitative** - text is sang in the rhythm of natural speech - idea is to concentrate on the text with minimal music.
- **Aria** - solo vocal piece with accompaniment. Reflects mood and emotion. Music is more elaborate
- **Chorus** - SATB choir. Sums up the action of the story
- Intended for performance in a concert hall.
- Instrument accompaniment doubles the voices
- Piece ends on a plagal cadence

Key musical ideas in the music

1. 'And the glory of the lord' - **syllabic** (one note per syllable)
- first three notes are triad, then a stepwise scale ending
2. 'Shall be revealed' - **melismatic** (several notes to a syllable)
- two one-bar **descending sequences**
3. 'And all flesh shall see it together'
- repetitive idea, gives the impression of a firm statement.
4. 'For the mouth of the Lord has spoken it'
Long repeated notes - emphasize the conviction of the words. Tenor and bass double their notes to show the importance.

All 4 ideas very different so that they can be **layered** together.



Key Words and Facts

- **Recitative** - text is sang in the rhythm of natural speech - idea is to concentrate on the text with minimal music.
- **Aria** - solo vocal piece with accompaniment. Reflects mood and emotion. Music is more elaborate
- **Chorus** - SATB choir. Sums up the action of the story
- Intended for performance in a concert hall.
- Instrument accompaniment doubles the voices
- Piece ends on a plagal cadence

Key musical ideas in the music

1. 'And the glory of the lord' - **syllabic** (one note per syllable)
- first three notes are triad, then a stepwise scale ending
2. 'Shall be revealed' - **melismatic** (several notes to a syllable)
- two one-bar **descending sequences**
3. 'And all flesh shall see it together'
- repetitive idea, gives the impression of a firm statement.
4. 'For the mouth of the Lord has spoken it'
Long repeated notes - emphasize the conviction of the words. Tenor and bass double their notes to show the importance.

All 4 ideas very different so that they can be **layered** together.



Key Words and Facts

- **Recitative** - text is sang in the rhythm of natural speech - idea is to concentrate on the text with minimal music.
- **Aria** - solo vocal piece with accompaniment. Reflects mood and emotion. Music is more elaborate
- **Chorus** - SATB choir. Sums up the action of the story
- Intended for performance in a concert hall.
- Instrument accompaniment doubles the voices
- Piece ends on a plagal cadence

AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 2

Vocabulary

Hemiola - *harmonic device* - notes in 3/4 are grouped in 2 so the time signature is more ambiguous
Cadence - *harmonic device* - end of a musical phrase. Can be *perfect* (sounds finished), *imperfect* (sounds unfinished), *interrupted* or *plagal*.
Tonic key - *harmonic device* - original key of the music e.g. key of A major, tonic key is A.
Harmonic rhythm - *harmonic device* - the number of times the chords change per bar.
Imitation - *harmonic device* - parts copying (imitating) each other
Sequences - *harmonic/melodic device* - a repeated ascending or descending pattern (like 'revealed')
Pedal - a held note in the bass part through several bars (in this piece, the *tonic pedal*)
Diatonic - notes that 'belong' to the key - it doesn't clash
Melodic - refers to the melody line
Monophonic texture - single melody line with no accompaniment
Polyphonic texture - two or more melodic parts at the same time
Homophonic texture - melody part with accompaniment
Forte - loud **Piano** - soft
Adagio - slow (piece slows down at the very end for added emphasis).

AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 2

Vocabulary

Hemiola - *harmonic device* - notes in 3/4 are grouped in 2 so the time signature is more ambiguous
Cadence - *harmonic device* - end of a musical phrase. Can be *perfect* (sounds finished), *imperfect* (sounds unfinished), *interrupted* or *plagal*.
Tonic key - *harmonic device* - original key of the music e.g. key of A major, tonic key is A.
Harmonic rhythm - *harmonic device* - the number of times the chords change per bar.
Imitation - *harmonic device* - parts copying (imitating) each other
Sequences - *harmonic/melodic device* - a repeated ascending or descending pattern (like 'revealed')
Pedal - a held note in the bass part through several bars (in this piece, the *tonic pedal*)
Diatonic - notes that 'belong' to the key - it doesn't clash
Melodic - refers to the melody line
Monophonic texture - single melody line with no accompaniment
Polyphonic texture - two or more melodic parts at the same time
Homophonic texture - melody part with accompaniment
Forte - loud **Piano** - soft
Adagio - slow (piece slows down at the very end for added emphasis).

AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 2

Vocabulary

Hemiola - *harmonic device* - notes in 3/4 are grouped in 2 so the time signature is more ambiguous
Cadence - *harmonic device* - end of a musical phrase. Can be *perfect* (sounds finished), *imperfect* (sounds unfinished), *interrupted* or *plagal*.
Tonic key - *harmonic device* - original key of the music e.g. key of A major, tonic key is A.
Harmonic rhythm - *harmonic device* - the number of times the chords change per bar.
Imitation - *harmonic device* - parts copying (imitating) each other
Sequences - *harmonic/melodic device* - a repeated ascending or descending pattern (like 'revealed')
Pedal - a held note in the bass part through several bars (in this piece, the *tonic pedal*)
Diatonic - notes that 'belong' to the key - it doesn't clash
Melodic - refers to the melody line
Monophonic texture - single melody line with no accompaniment
Polyphonic texture - two or more melodic parts at the same time
Homophonic texture - melody part with accompaniment
Forte - loud **Piano** - soft
Adagio - slow (piece slows down at the very end for added emphasis).

AOS 1 - Chorus: 'And the Glory of the Lord' Handel

Card 2

Vocabulary

Hemiola - *harmonic device* - notes in 3/4 are grouped in 2 so the time signature is more ambiguous
Cadence - *harmonic device* - end of a musical phrase. Can be *perfect* (sounds finished), *imperfect* (sounds unfinished), *interrupted* or *plagal*.
Tonic key - *harmonic device* - original key of the music e.g. key of A major, tonic key is A.
Harmonic rhythm - *harmonic device* - the number of times the chords change per bar.
Imitation - *harmonic device* - parts copying (imitating) each other
Sequences - *harmonic/melodic device* - a repeated ascending or descending pattern (like 'revealed')
Pedal - a held note in the bass part through several bars (in this piece, the *tonic pedal*)
Diatonic - notes that 'belong' to the key - it doesn't clash
Melodic - refers to the melody line
Monophonic texture - single melody line with no accompaniment
Polyphonic texture - two or more melodic parts at the same time
Homophonic texture - melody part with accompaniment
Forte - loud **Piano** - soft
Adagio - slow (piece slows down at the very end for added emphasis).

AOS 1 - Chorus: 'And the Glory of the Lord' Handel
Revision Questions and Examiner Comments

Questions

1. Name three different types of musical texture that feature in the chorus
2. Name the four parts that perform this chorus
3. What instruments accompany the singers?
4. How many different melodies are used by Handel in the chorus?
5. Identify two ways in which the last three bars of the extracts (*'hath spoken it'*) are given a dramatic setting

Extended Question:

1. Describe the use of voices, harmonic devices and texture are used in this piece. (10 marks)

Examiner Comments - *'for 4 marks, you need to make 4 different and relevant points' e.g.*

Question: The chorus was composed in the Baroque period. State 4 features of music from the Baroque period.

Answer: uses lots of twiddly notes, keyboard playing, instruments in *Messiah* are strings, harpsichord, trumpets and timpani, voice parts copy each other.

Better Answer: (1) the music of the period was characterised by ornamental melodic lines including trills, mordents and turns. (2) harpsichord and cello play throughout the music providing a chordal support. Called basso continuo. (3) Baroque orchestra of *Messiah* built on string with harpsichord continuo, trumpets and timpani. (4) Common musical texture was imitation or polyphonic writing. Chorus also has sections sung together in homophony.

AOS 1 - Chorus: 'And the Glory of the Lord' Handel
Revision Questions and Examiner Comments

Questions

1. Name three different types of musical texture that feature in the chorus
2. Name the four parts that perform this chorus
3. What instruments accompany the singers?
4. How many different melodies are used by Handel in the chorus?
5. Identify two ways in which the last three bars of the extracts (*'hath spoken it'*) are given a dramatic setting

Extended Question:

1. Describe the use of voices, harmonic devices and texture are used in this piece. (10 marks)

Examiner Comments - *'for 4 marks, you need to make 4 different and relevant points' e.g.*

Question: The chorus was composed in the Baroque period. State 4 features of music from the Baroque period.

Answer: uses lots of twiddly notes, keyboard playing, instruments in *Messiah* are strings, harpsichord, trumpets and timpani, voice parts copy each other.

Better Answer: (1) the music of the period was characterised by ornamental melodic lines including trills, mordents and turns. (2) harpsichord and cello play throughout the music providing a chordal support. Called basso continuo. (3) Baroque orchestra of *Messiah* built on string with harpsichord continuo, trumpets and timpani. (4) Common musical texture was imitation or polyphonic writing. Chorus also has sections sung together in homophony.

AOS 1 - Chorus: 'And the Glory of the Lord' Handel
Revision Questions and Examiner Comments

Questions

1. Name three different types of musical texture that feature in the chorus
2. Name the four parts that perform this chorus
3. What instruments accompany the singers?
4. How many different melodies are used by Handel in the chorus?
5. Identify two ways in which the last three bars of the extracts (*'hath spoken it'*) are given a dramatic setting

Extended Question:

1. Describe the use of voices, harmonic devices and texture are used in this piece. (10 marks)

Examiner Comments - *'for 4 marks, you need to make 4 different and relevant points' e.g.*

Question: The chorus was composed in the Baroque period. State 4 features of music from the Baroque period.

Answer: uses lots of twiddly notes, keyboard playing, instruments in *Messiah* are strings, harpsichord, trumpets and timpani, voice parts copy each other.

Better Answer: (1) the music of the period was characterised by ornamental melodic lines including trills, mordents and turns. (2) harpsichord and cello play throughout the music providing a chordal support. Called basso continuo. (3) Baroque orchestra of *Messiah* built on string with harpsichord continuo, trumpets and timpani. (4) Common musical texture was imitation or polyphonic writing. Chorus also has sections sung together in homophony.

AOS 1 - Chorus: 'And the Glory of the Lord' Handel
Revision Questions and Examiner Comments

Questions

1. Name three different types of musical texture that feature in the chorus
2. Name the four parts that perform this chorus
3. What instruments accompany the singers?
4. How many different melodies are used by Handel in the chorus?
5. Identify two ways in which the last three bars of the extracts (*'hath spoken it'*) are given a dramatic setting

Extended Question:

1. Describe the use of voices, harmonic devices and texture are used in this piece. (10 marks)

Examiner Comments - *'for 4 marks, you need to make 4 different and relevant points' e.g.*

Question: The chorus was composed in the Baroque period. State 4 features of music from the Baroque period.

Answer: uses lots of twiddly notes, keyboard playing, instruments in *Messiah* are strings, harpsichord, trumpets and timpani, voice parts copy each other.

Better Answer: (1) the music of the period was characterised by ornamental melodic lines including trills, mordents and turns. (2) harpsichord and cello play throughout the music providing a chordal support. Called basso continuo. (3) Baroque orchestra of *Messiah* built on string with harpsichord continuo, trumpets and timpani. (4) Common musical texture was imitation or polyphonic writing. Chorus also has sections sung together in homophony.

Key facts

Sonata form

1. Exposition: Main themes of the music are 'exposed' and introduced.

First subject (bars 1-20), *Bridge passage* (bars 20-44), *Second subject* (bars 44-72), *Coda* (bars 73-100)

2. Development (bars 101-164): Based entirely on opening figure of first subject. Lots of changes of key (modulations) from Bb major-E minor-A minor-D minor-G minor-C major-F major-Bb major. Ends back in G minor.

3. Recapitulation: Goes back to the opening exposition with a recap, and ending with a *Coda*. Not exactly the same as the exposition.



Key facts

Sonata form

1. Exposition: Main themes of the music are 'exposed' and introduced.

First subject (bars 1-20), *Bridge passage* (bars 20-44), *Second subject* (bars 44-72), *Coda* (bars 73-100)

2. Development (bars 101-164): Based entirely on opening figure of first subject. Lots of changes of key (modulations) from Bb major-E minor-A minor-D minor-G minor-C major-F major-Bb major. Ends back in G minor.

3. Recapitulation: Goes back to the opening exposition with a recap, and ending with a *Coda*. Not exactly the same as the exposition.



Key facts

Sonata form

1. Exposition: Main themes of the music are 'exposed' and introduced.

First subject (bars 1-20), *Bridge passage* (bars 20-44), *Second subject* (bars 44-72), *Coda* (bars 73-100)

2. Development (bars 101-164): Based entirely on opening figure of first subject. Lots of changes of key (modulations) from Bb major-E minor-A minor-D minor-G minor-C major-F major-Bb major. Ends back in G minor.

3. Recapitulation: Goes back to the opening exposition with a recap, and ending with a *Coda*. Not exactly the same as the exposition.



Key facts

Sonata form

1. Exposition: Main themes of the music are 'exposed' and introduced.

First subject (bars 1-20), *Bridge passage* (bars 20-44), *Second subject* (bars 44-72), *Coda* (bars 73-100)

2. Development (bars 101-164): Based entirely on opening figure of first subject. Lots of changes of key (modulations) from Bb major-E minor-A minor-D minor-G minor-C major-F major-Bb major. Ends back in G minor.

3. Recapitulation: Goes back to the opening exposition with a recap, and ending with a *Coda*. Not exactly the same as the exposition.



AOS 1 - 1st movement from Symphony No. 40 in G

Mozart

Card 4

Vocabulary

Sforzando - an accented/forced note

Pathethique - melancholy mood

Semitones - half a tone - the distance between a white note and an adjacent black note on a keyboard

Chromatically - moving by semitones up or down

Augmentation - doubling the original note values

Counter melody - another melody that is played against the original melody

Staccato - short-played notes

Legato - notes played that flow into each other

Modulation - change of key

Tutti - whole orchestra plays

AOS 1 - 1st movement from Symphony No. 40 in G

Mozart

Card 4

Vocabulary

Sforzando - an accented/forced note

Pathethique - melancholy mood

Semitones - half a tone - the distance between a white note and an adjacent black note on a keyboard

Chromatically - moving by semitones up or down

Augmentation - doubling the original note values

Counter melody - another melody that is played against the original melody

Staccato - short-played notes

Legato - notes played that flow into each other

Modulation - change of key

Tutti - whole orchestra plays

AOS 1 - 1st movement from Symphony No. 40 in G

Mozart

Card 4

Vocabulary

Sforzando - an accented/forced note

Pathethique - melancholy mood

Semitones - half a tone - the distance between a white note and an adjacent black note on a keyboard

Chromatically - moving by semitones up or down

Augmentation - doubling the original note values

Counter melody - another melody that is played against the original melody

Staccato - short-played notes

Legato - notes played that flow into each other

Modulation - change of key

Tutti - whole orchestra plays

AOS 1 - 1st movement from Symphony No. 40 in G

Mozart

Card 4

Vocabulary

Sforzando - an accented/forced note

Pathethique - melancholy mood

Semitones - half a tone - the distance between a white note and an adjacent black note on a keyboard

Chromatically - moving by semitones up or down

Augmentation - doubling the original note values

Counter melody - another melody that is played against the original melody

Staccato - short-played notes

Legato - notes played that flow into each other

Modulation - change of key

Tutti - whole orchestra plays

AOS 1 - 1st movement from Symphony No. 40 in G Mozart
Revision Questions and Examiner Comments

Questions

1. Mention two features of the development section
2. What is the purpose of the bridge section in the exposition?
3. What key is the second subject in during the recapitulation section and why?
4. The final section is the coda. What does Mozart develop further during this final part of the piece?
5. Name two different types of musical texture to be found in this work

Extended Question:

1. Describe the use of instrumentation, structure and melody are used in this piece. (10 marks)

Examiner Comments - *'weak answers lack in real musical detail' e.g.*

Question: Describe the texture of the music at the start of the extract

Answer: It is thin then becomes thicker.

Better Answer: At the start of the extract there is only a solo flute playing pianissimo (creating a monophonic texture). A few bars later the texture and dynamics increase as the strings enter providing an accompaniment to the flute creating a fuller homophonic texture.

AOS 1 - 1st movement from Symphony No. 40 in G Mozart
Revision Questions and Examiner Comments

Questions

1. Mention two features of the development section
2. What is the purpose of the bridge section in the exposition?
3. What key is the second subject in during the recapitulation section and why?
4. The final section is the coda. What does Mozart develop further during this final part of the piece?
5. Name two different types of musical texture to be found in this work

Extended Question:

1. Describe the use of instrumentation, structure and melody are used in this piece. (10 marks)

Examiner Comments - *'weak answers lack in real musical detail' e.g.*

Question: Describe the texture of the music at the start of the extract

Answer: It is thin then becomes thicker.

Better Answer: At the start of the extract there is only a solo flute playing pianissimo (creating a monophonic texture). A few bars later the texture and dynamics increase as the strings enter providing an accompaniment to the flute creating a fuller homophonic texture.

AOS 1 - 1st movement from Symphony No. 40 in G Mozart
Revision Questions and Examiner Comments

Questions

1. Mention two features of the development section
2. What is the purpose of the bridge section in the exposition?
3. What key is the second subject in during the recapitulation section and why?
4. The final section is the coda. What does Mozart develop further during this final part of the piece?
5. Name two different types of musical texture to be found in this work

Extended Question:

1. Describe the use of instrumentation, structure and melody are used in this piece. (10 marks)

Examiner Comments - *'weak answers lack in real musical detail' e.g.*

Question: Describe the texture of the music at the start of the extract

Answer: It is thin then becomes thicker.

Better Answer: At the start of the extract there is only a solo flute playing pianissimo (creating a monophonic texture). A few bars later the texture and dynamics increase as the strings enter providing an accompaniment to the flute creating a fuller homophonic texture.

AOS 1 - 1st movement from Symphony No. 40 in G Mozart
Revision Questions and Examiner Comments

Questions

1. Mention two features of the development section
2. What is the purpose of the bridge section in the exposition?
3. What key is the second subject in during the recapitulation section and why?
4. The final section is the coda. What does Mozart develop further during this final part of the piece?
5. Name two different types of musical texture to be found in this work

Extended Question:

1. Describe the use of instrumentation, structure and melody are used in this piece. (10 marks)

Examiner Comments - *'weak answers lack in real musical detail' e.g.*

Question: Describe the texture of the music at the start of the extract

Answer: It is thin then becomes thicker.

Better Answer: At the start of the extract there is only a solo flute playing pianissimo (creating a monophonic texture). A few bars later the texture and dynamics increase as the strings enter providing an accompaniment to the flute creating a fuller homophonic texture.

AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 5

Basic Facts

- Romantic Period (1800-1900)
- Known as the *Raindrop Prelude*
- **Four** main sections - A, B, A, Coda. This is known as *ternary form*.
- Key:
 - Section A in Db major
 - Section B in C# minor
- The **inverted pedal** is Ab. This note is repeated frequently (the raindrop).

Romantic Period Facts

- Harmony is very chromatic
- Expresses emotions
- Virtuoso pianist
- Dynamic contrasts
- Long lyrical melody lines

About Chopin

- Draws inspiration from **Polish Folk and dance rhythms**.
- Composed many piano pieces.
- Was known as a 'tragic' composer, as he frequently had illnesses and died young.
- As well as composing, he performed and taught music.



AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 5

Basic Facts

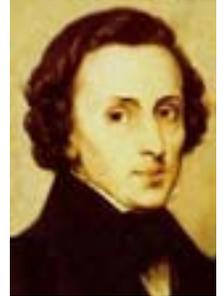
- Romantic Period (1800-1900)
- Known as the *Raindrop Prelude*
- **Four** main sections - A, B, A, Coda. This is known as *ternary form*.
- Key:
 - Section A in Db major
 - Section B in C# minor
- The **inverted pedal** is Ab. This note is repeated frequently (the raindrop).

Romantic Period Facts

- Harmony is very chromatic
- Expresses emotions
- Virtuoso pianist
- Dynamic contrasts
- Long lyrical melody lines

About Chopin

- Draws inspiration from **Polish Folk and dance rhythms**.
- Composed many piano pieces.
- Was known as a 'tragic' composer, as he frequently had illnesses and died young.
- As well as composing, he performed and taught music.



AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 5

Basic Facts

- Romantic Period (1800-1900)
- Known as the *Raindrop Prelude*
- **Four** main sections - A, B, A, Coda. This is known as *ternary form*.
- Key:
 - Section A in Db major
 - Section B in C# minor
- The **inverted pedal** is Ab. This note is repeated frequently (the raindrop).

Romantic Period Facts

- Harmony is very chromatic
- Expresses emotions
- Virtuoso pianist
- Dynamic contrasts
- Long lyrical melody lines

About Chopin

- Draws inspiration from **Polish Folk and dance rhythms**.
- Composed many piano pieces.
- Was known as a 'tragic' composer, as he frequently had illnesses and died young.
- As well as composing, he performed and taught music.



AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 5

Basic Facts

- Romantic Period (1800-1900)
- Known as the *Raindrop Prelude*
- **Four** main sections - A, B, A, Coda. This is known as *ternary form*.
- Key:
 - Section A in Db major
 - Section B in C# minor
- The **inverted pedal** is Ab. This note is repeated frequently (the raindrop).

Romantic Period Facts

- Harmony is very chromatic
- Expresses emotions
- Virtuoso pianist
- Dynamic contrasts
- Long lyrical melody lines

About Chopin

- Draws inspiration from **Polish Folk and dance rhythms**.
- Composed many piano pieces.
- Was known as a 'tragic' composer, as he frequently had illnesses and died young.
- As well as composing, he performed and taught music.



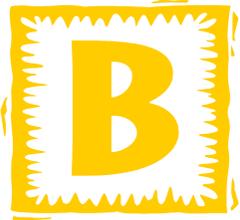
Section A:

- Marked '**sostenuto**' - sustained and held back.
- Marked 'piano' (quiet).
- Makes frequent use of the **sustain pedal**.
- **Modulates** towards Ab minor, then Bb minor, then Db major for the last few bars.
- **Repeated** after Section B, but cut short for the coda.



Section B:

- **Contrasts** to Section A - much more dramatic.
- The melody moves to the **bass part**, and is in crotchets.
- The dynamics build gradually, before dropping back to **p**. They then build back to **ff**.
- The harmonies pass through G# minor and F# minor.
- It feels **slow and heavy**, due to the note lengths being augmented (made longer).



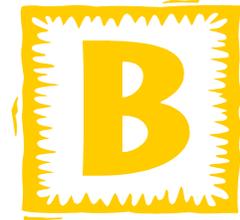
Section A:

- Marked '**sostenuto**' - sustained and held back.
- Marked 'piano' (quiet).
- Makes frequent use of the **sustain pedal**.
- **Modulates** towards Ab minor, then Bb minor, then Db major for the last few bars.
- **Repeated** after Section B, but cut short for the coda.



Section B:

- **Contrasts** to Section A - much more dramatic.
- The melody moves to the **bass part**, and is in crotchets.
- The dynamics build gradually, before dropping back to **p**. They then build back to **ff**.
- The harmonies pass through G# minor and F# minor.
- It feels **slow and heavy**, due to the note lengths being augmented (made longer).



Section A:

- Marked '**sostenuto**' - sustained and held back.
- Marked 'piano' (quiet).
- Makes frequent use of the **sustain pedal**.
- **Modulates** towards Ab minor, then Bb minor, then Db major for the last few bars.
- **Repeated** after Section B, but cut short for the coda.



Section B:

- **Contrasts** to Section A - much more dramatic.
- The melody moves to the **bass part**, and is in crotchets.
- The dynamics build gradually, before dropping back to **p**. They then build back to **ff**.
- The harmonies pass through G# minor and F# minor.
- It feels **slow and heavy**, due to the note lengths being augmented (made longer).



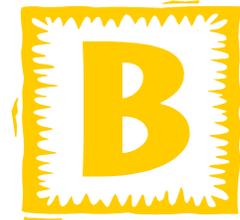
Section A:

- Marked '**sostenuto**' - sustained and held back.
- Marked 'piano' (quiet).
- Makes frequent use of the **sustain pedal**.
- **Modulates** towards Ab minor, then Bb minor, then Db major for the last few bars.
- **Repeated** after Section B, but cut short for the coda.



Section B:

- **Contrasts** to Section A - much more dramatic.
- The melody moves to the **bass part**, and is in crotchets.
- The dynamics build gradually, before dropping back to **p**. They then build back to **ff**.
- The harmonies pass through G# minor and F# minor.
- It feels **slow and heavy**, due to the note lengths being augmented (made longer).



AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 6

Vocabulary

Chromaticism - using black notes that don't fit in the key
Virtuoso - very technical performer
Soft pedal - pedal on the piano that softens all the notes
Sustaining pedal - pedal on the piano that lets all the strings vibrate
Rubato - player pulls tempo around for expressive effect
Arpeggio - the notes of a chord played one after the other instead of all together
Cantabile - playing in the singing style
Enharmonic - the same note but said differently e.g. Gb is the same note as A#
Tonic minor - when the key stays on the same note but becomes minor
Inverted pedal - a held or repeated note in the highest part in the music.
Acciaccatura - a decorative note that is played as short as possible

AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 6

Vocabulary

Chromaticism - using black notes that don't fit in the key
Virtuoso - very technical performer
Soft pedal - pedal on the piano that softens all the notes
Sustaining pedal - pedal on the piano that lets all the strings vibrate
Rubato - player pulls tempo around for expressive effect
Arpeggio - the notes of a chord played one after the other instead of all together
Cantabile - playing in the singing style
Enharmonic - the same note but said differently e.g. Gb is the same note as A#
Tonic minor - when the key stays on the same note but becomes minor
Inverted pedal - a held or repeated note in the highest part in the music.
Acciaccatura - a decorative note that is played as short as possible

AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 6

Vocabulary

Chromaticism - using black notes that don't fit in the key
Virtuoso - very technical performer
Soft pedal - pedal on the piano that softens all the notes
Sustaining pedal - pedal on the piano that lets all the strings vibrate
Rubato - player pulls tempo around for expressive effect
Arpeggio - the notes of a chord played one after the other instead of all together
Cantabile - playing in the singing style
Enharmonic - the same note but said differently e.g. Gb is the same note as A#
Tonic minor - when the key stays on the same note but becomes minor
Inverted pedal - a held or repeated note in the highest part in the music.
Acciaccatura - a decorative note that is played as short as possible

AOS 1 - Piano Prelude No. 15 in D flat major Chopin

Card 6

Vocabulary

Chromaticism - using black notes that don't fit in the key
Virtuoso - very technical performer
Soft pedal - pedal on the piano that softens all the notes
Sustaining pedal - pedal on the piano that lets all the strings vibrate
Rubato - player pulls tempo around for expressive effect
Arpeggio - the notes of a chord played one after the other instead of all together
Cantabile - playing in the singing style
Enharmonic - the same note but said differently e.g. Gb is the same note as A#
Tonic minor - when the key stays on the same note but becomes minor
Inverted pedal - a held or repeated note in the highest part in the music.
Acciaccatura - a decorative note that is played as short as possible

AOS 1 - Piano Prelude No. 15 in D flat major Chopin
Revision Questions and Examiner Comments

Questions

1. Why is the piano prelude known as the Raindrop?
2. What type of piece is a prelude?
3. Describe the basic outline of the structure of this piece.
4. Name two keyboard techniques needed for an expressive interpretation of the music
5. White note is used throughout the music as a representation of the falling raindrops?

Extended Question:

1. Describe the use of structure, tonality and expression within this piece. (10 marks)

Examiner Comments - 'when asked for musical devices, students provide vague or wrong answers. E.g.

Question: Name the musical device used in the bass part at the beginning of this extract.

Answer: *students don't know what device really means in a musical term. There are a selection of common devices you need to know to be able to answer this question.*

Augmentation, Diminution, Sequence, Ostinato, Pedal, Retrograde, Inversion, Retrograde inversion, Syncopation

Ideal answer: When you hear the bass part playing longer note values, the answer is *augmentation*. This is far better than just saying the melody is slower.

AOS 1 - Piano Prelude No. 15 in D flat major Chopin
Revision Questions and Examiner Comments

Questions

1. Why is the piano prelude known as the Raindrop?
2. What type of piece is a prelude?
3. Describe the basic outline of the structure of this piece.
4. Name two keyboard techniques needed for an expressive interpretation of the music
5. White note is used throughout the music as a representation of the falling raindrops?

Extended Question:

1. Describe the use of structure, tonality and expression within this piece. (10 marks)

Examiner Comments - 'when asked for musical devices, students provide vague or wrong answers. E.g.

Question: Name the musical device used in the bass part at the beginning of this extract.

Answer: *students don't know what device really means in a musical term. There are a selection of common devices you need to know to be able to answer this question.*

Augmentation, Diminution, Sequence, Ostinato, Pedal, Retrograde, Inversion, Retrograde inversion, Syncopation

Ideal answer: When you hear the bass part playing longer note values, the answer is *augmentation*. This is far better than just saying the melody is slower.

AOS 1 - Piano Prelude No. 15 in D flat major Chopin
Revision Questions and Examiner Comments

Questions

1. Why is the piano prelude known as the Raindrop?
2. What type of piece is a prelude?
3. Describe the basic outline of the structure of this piece.
4. Name two keyboard techniques needed for an expressive interpretation of the music
5. White note is used throughout the music as a representation of the falling raindrops?

Extended Question:

1. Describe the use of structure, tonality and expression within this piece. (10 marks)

Examiner Comments - 'when asked for musical devices, students provide vague or wrong answers. E.g.

Question: Name the musical device used in the bass part at the beginning of this extract.

Answer: *students don't know what device really means in a musical term. There are a selection of common devices you need to know to be able to answer this question.*

Augmentation, Diminution, Sequence, Ostinato, Pedal, Retrograde, Inversion, Retrograde inversion, Syncopation

Ideal answer: When you hear the bass part playing longer note values, the answer is *augmentation*. This is far better than just saying the melody is slower.

AOS 1 - Piano Prelude No. 15 in D flat major Chopin
Revision Questions and Examiner Comments

Questions

1. Why is the piano prelude known as the Raindrop?
2. What type of piece is a prelude?
3. Describe the basic outline of the structure of this piece.
4. Name two keyboard techniques needed for an expressive interpretation of the music
5. White note is used throughout the music as a representation of the falling raindrops?

Extended Question:

1. Describe the use of structure, tonality and expression within this piece. (10 marks)

Examiner Comments - 'when asked for musical devices, students provide vague or wrong answers. E.g.

Question: Name the musical device used in the bass part at the beginning of this extract.

Answer: *students don't know what device really means in a musical term. There are a selection of common devices you need to know to be able to answer this question.*

Augmentation, Diminution, Sequence, Ostinato, Pedal, Retrograde, Inversion, Retrograde inversion, Syncopation

Ideal answer: When you hear the bass part playing longer note values, the answer is *augmentation*. This is far better than just saying the melody is slower.

AOS 2 - 'Peripetie' Schoenberg

Card 7

Basics

- Mixture of **serialism** and **expressionism**
- 1900's
- Written for a **big orchestra**.
- Fourth movement of 'Five Orchestral Pieces'.
- 'Peripetie' comes from a Greek word for 'sudden changes', reflecting the many changes in **timbre, texture** and **dynamics**
- **Woodwind** section, a **brass** section and **percussion**.
- Broadly in rondo form (ABACA)
- Tempo: sehr rasch (very quick)



About Schoenberg:

- Composer, conductor and teacher at the University of Vienna.
- Added lots of chromatics, influenced by composers such as Wagner.
- His earlier music was tonal.



AOS 2 - 'Peripetie' Schoenberg

Card 7

Basics

- Mixture of **serialism** and **expressionism**
- 1900's
- Written for a **big orchestra**.
- Fourth movement of 'Five Orchestral Pieces'.
- 'Peripetie' comes from a Greek word for 'sudden changes', reflecting the many changes in **timbre, texture** and **dynamics**
- **Woodwind** section, a **brass** section and **percussion**.
- Broadly in rondo form (ABACA)
- Tempo: sehr rasch (very quick)



About Schoenberg:

- Composer, conductor and teacher at the University of Vienna.
- Added lots of chromatics, influenced by composers such as Wagner.
- His earlier music was tonal.



AOS 2 - 'Peripetie' Schoenberg

Card 7

Basics

- Mixture of **serialism** and **expressionism**
- 1900's
- Written for a **big orchestra**.
- Fourth movement of 'Five Orchestral Pieces'.
- 'Peripetie' comes from a Greek word for 'sudden changes', reflecting the many changes in **timbre, texture** and **dynamics**
- **Woodwind** section, a **brass** section and **percussion**.
- Broadly in rondo form (ABACA)
- Tempo: sehr rasch (very quick)



About Schoenberg:

- Composer, conductor and teacher at the University of Vienna.
- Added lots of chromatics, influenced by composers such as Wagner.
- His earlier music was tonal.



AOS 2 - 'Peripetie' Schoenberg

Card 7

Basics

- Mixture of **serialism** and **expressionism**
- 1900's
- Written for a **big orchestra**.
- Fourth movement of 'Five Orchestral Pieces'.
- 'Peripetie' comes from a Greek word for 'sudden changes', reflecting the many changes in **timbre, texture** and **dynamics**
- **Woodwind** section, a **brass** section and **percussion**.
- Broadly in rondo form (ABACA)
- Tempo: sehr rasch (very quick)



About Schoenberg:

- Composer, conductor and teacher at the University of Vienna.
- Added lots of chromatics, influenced by composers such as Wagner.
- His earlier music was tonal.



AOS 2 - Peripetie Schoenberg

Expressionist and Serialist Music

- No clear beat or pulse
- Large leaps in melody line
- Complex rhythmic patterns
- Normally for a small group of players
- Evokes strong emotions



Example of a Tone Row

Tone Row P-0



AOS 2 - Peripetie Schoenberg

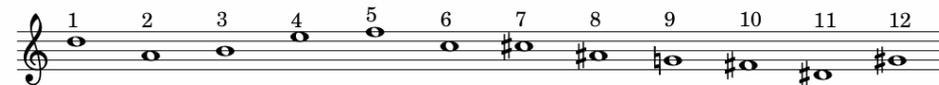
Expressionist and Serialist Music

- No clear beat or pulse
- Large leaps in melody line
- Complex rhythmic patterns
- Normally for a small group of players
- Evokes strong emotions



Example of a Tone Row

Tone Row P-0



AOS 2 - Peripetie Schoenberg

Expressionist and Serialist Music

- No clear beat or pulse
- Large leaps in melody line
- Complex rhythmic patterns
- Normally for a small group of players
- Evokes strong emotions



Example of a Tone Row

Tone Row P-0



AOS 2 - Peripetie Schoenberg

Expressionist and Serialist Music

- No clear beat or pulse
- Large leaps in melody line
- Complex rhythmic patterns
- Normally for a small group of players
- Evokes strong emotions



Example of a Tone Row

Tone Row P-0



AOS 2 - 'Peripetie' Schoenberg
Vocabulary

Card 8

Chromaticism - using black notes that don't fit in the key
Dissonances - clashing notes
Augmentation - lengthening all the notes by a specific amount
Atonal - no key (prime order)
Tone Row - 12 notes put in a random fixed order
Retrograde - tone row backwards
Inversion - tone row upside down
Retrograde inversion - tone row backwards and upside down
Verticalisation - tone row in chords
Diminution - shortening all the notes by a specific amount
Transposition - change key
Total serialism - dynamics, tempo etc, in a specific order
Klangfarbenmelodie - tone colour melody - how instruments timbre affects the mood of the piece
Hexachord - group of 6 notes selected from tone row that are used as a chord
Compliment - the other 6 notes not used in the first hexachord
Principle voice - main melodic line (symbolised with a H on the score)
Secondary voice - next most important melodic line (symbolised with an N on the score)

AOS 2 - 'Peripetie' Schoenberg
Vocabulary

Card 8

Chromaticism - using black notes that don't fit in the key
Dissonances - clashing notes
Augmentation - lengthening all the notes by a specific amount
Atonal - no key (prime order)
Tone Row - 12 notes put in a random fixed order
Retrograde - tone row backwards
Inversion - tone row upside down
Retrograde inversion - tone row backwards and upside down
Verticalisation - tone row in chords
Diminution - shortening all the notes by a specific amount
Transposition - change key
Total serialism - dynamics, tempo etc, in a specific order
Klangfarbenmelodie - tone colour melody - how instruments timbre affects the mood of the piece
Hexachord - group of 6 notes selected from tone row that are used as a chord
Compliment - the other 6 notes not used in the first hexachord
Principle voice - main melodic line (symbolised with a H on the score)
Secondary voice - next most important melodic line (symbolised with an N on the score)

AOS 2 - 'Peripetie' Schoenberg
Vocabulary

Card 8

Chromaticism - using black notes that don't fit in the key
Dissonances - clashing notes
Augmentation - lengthening all the notes by a specific amount
Atonal - no key (prime order)
Tone Row - 12 notes put in a random fixed order
Retrograde - tone row backwards
Inversion - tone row upside down
Retrograde inversion - tone row backwards and upside down
Verticalisation - tone row in chords
Diminution - shortening all the notes by a specific amount
Transposition - change key
Total serialism - dynamics, tempo etc, in a specific order
Klangfarbenmelodie - tone colour melody - how instruments timbre affects the mood of the piece
Hexachord - group of 6 notes selected from tone row that are used as a chord
Compliment - the other 6 notes not used in the first hexachord
Principle voice - main melodic line (symbolised with a H on the score)
Secondary voice - next most important melodic line (symbolised with an N on the score)

AOS 2 - 'Peripetie' Schoenberg
Vocabulary

Card 8

Chromaticism - using black notes that don't fit in the key
Dissonances - clashing notes
Augmentation - lengthening all the notes by a specific amount
Atonal - no key (prime order)
Tone Row - 12 notes put in a random fixed order
Retrograde - tone row backwards
Inversion - tone row upside down
Retrograde inversion - tone row backwards and upside down
Verticalisation - tone row in chords
Diminution - shortening all the notes by a specific amount
Transposition - change key
Total serialism - dynamics, tempo etc, in a specific order
Klangfarbenmelodie - tone colour melody - how instruments timbre affects the mood of the piece
Hexachord - group of 6 notes selected from tone row that are used as a chord
Compliment - the other 6 notes not used in the first hexachord
Principle voice - main melodic line (symbolised with a H on the score)
Secondary voice - next most important melodic line (symbolised with an N on the score)

AOS 2 - 'Peripetie' Schoenberg
Revision Questions and Examiner Comments

Questions

1. Describe the dynamics of the first section of the piece (up to 0:30)?
2. Describe the tonality of the piece
3. What is the name given to the group of notes Schoenberg used as a basis for his melodic and harmonic material in this piece?
4. How might Schoenberg have used this group of notes when composing Peripetie?
5. What playing technique can be heard in the strings in the last two bars of the piece?

Extended Question:

1. Describe the use of tonality, instrumentation and structure within this piece. (10 marks)

Examiner Comments - 'make sure you make enough points for a question' e.g.

Question: Describe the use of rhythm in this expressionist piece (3 marks)

Answer: *the rhythms are broken up and do not flow, the rhythms are complicated, the rhythms are varied and keep on changing.*

Ideal answer:

1. Broken up and do not flow - they are fragments and erratic with no regular feeling of a beat.
2. Complicated - complex patterns feature including sextuplets, dotted, reverse dotted and double dotted rhythms, triplets are heard against duplets, constant syncopation.
3. Varied and keep changing - There is little repetition of rhythmic ideas in the music, creating a sense of unrest, chaos and lack of order.

AOS 2 - 'Peripetie' Schoenberg
Revision Questions and Examiner Comments

Questions

1. Describe the dynamics of the first section of the piece (up to 0:30)?
2. Describe the tonality of the piece
3. What is the name given to the group of notes Schoenberg used as a basis for his melodic and harmonic material in this piece?
4. How might Schoenberg have used this group of notes when composing Peripetie?
5. What playing technique can be heard in the strings in the last two bars of the piece?

Extended Question:

1. Describe the use of tonality, instrumentation and structure within this piece. (10 marks)

Examiner Comments - 'make sure you make enough points for a question' e.g.

Question: Describe the use of rhythm in this expressionist piece (3 marks)

Answer: *the rhythms are broken up and do not flow, the rhythms are complicated, the rhythms are varied and keep on changing.*

Ideal answer:

1. Broken up and do not flow - they are fragments and erratic with no regular feeling of a beat.
2. Complicated - complex patterns feature including sextuplets, dotted, reverse dotted and double dotted rhythms, triplets are heard against duplets, constant syncopation.
3. Varied and keep changing - There is little repetition of rhythmic ideas in the music, creating a sense of unrest, chaos and lack of order.

AOS 2 - 'Peripetie' Schoenberg
Revision Questions and Examiner Comments

Questions

1. Describe the dynamics of the first section of the piece (up to 0:30)?
2. Describe the tonality of the piece
3. What is the name given to the group of notes Schoenberg used as a basis for his melodic and harmonic material in this piece?
4. How might Schoenberg have used this group of notes when composing Peripetie?
5. What playing technique can be heard in the strings in the last two bars of the piece?

Extended Question:

1. Describe the use of tonality, instrumentation and structure within this piece. (10 marks)

Examiner Comments - 'make sure you make enough points for a question' e.g.

Question: Describe the use of rhythm in this expressionist piece (3 marks)

Answer: *the rhythms are broken up and do not flow, the rhythms are complicated, the rhythms are varied and keep on changing.*

Ideal answer:

1. Broken up and do not flow - they are fragments and erratic with no regular feeling of a beat.
2. Complicated - complex patterns feature including sextuplets, dotted, reverse dotted and double dotted rhythms, triplets are heard against duplets, constant syncopation.
3. Varied and keep changing - There is little repetition of rhythmic ideas in the music, creating a sense of unrest, chaos and lack of order.

AOS 2 - 'Peripetie' Schoenberg
Revision Questions and Examiner Comments

Questions

1. Describe the dynamics of the first section of the piece (up to 0:30)?
2. Describe the tonality of the piece
3. What is the name given to the group of notes Schoenberg used as a basis for his melodic and harmonic material in this piece?
4. How might Schoenberg have used this group of notes when composing Peripetie?
5. What playing technique can be heard in the strings in the last two bars of the piece?

Extended Question:

1. Describe the use of tonality, instrumentation and structure within this piece. (10 marks)

Examiner Comments - 'make sure you make enough points for a question' e.g.

Question: Describe the use of rhythm in this expressionist piece (3 marks)

Answer: *the rhythms are broken up and do not flow, the rhythms are complicated, the rhythms are varied and keep on changing.*

Ideal answer:

1. Broken up and do not flow - they are fragments and erratic with no regular feeling of a beat.
2. Complicated - complex patterns feature including sextuplets, dotted, reverse dotted and double dotted rhythms, triplets are heard against duplets, constant syncopation.
3. Varied and keep changing - There is little repetition of rhythmic ideas in the music, creating a sense of unrest, chaos and lack of order.

AOS 2 – Something's Coming Bernstein

Card 9

Basics

- Story: Tony is thinking about a new future ahead of him, looking forward expectantly
- A form of theatre combining songs, music, spoken dialogue and dance
- Violence and tragedy
- Key: D major
- Tempo 176bpm (fast)
- Driving rhythms

Influenced by

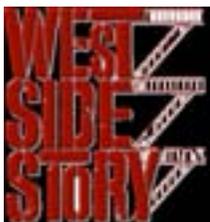
Bebop jazz - dissonances and fast-driving rhythms
Blues - syncopation and blue notes
Latin American dance rhythms

Structure:

Introduction
Section A
Section B
Section B1
Section A1
Outro

Key Musical Elements

Jazz-based harmony - conventional chords with 'blue' notes and some clashes
Syncopated rhythms
Use of the tritone



AOS 2 – Something's Coming Bernstein

Card 9

Basics

- Story: Tony is thinking about a new future ahead of him, looking forward expectantly
- A form of theatre combining songs, music, spoken dialogue and dance
- Violence and tragedy
- Key: D major
- Tempo 176bpm (fast)
- Driving rhythms

Influenced by

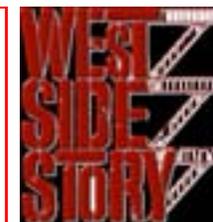
Bebop jazz - dissonances and fast-driving rhythms
Blues - syncopation and blue notes
Latin American dance rhythms

Structure:

Introduction
Section A
Section B
Section B1
Section A1
Outro

Key Musical Elements

Jazz-based harmony - conventional chords with 'blue' notes and some clashes
Syncopated rhythms
Use of the tritone



AOS 2 – Something's Coming Bernstein

Card 9

Basics

- Story: Tony is thinking about a new future ahead of him, looking forward expectantly
- A form of theatre combining songs, music, spoken dialogue and dance
- Violence and tragedy
- Key: D major
- Tempo 176bpm (fast)
- Driving rhythms

Influenced by

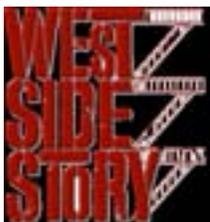
Bebop jazz - dissonances and fast-driving rhythms
Blues - syncopation and blue notes
Latin American dance rhythms

Structure:

Introduction
Section A
Section B
Section B1
Section A1
Outro

Key Musical Elements

Jazz-based harmony - conventional chords with 'blue' notes and some clashes
Syncopated rhythms
Use of the tritone



AOS 2 – Something's Coming Bernstein

Card 9

Basics

- Story: Tony is thinking about a new future ahead of him, looking forward expectantly
- A form of theatre combining songs, music, spoken dialogue and dance
- Violence and tragedy
- Key: D major
- Tempo 176bpm (fast)
- Driving rhythms

Influenced by

Bebop jazz - dissonances and fast-driving rhythms
Blues - syncopation and blue notes
Latin American dance rhythms

Structure:

Introduction
Section A
Section B
Section B1
Section A1
Outro

Key Musical Elements

Jazz-based harmony - conventional chords with 'blue' notes and some clashes
Syncopated rhythms
Use of the tritone



AOS 2 – Something’s Coming Bernstein
Vocabulary

Choreographer - person who creates the dance movements

Lyricist - the person who writes the text for the song

Action Songs - songs that move the story forward

Character Songs - songs that express how the character is feeling

Tritone - the augmented 4th (or diminished 5th) - known to give off a feeling of danger. Known as the devil in music, or ‘*diabolus in musica*’

Syncopation - a musical rhythm that accents a normally weak beat

Riffs - a repeated pattern of notes

Cross-rhythms - 2 or more rhythms that cross each other

Aria - a solo song within a musical works

AOS 2 – Something’s Coming Bernstein
Vocabulary

Choreographer - person who creates the dance movements

Lyricist - the person who writes the text for the song

Action Songs - songs that move the story forward

Character Songs - songs that express how the character is feeling

Tritone - the augmented 4th (or diminished 5th) - known to give off a feeling of danger. Known as the devil in music, or ‘*diabolus in musica*’

Syncopation - a musical rhythm that accents a normally weak beat

Riffs - a repeated pattern of notes

Cross-rhythms - 2 or more rhythms that cross each other

Aria - a solo song within a musical works

AOS 2 – Something’s Coming Bernstein
Vocabulary

Choreographer - person who creates the dance movements

Lyricist - the person who writes the text for the song

Action Songs - songs that move the story forward

Character Songs - songs that express how the character is feeling

Tritone - the augmented 4th (or diminished 5th) - known to give off a feeling of danger. Known as the devil in music, or ‘*diabolus in musica*’

Syncopation - a musical rhythm that accents a normally weak beat

Riffs - a repeated pattern of notes

Cross-rhythms - 2 or more rhythms that cross each other

Aria - a solo song within a musical works

AOS 2 – Something’s Coming Bernstein
Vocabulary

Choreographer - person who creates the dance movements

Lyricist - the person who writes the text for the song

Action Songs - songs that move the story forward

Character Songs - songs that express how the character is feeling

Tritone - the augmented 4th (or diminished 5th) - known to give off a feeling of danger. Known as the devil in music, or ‘*diabolus in musica*’

Syncopation - a musical rhythm that accents a normally weak beat

Riffs - a repeated pattern of notes

Cross-rhythms - 2 or more rhythms that cross each other

Aria - a solo song within a musical works

AOS 2 – Something’s Coming Bernstein
Revision Questions and Examiner Comments

Card 10

Questions

1. How does Bernstein create a sense of excitement and expectancy in the song?
2. Describe the harmony used in this song?
3. What is a ‘push’ rhythm? Give an example
4. What is a ‘blue’ note? Give an example
5. How does the piece end?

Extended Question:

1. Describe the use of tonality, melody and harmony within this piece. (10 marks)

Examiner Comments - ‘there is no excuse for not knowing the instrument playing!’ e.g.

Question: Name the instrument playing the melody (this can be rephrased throughout the exam)

Best answer: Draw up a chart and list all the instruments in each set work. Listen to the main melodies in each work and note down the instruments playing the melody.

In the exam room, you will be asked several instrument related questions on the paper. If you are unsure, don’t just guess. Listen carefully and work out which family they belong to - strings, woodwind, brass or percussion. Then decide whether its high or low pitched, then you can get closer to the correct answer.

Use New York Philharmonia Kids Zone to help you discriminate between instrument sounds.

AOS 2 – Something’s Coming Bernstein
Revision Questions and Examiner Comments

Card 10

Questions

1. How does Bernstein create a sense of excitement and expectancy in the song?
2. Describe the harmony used in this song?
3. What is a ‘push’ rhythm? Give an example
4. What is a ‘blue’ note? Give an example
5. How does the piece end?

Extended Question:

1. Describe the use of tonality, melody and harmony within this piece. (10 marks)

Examiner Comments - ‘there is no excuse for not knowing the instrument playing!’ e.g.

Question: Name the instrument playing the melody (this can be rephrased throughout the exam)

Best answer: Draw up a chart and list all the instruments in each set work. Listen to the main melodies in each work and note down the instruments playing the melody.

In the exam room, you will be asked several instrument related questions on the paper. If you are unsure, don’t just guess. Listen carefully and work out which family they belong to - strings, woodwind, brass or percussion. Then decide whether its high or low pitched, then you can get closer to the correct answer.

Use New York Philharmonia Kids Zone to help you discriminate between instrument sounds.

AOS 2 – Something’s Coming Bernstein
Revision Questions and Examiner Comments

Card 10

Questions

1. How does Bernstein create a sense of excitement and expectancy in the song?
2. Describe the harmony used in this song?
3. What is a ‘push’ rhythm? Give an example
4. What is a ‘blue’ note? Give an example
5. How does the piece end?

Extended Question:

1. Describe the use of tonality, melody and harmony within this piece. (10 marks)

Examiner Comments - ‘there is no excuse for not knowing the instrument playing!’ e.g.

Question: Name the instrument playing the melody (this can be rephrased throughout the exam)

Best answer: Draw up a chart and list all the instruments in each set work. Listen to the main melodies in each work and note down the instruments playing the melody.

In the exam room, you will be asked several instrument related questions on the paper. If you are unsure, don’t just guess. Listen carefully and work out which family they belong to - strings, woodwind, brass or percussion. Then decide whether its high or low pitched, then you can get closer to the correct answer.

Use New York Philharmonia Kids Zone to help you discriminate between instrument sounds.

AOS 2 – Something’s Coming Bernstein
Revision Questions and Examiner Comments

Card 10

Questions

1. How does Bernstein create a sense of excitement and expectancy in the song?
2. Describe the harmony used in this song?
3. What is a ‘push’ rhythm? Give an example
4. What is a ‘blue’ note? Give an example
5. How does the piece end?

Extended Question:

1. Describe the use of tonality, melody and harmony within this piece. (10 marks)

Examiner Comments - ‘there is no excuse for not knowing the instrument playing!’ e.g.

Question: Name the instrument playing the melody (this can be rephrased throughout the exam)

Best answer: Draw up a chart and list all the instruments in each set work. Listen to the main melodies in each work and note down the instruments playing the melody.

In the exam room, you will be asked several instrument related questions on the paper. If you are unsure, don’t just guess. Listen carefully and work out which family they belong to - strings, woodwind, brass or percussion. Then decide whether its high or low pitched, then you can get closer to the correct answer.

Use New York Philharmonia Kids Zone to help you discriminate between instrument sounds.

Websites to help you revise

- <http://shommusic.weebly.com/gcse-music.html>

There is a diagram that takes each element of music—with all of the set works arranged around the outside. Print off and revise from.

- <https://www.youtube.com/watch?v=mr9cT2Jlct8>

You will be able to find each set work if you look under the “Up next”. Listen to the set works here and follow using the video key words that appear during the video!

- <http://msjones-elementsofmusic.weebly.com/dr-p-smith.html>

You will find each set work and a link to download a revision sheet. Click on “GCSE SET WORKS HOME PAGE” - there are notes and extra help. There is also a good link “PERIODS” to the period of music.

Websites to help you revise

- <http://shommusic.weebly.com/gcse-music.html>

There is a diagram that takes each element of music—with all of the set works arranged around the outside. Print off and revise from.

- <https://www.youtube.com/watch?v=mr9cT2Jlct8>

You will be able to find each set work if you look under the “Up next”. Listen to the set works here and follow using the video key words that appear during the video!

- <http://msjones-elementsofmusic.weebly.com/dr-p-smith.html>

You will find each set work and a link to download a revision sheet. Click on “GCSE SET WORKS HOME PAGE” - there are notes and extra help. There is also a good link “PERIODS” to the period of music.

Websites to help you revise

- <http://shommusic.weebly.com/gcse-music.html>

There is a diagram that takes each element of music—with all of the set works arranged around the outside. Print off and revise from.

- <https://www.youtube.com/watch?v=mr9cT2Jlct8>

You will be able to find each set work if you look under the “Up next”. Listen to the set works here and follow using the video key words that appear during the video!

- <http://msjones-elementsofmusic.weebly.com/dr-p-smith.html>

You will find each set work and a link to download a revision sheet. Click on “GCSE SET WORKS HOME PAGE” - there are notes and extra help. There is also a good link “PERIODS” to the period of music.

Websites to help you revise

- <http://shommusic.weebly.com/gcse-music.html>

There is a diagram that takes each element of music—with all of the set works arranged around the outside. Print off and revise from.

- <https://www.youtube.com/watch?v=mr9cT2Jlct8>

You will be able to find each set work if you look under the “Up next”. Listen to the set works here and follow using the video key words that appear during the video!

- <http://msjones-elementsofmusic.weebly.com/dr-p-smith.html>

You will find each set work and a link to download a revision sheet. Click on “GCSE SET WORKS HOME PAGE” - there are notes and extra help. There is also a good link “PERIODS” to the period of music.

AOS2 - 'Electric Counterpoint' Steve Reich

Card 11

Basics

- 7 electric guitars, 2 bass guitars, solo guitar part
- Minimalist techniques
- 3/2 time signature, although at points the guitars play in 12/8
- Key: E minor and modulates to C minor, although actually modal



Features of Electric Counterpoint:

- The live performer plays with the pre-recorded 'ensemble' guitars, known as a tape loop
- Made up of short repeated patterns or ostinatos.
- The timbre (tone colour) is similar through the whole piece.
- Lots of dynamic changes (fading in/out) Some parts have diminuendos while others are always *mf*. Ends in a *ff* climax from the solo part.

Structure

- Split into two sections, A and B
- Section A and Section B both split into 4 smaller segments
- Finished with a Coda

AOS2 - 'Electric Counterpoint' Steve Reich

Card 11

Basics

- 7 electric guitars, 2 bass guitars, solo guitar part
- Minimalist techniques
- 3/2 time signature, although at points the guitars play in 12/8
- Key: E minor and modulates to C minor, although actually modal



Features of Electric Counterpoint:

- The live performer plays with the pre-recorded 'ensemble' guitars, known as a tape loop
- Made up of short repeated patterns or ostinatos.
- The timbre (tone colour) is similar through the whole piece.
- Lots of dynamic changes (fading in/out) Some parts have diminuendos while others are always *mf*. Ends in a *ff* climax from the solo part.

Structure

- Split into two sections, A and B
- Section A and Section B both split into 4 smaller segments
- Finished with a Coda

AOS2 - 'Electric Counterpoint' Steve Reich

Card 11

Basics

- 7 electric guitars, 2 bass guitars, solo guitar part
- Minimalist techniques
- 3/2 time signature, although at points the guitars play in 12/8
- Key: E minor and modulates to C minor, although actually modal



Features of Electric Counterpoint:

- The live performer plays with the pre-recorded 'ensemble' guitars, known as a tape loop
- Made up of short repeated patterns or ostinatos.
- The timbre (tone colour) is similar through the whole piece.
- Lots of dynamic changes (fading in/out) Some parts have diminuendos while others are always *mf*. Ends in a *ff* climax from the solo part.

Structure

- Split into two sections, A and B
- Section A and Section B both split into 4 smaller segments
- Finished with a Coda

AOS2 - 'Electric Counterpoint' Steve Reich

Card 11

Basics

- 7 electric guitars, 2 bass guitars, solo guitar part
- Minimalist techniques
- 3/2 time signature, although at points the guitars play in 12/8
- Key: E minor and modulates to C minor, although actually modal



Features of Electric Counterpoint:

- The live performer plays with the pre-recorded 'ensemble' guitars, known as a tape loop
- Made up of short repeated patterns or ostinatos.
- The timbre (tone colour) is similar through the whole piece.
- Lots of dynamic changes (fading in/out) Some parts have diminuendos while others are always *mf*. Ends in a *ff* climax from the solo part.

Structure

- Split into two sections, A and B
- Section A and Section B both split into 4 smaller segments
- Finished with a Coda

AOS2 - 'Electric Counterpoint' Steve Reich

Features of Minimalism:

- *Loops* – short repeated patterns
- *Layering* – lots of patterns playing at the same time
- Hypnotic/dreamlike
- *Phasing*—Repetition of cells
- *Note addition/subtraction* – one note added/taken away on each repetition
- *Metamorphosis* – constantly changing
- *Phase shifting* – constantly moving in and out of time
- Very simple loops repeated



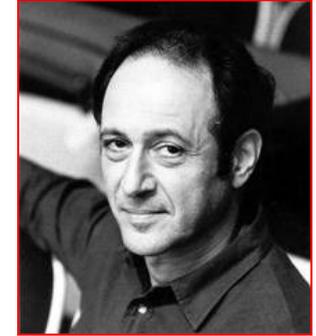
History of Minimalism:

- Started in 1960s
- Reaction against serialism –wanted total simplicity
- Started in America

AOS2 - 'Electric Counterpoint' Steve Reich

Features of Minimalism:

- *Loops* – short repeated patterns
- *Layering* – lots of patterns playing at the same time
- Hypnotic/dreamlike
- *Phasing*—Repetition of cells
- *Note addition/subtraction* – one note added/taken away on each repetition
- *Metamorphosis* – constantly changing
- *Phase shifting* – constantly moving in and out of time
- Very simple loops repeated



History of Minimalism:

- Started in 1960s
- Reaction against serialism –wanted total simplicity
- Started in America

AOS2 - 'Electric Counterpoint' Steve Reich

Features of Minimalism:

- *Loops* – short repeated patterns
- *Layering* – lots of patterns playing at the same time
- Hypnotic/dreamlike
- *Phasing*—Repetition of cells
- *Note addition/subtraction* – one note added/taken away on each repetition
- *Metamorphosis* – constantly changing
- *Phase shifting* – constantly moving in and out of time
- Very simple loops repeated



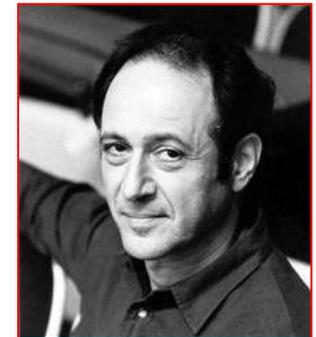
History of Minimalism:

- Started in 1960s
- Reaction against serialism –wanted total simplicity
- Started in America

AOS2 - 'Electric Counterpoint' Steve Reich

Features of Minimalism:

- *Loops* – short repeated patterns
- *Layering* – lots of patterns playing at the same time
- Hypnotic/dreamlike
- *Phasing*—Repetition of cells
- *Note addition/subtraction* – one note added/taken away on each repetition
- *Metamorphosis* – constantly changing
- *Phase shifting* – constantly moving in and out of time
- Very simple loops repeated



History of Minimalism:

- Started in 1960s
- Reaction against serialism –wanted total simplicity
- Started in America

AOS2 - 'Electric Counterpoint' Steve Reich
Vocabulary

Card 12

Phasing - When two or more versions of a sound are played at the same time but slightly out of sync, and eventually back into sync after many repetitions

Additive Melody

Metamorphosis - gradually changing musical idea to another, changing one note at a time

Cells/loops/ostinati - short musical ideas or motifs

Static harmony - no clear chord progressions, hardly changing harmony

Tonal ambiguity - key is uncertain

Modal - type of scale using only tones

Resultant melody - when a variety of motifs interweave together to provide an overall single melody line

AOS2 - 'Electric Counterpoint' Steve Reich
Vocabulary

Card 12

Phasing - When two or more versions of a sound are played at the same time but slightly out of sync, and eventually back into sync after many repetitions

Additive Melody

Metamorphosis - gradually changing musical idea to another, changing one note at a time

Cells/loops/ostinati - short musical ideas or motifs

Static harmony - no clear chord progressions, hardly changing harmony

Tonal ambiguity - key is uncertain

Modal - type of scale using only tones

Resultant melody - when a variety of motifs interweave together to provide an overall single melody line

AOS2 - 'Electric Counterpoint' Steve Reich
Vocabulary

Card 12

Phasing - When two or more versions of a sound are played at the same time but slightly out of sync, and eventually back into sync after many repetitions

Additive Melody

Metamorphosis - gradually changing musical idea to another, changing one note at a time

Cells/loops/ostinati - short musical ideas or motifs

Static harmony - no clear chord progressions, hardly changing harmony

Tonal ambiguity - key is uncertain

Modal - type of scale using only tones

Resultant melody - when a variety of motifs interweave together to provide an overall single melody line

AOS2 - 'Electric Counterpoint' Steve Reich
Vocabulary

Card 12

Phasing - When two or more versions of a sound are played at the same time but slightly out of sync, and eventually back into sync after many repetitions

Additive Melody

Metamorphosis - gradually changing musical idea to another, changing one note at a time

Cells/loops/ostinati - short musical ideas or motifs

Static harmony - no clear chord progressions, hardly changing harmony

Tonal ambiguity - key is uncertain

Modal - type of scale using only tones

Resultant melody - when a variety of motifs interweave together to provide an overall single melody line

AOS2 - 'Electric Counterpoint' Steve Reich **Revision Questions and Examiner Comments**

Questions

1. Describe the texture of the first section up to 0:42
2. What is the term used to describe a repeated motif?
3. What instrument enters at the start of the second section (0:42)?
4. What is the tonality when this instrument enters?
5. Why do you think this piece is called Electric Counterpoint?

Extended Question:

1. Describe the use of tonality, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'you need a little bit of theory behind you' e.g.

Question: There will be questions where you should be able to read some music.

Best answer: You don't have to be fantastic at reading music and be able to perform pieces from sight. But it would be very helpful in your exam if you understood a little about notation.

Practice being able to work out what each note is on the staff—remember the rhymes Every Good Boy Deserves Football for the lines going up, and FACE in the SPACE for the notes in the spaces going up.

Remember that as the notes go up, the pitches go up too.

Practice on www.musictechteacher.com on their games and quizzes to help you.

AOS2 - 'Electric Counterpoint' Steve Reich **Revision Questions and Examiner Comments**

Questions

1. Describe the texture of the first section up to 0:42
2. What is the term used to describe a repeated motif?
3. What instrument enters at the start of the second section (0:42)?
4. What is the tonality when this instrument enters?
5. Why do you think this piece is called Electric Counterpoint?

Extended Question:

1. Describe the use of tonality, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'you need a little bit of theory behind you' e.g.

Question: There will be questions where you should be able to read some music.

Best answer: You don't have to be fantastic at reading music and be able to perform pieces from sight. But it would be very helpful in your exam if you understood a little about notation.

Practice being able to work out what each note is on the staff—remember the rhymes Every Good Boy Deserves Football for the lines going up, and FACE in the SPACE for the notes in the spaces going up.

Remember that as the notes go up, the pitches go up too.

Practice on www.musictechteacher.com on their games and quizzes to help you.

AOS2 - 'Electric Counterpoint' Steve Reich **Revision Questions and Examiner Comments**

Questions

1. Describe the texture of the first section up to 0:42
2. What is the term used to describe a repeated motif?
3. What instrument enters at the start of the second section (0:42)?
4. What is the tonality when this instrument enters?
5. Why do you think this piece is called Electric Counterpoint?

Extended Question:

1. Describe the use of tonality, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'you need a little bit of theory behind you' e.g.

Question: There will be questions where you should be able to read some music.

Best answer: You don't have to be fantastic at reading music and be able to perform pieces from sight. But it would be very helpful in your exam if you understood a little about notation.

Practice being able to work out what each note is on the staff—remember the rhymes Every Good Boy Deserves Football for the lines going up, and FACE in the SPACE for the notes in the spaces going up.

Remember that as the notes go up, the pitches go up too.

Practice on www.musictechteacher.com on their games and quizzes to help you.

AOS2 - 'Electric Counterpoint' Steve Reich **Revision Questions and Examiner Comments**

Questions

1. Describe the texture of the first section up to 0:42
2. What is the term used to describe a repeated motif?
3. What instrument enters at the start of the second section (0:42)?
4. What is the tonality when this instrument enters?
5. Why do you think this piece is called Electric Counterpoint?

Extended Question:

1. Describe the use of tonality, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'you need a little bit of theory behind you' e.g.

Question: There will be questions where you should be able to read some music.

Best answer: You don't have to be fantastic at reading music and be able to perform pieces from sight. But it would be very helpful in your exam if you understood a little about notation.

Practice being able to work out what each note is on the staff—remember the rhymes Every Good Boy Deserves Football for the lines going up, and FACE in the SPACE for the notes in the spaces going up.

Remember that as the notes go up, the pitches go up too.

Practice on www.musictechteacher.com on their games and quizzes to help you.

AOS 3 - All Blues Miles Davis

Card 13

Basics

- Uses 12 Bar Blues structure
- Modal jazz style
- Is often improvised, divided into different sections; e.g intro, head, improvised solo, head, outro.
- Time signature: 6/4
- Tempo = 156 (fairly fast), although the feel is much more laid back (half speed)



Structure

Intro
Head
Improvised Solo
Improvised Solo
Improvised Solo
Head
Outro

Instruments

- Piano
- Muted trumpet
- Alto sax
- Tenor sax
- Trumpet
- Bass
- Drums (with brushes)

AOS 3 - All Blues Miles Davis

Card 13

Basics

- Uses 12 Bar Blues structure
- Modal jazz style
- Is often improvised, divided into different sections; e.g intro, head, improvised solo, head, outro.
- Time signature: 6/4
- Tempo = 156 (fairly fast), although the feel is much more laid back (half speed)



Structure

Intro
Head
Improvised Solo
Improvised Solo
Improvised Solo
Head
Outro

Instruments

- Piano
- Muted trumpet
- Alto sax
- Tenor sax
- Trumpet
- Bass
- Drums (with brushes)

AOS 3 - All Blues Miles Davis

Card 13

Basics

- Uses 12 Bar Blues structure
- Modal jazz style
- Is often improvised, divided into different sections; e.g intro, head, improvised solo, head, outro.
- Time signature: 6/4
- Tempo = 156 (fairly fast), although the feel is much more laid back (half speed)



Structure

Intro
Head
Improvised Solo
Improvised Solo
Improvised Solo
Head
Outro

Instruments

- Piano
- Muted trumpet
- Alto sax
- Tenor sax
- Trumpet
- Bass
- Drums (with brushes)

AOS 3 - All Blues Miles Davis

Card 13

Basics

- Uses 12 Bar Blues structure
- Modal jazz style
- Is often improvised, divided into different sections; e.g intro, head, improvised solo, head, outro.
- Time signature: 6/4
- Tempo = 156 (fairly fast), although the feel is much more laid back (half speed)



Structure

Intro
Head
Improvised Solo
Improvised Solo
Improvised Solo
Head
Outro

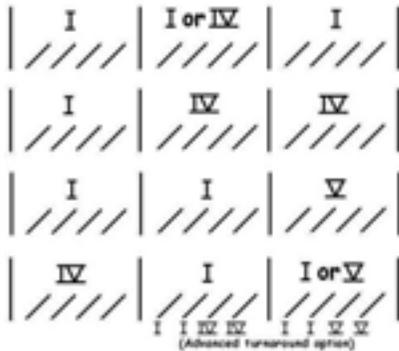
Instruments

- Piano
- Muted trumpet
- Alto sax
- Tenor sax
- Trumpet
- Bass
- Drums (with brushes)

AOS 3 - All Blues Miles Davis

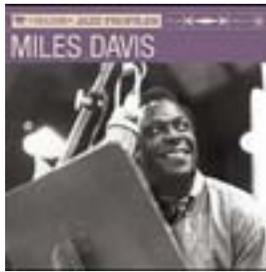


Basic 12 Bar Blues



Features of All Blues:

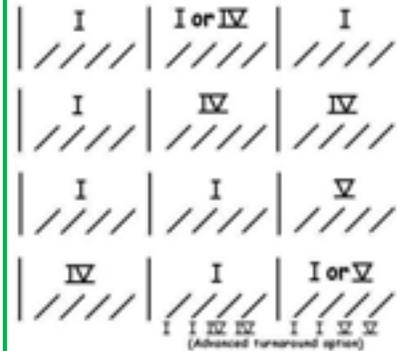
- Mainly improvised.
- Two heads which are 'themes' of the piece.
- Four improvised solos.
- The piece finishes with a final coda then fades out.
- There are three riffs, A, B and C.



AOS 3 - All Blues Miles Davis

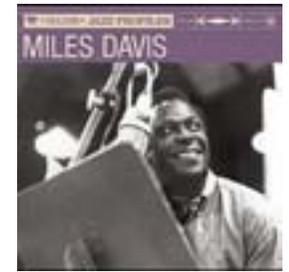


Basic 12 Bar Blues



Features of All Blues:

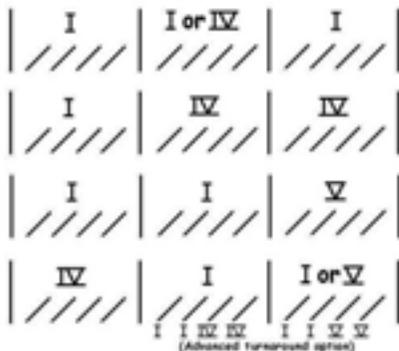
- Mainly improvised.
- Two heads which are 'themes' of the piece.
- Four improvised solos.
- The piece finishes with a final coda then fades out.
- There are three riffs, A, B and C.



AOS 3 - All Blues Miles Davis

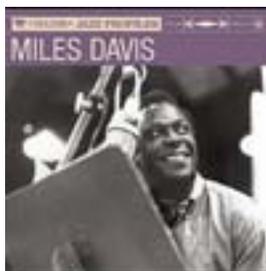


Basic 12 Bar Blues



Features of All Blues:

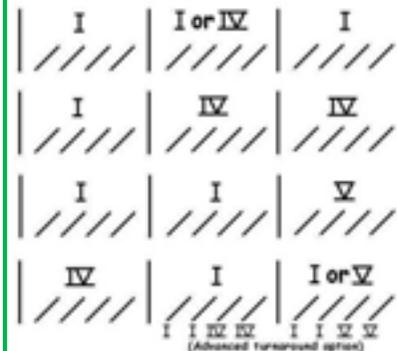
- Mainly improvised.
- Two heads which are 'themes' of the piece.
- Four improvised solos.
- The piece finishes with a final coda then fades out.
- There are three riffs, A, B and C.



AOS 3 - All Blues Miles Davis

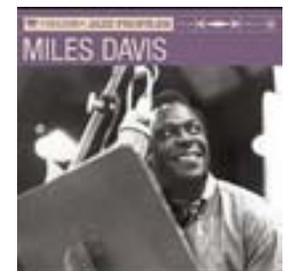


Basic 12 Bar Blues



Features of All Blues:

- Mainly improvised.
- Two heads which are 'themes' of the piece.
- Four improvised solos.
- The piece finishes with a final coda then fades out.
- There are three riffs, A, B and C.



AOS 3 - All Blues Miles Davis
Vocabulary

Card 14

Improvisation - a solo that is made up based on the changes or scales in the song
Head - the main melody of a jazz song
Solo - a performance by one instrument with accompaniment
12 Bar Blues - chord sequence of 12 bars used traditionally in all jazz and blues pieces of music, with some slight changes such as 7ths
Modal jazz - a jazz style in which the soloists base their solos on modes instead of chord changes
Changes - chord sequence in jazz
Trill - two notes next to each other played very quickly and repeating
Mordent - a decoration on a note where you move quickly to the note above or below and back to the original note
Frontline - main solo instruments in the band
Rhythm section - accompaniment parts in the band i.e. bass, drums, piano
'comping' - abbreviation of accompanying

AOS 3 - All Blues Miles Davis
Vocabulary

Card 14

Improvisation - a solo that is made up based on the changes or scales in the song
Head - the main melody of a jazz song
Solo - a performance by one instrument with accompaniment
12 Bar Blues - chord sequence of 12 bars used traditionally in all jazz and blues pieces of music, with some slight changes such as 7ths
Modal jazz - a jazz style in which the soloists base their solos on modes instead of chord changes
Changes - chord sequence in jazz
Trill - two notes next to each other played very quickly and repeating
Mordent - a decoration on a note where you move quickly to the note above or below and back to the original note
Frontline - main solo instruments in the band
Rhythm section - accompaniment parts in the band i.e. bass, drums, piano
'comping' - abbreviation of accompanying

AOS 3 - All Blues Miles Davis
Vocabulary

Card 14

Improvisation - a solo that is made up based on the changes or scales in the song
Head - the main melody of a jazz song
Solo - a performance by one instrument with accompaniment
12 Bar Blues - chord sequence of 12 bars used traditionally in all jazz and blues pieces of music, with some slight changes such as 7ths
Modal jazz - a jazz style in which the soloists base their solos on modes instead of chord changes
Changes - chord sequence in jazz
Trill - two notes next to each other played very quickly and repeating
Mordent - a decoration on a note where you move quickly to the note above or below and back to the original note
Frontline - main solo instruments in the band
Rhythm section - accompaniment parts in the band i.e. bass, drums, piano
'comping' - abbreviation of accompanying

AOS 3 - All Blues Miles Davis
Vocabulary

Card 14

Improvisation - a solo that is made up based on the changes or scales in the song
Head - the main melody of a jazz song
Solo - a performance by one instrument with accompaniment
12 Bar Blues - chord sequence of 12 bars used traditionally in all jazz and blues pieces of music, with some slight changes such as 7ths
Modal jazz - a jazz style in which the soloists base their solos on modes instead of chord changes
Changes - chord sequence in jazz
Trill - two notes next to each other played very quickly and repeating
Mordent - a decoration on a note where you move quickly to the note above or below and back to the original note
Frontline - main solo instruments in the band
Rhythm section - accompaniment parts in the band i.e. bass, drums, piano
'comping' - abbreviation of accompanying

AOS 3 - All Blues Miles Davis **Revision Questions and Examiner Comments**

Questions

1. What is the time signature of All Blues?
2. What is the name of the chord sequence on which the changes are based?
3. Name the three 'frontline' instruments
4. What is the tonality of the piece?
5. How do the soloists keep their solos interesting when they are playing over a repeated chord sequence?

Extended Question:

1. Describe the use of harmony, structure and melody within this piece. (10 marks)

Examiner Comments - 'students are unsure what rhythmic device means' e.g.

Question: Name a rhythmic device that is commonly used in 'All Blues'

Best answer: *Avoid the common mistake that your device must be relative to rhythm!*

Correct responses for this particular question is: *swung rhythm, or syncopation*

Other responses for a 'rhythmic device' question could be: *triplet rhythm, hemiola, rhythmic displacement or cross-rhythms*

AOS 3 - All Blues Miles Davis **Revision Questions and Examiner Comments**

Questions

1. What is the time signature of All Blues?
2. What is the name of the chord sequence on which the changes are based?
3. Name the three 'frontline' instruments
4. What is the tonality of the piece?
5. How do the soloists keep their solos interesting when they are playing over a repeated chord sequence?

Extended Question:

1. Describe the use of harmony, structure and melody within this piece. (10 marks)

Examiner Comments - 'students are unsure what rhythmic device means' e.g.

Question: Name a rhythmic device that is commonly used in 'All Blues'

Best answer: *Avoid the common mistake that your device must be relative to rhythm!*

Correct responses for this particular question is: *swung rhythm, or syncopation*

Other responses for a 'rhythmic device' question could be: *triplet rhythm, hemiola, rhythmic displacement or cross-rhythms*

AOS 3 - All Blues Miles Davis **Revision Questions and Examiner Comments**

Questions

1. What is the time signature of All Blues?
2. What is the name of the chord sequence on which the changes are based?
3. Name the three 'frontline' instruments
4. What is the tonality of the piece?
5. How do the soloists keep their solos interesting when they are playing over a repeated chord sequence?

Extended Question:

1. Describe the use of harmony, structure and melody within this piece. (10 marks)

Examiner Comments - 'students are unsure what rhythmic device means' e.g.

Question: Name a rhythmic device that is commonly used in 'All Blues'

Best answer: *Avoid the common mistake that your device must be relative to rhythm!*

Correct responses for this particular question is: *swung rhythm, or syncopation*

Other responses for a 'rhythmic device' question could be: *triplet rhythm, hemiola, rhythmic displacement or cross-rhythms*

AOS 3 - All Blues Miles Davis **Revision Questions and Examiner Comments**

Questions

1. What is the time signature of All Blues?
2. What is the name of the chord sequence on which the changes are based?
3. Name the three 'frontline' instruments
4. What is the tonality of the piece?
5. How do the soloists keep their solos interesting when they are playing over a repeated chord sequence?

Extended Question:

1. Describe the use of harmony, structure and melody within this piece. (10 marks)

Examiner Comments - 'students are unsure what rhythmic device means' e.g.

Question: Name a rhythmic device that is commonly used in 'All Blues'

Best answer: *Avoid the common mistake that your device must be relative to rhythm!*

Correct responses for this particular question is: *swung rhythm, or syncopation*

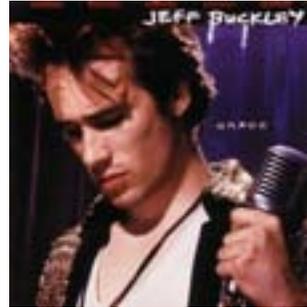
Other responses for a 'rhythmic device' question could be: *triplet rhythm, hemiola, rhythmic displacement or cross-rhythms*

AOS 3 – Grace Buckley

Card 15

Basics

- Started in 1950's
- Chord structure is based on twelve bar blues
- Time signature: 12/8
- Tempo = 64bpm, fairly slow
- Key - not always clear, although mainly in D major, moves to E minor



Structure:

4 main sections the subdivided:

1. Intro - Verse 1 - Pre-chorus - Chorus
2. Link - Verse 2 - Pre-chorus - Chorus
3. Middle 8
4. Link - Verse 3 - Outro

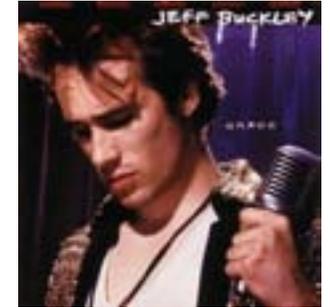


AOS 3 – Grace Buckley

Card 15

Basics

- Started in 1950's
- Chord structure is based on twelve bar blues
- Time signature: 12/8
- Tempo = 64bpm, fairly slow
- Key - not always clear, although mainly in D major, moves to E minor



Structure:

4 main sections the subdivided:

1. Intro - Verse 1 - Pre-chorus - Chorus
2. Link - Verse 2 - Pre-chorus - Chorus
3. Middle 8
4. Link - Verse 3 - Outro

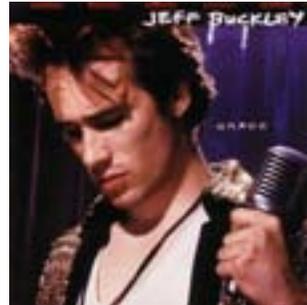


AOS 3 – Grace Buckley

Card 15

Basics

- Started in 1950's
- Chord structure is based on twelve bar blues
- Time signature: 12/8
- Tempo = 64bpm, fairly slow
- Key - not always clear, although mainly in D major, moves to E minor



Structure:

4 main sections the subdivided:

1. Intro - Verse 1 - Pre-chorus - Chorus
2. Link - Verse 2 - Pre-chorus - Chorus
3. Middle 8
4. Link - Verse 3 - Outro

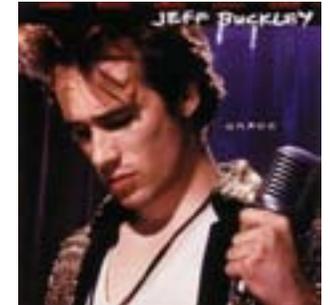


AOS 3 – Grace Buckley

Card 15

Basics

- Started in 1950's
- Chord structure is based on twelve bar blues
- Time signature: 12/8
- Tempo = 64bpm, fairly slow
- Key - not always clear, although mainly in D major, moves to E minor



Structure:

4 main sections the subdivided:

1. Intro - Verse 1 - Pre-chorus - Chorus
2. Link - Verse 2 - Pre-chorus - Chorus
3. Middle 8
4. Link - Verse 3 - Outro



AOS 3 – Grace Buckley

What is the story behind it?

He was leaving NY to go to L.A. with his girlfriend, but the lyrics also explore the subjects of death and change.

What electronic edits does the song use?

Delay - repetitions of a sounds after a set time interval.

EQ - electronically cutting or boosting specific frequencies in sound.

Flanger - a studio effect ranging from subtle 'swirling' sounds to 'jet plane' effects.

Overdubbing - multi-track recording to layer parts

Line-up:

Drums
Bass
Guitar
Guitar
Vocals



AOS 3 – Grace Buckley

What is the story behind it?

He was leaving NY to go to L.A. with his girlfriend, but the lyrics also explore the subjects of death and change.

What electronic edits does the song use?

Delay - repetitions of a sounds after a set time interval.

EQ - electronically cutting or boosting specific frequencies in sound.

Flanger - a studio effect ranging from subtle 'swirling' sounds to 'jet plane' effects.

Overdubbing - multi-track recording to layer parts

Line-up:

Drums
Bass
Guitar
Guitar
Vocals



AOS 3 – Grace Buckley

What is the story behind it?

He was leaving NY to go to L.A. with his girlfriend, but the lyrics also explore the subjects of death and change.

What electronic edits does the song use?

Delay - repetitions of a sounds after a set time interval.

EQ - electronically cutting or boosting specific frequencies in sound.

Flanger - a studio effect ranging from subtle 'swirling' sounds to 'jet plane' effects.

Overdubbing - multi-track recording to layer parts

Line-up:

Drums
Bass
Guitar
Guitar
Vocals



AOS 3 – Grace Buckley

What is the story behind it?

He was leaving NY to go to L.A. with his girlfriend, but the lyrics also explore the subjects of death and change.

What electronic edits does the song use?

Delay - repetitions of a sounds after a set time interval.

EQ - electronically cutting or boosting specific frequencies in sound.

Flanger - a studio effect ranging from subtle 'swirling' sounds to 'jet plane' effects.

Overdubbing - multi-track recording to layer parts

Line-up:

Drums
Bass
Guitar
Guitar
Vocals



AOS 3 – Grace Buckley
Vocabulary

Card 16

Power Chords - chord commonly played on guitar consisting of root and perfect fifth

Drone - a note repeated or sustained across chord changes

Riff - a repeated pattern of notes

Broken chords - instead of playing a chord fully, split it so that each note is sounded on it's own

Slide - a playing technique by sliding finger from one note to another

Pizzicato - playing technique on stringed instruments by plucking the string

Also see technical information on Card 15

AOS 3 – Grace Buckley
Vocabulary

Card 16

Power Chords - chord commonly played on guitar consisting of root and perfect fifth

Drone - a note repeated or sustained across chord changes

Riff - a repeated pattern of notes

Broken chords - instead of playing a chord fully, split it so that each note is sounded on it's own

Slide - a playing technique by sliding finger from one note to another

Pizzicato - playing technique on stringed instruments by plucking the string

Also see technical information on Card 15

AOS 3 – Grace Buckley
Vocabulary

Card 16

Power Chords - chord commonly played on guitar consisting of root and perfect fifth

Drone - a note repeated or sustained across chord changes

Riff - a repeated pattern of notes

Broken chords - instead of playing a chord fully, split it so that each note is sounded on it's own

Slide - a playing technique by sliding finger from one note to another

Pizzicato - playing technique on stringed instruments by plucking the string

Also see technical information on Card 15

AOS 3 – Grace Buckley
Vocabulary

Card 16

Power Chords - chord commonly played on guitar consisting of root and perfect fifth

Drone - a note repeated or sustained across chord changes

Riff - a repeated pattern of notes

Broken chords - instead of playing a chord fully, split it so that each note is sounded on it's own

Slide - a playing technique by sliding finger from one note to another

Pizzicato - playing technique on stringed instruments by plucking the string

Also see technical information on Card 15

AOS 3 – Grace Buckley
Revision Questions and Examiner Comments

Questions

1. Describe the guitar part in the introduction. Think about rhythm and harmony.
2. What guitar playing technique can be heard frequently in the introduction?
3. What is the tonality of the song in the verse and pre-chorus?
4. Describe how the drums are played in the verse
5. How many different chords are used in the chorus?

Extended Question:

1. Describe the use of harmony, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'be sure to revise the most suitable sections' e.g.

You will not be asked about every part of musical history. You will only be asked on the set works. However, some of these set works are part of an entire piece of music e.g. Mozart's 40th Symphony. Find out a little bit about the rest of the set work, as you may get asked questions about this such as:

'how many movements does Mozart's 40th Symphony have?'

AOS 3 – Grace Buckley
Revision Questions and Examiner Comments

Questions

1. Describe the guitar part in the introduction. Think about rhythm and harmony.
2. What guitar playing technique can be heard frequently in the introduction?
3. What is the tonality of the song in the verse and pre-chorus?
4. Describe how the drums are played in the verse
5. How many different chords are used in the chorus?

Extended Question:

1. Describe the use of harmony, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'be sure to revise the most suitable sections' e.g.

You will not be asked about every part of musical history. You will only be asked on the set works. However, some of these set works are part of an entire piece of music e.g. Mozart's 40th Symphony. Find out a little bit about the rest of the set work, as you may get asked questions about this such as:

'how many movements does Mozart's 40th Symphony have?'

AOS 3 – Grace Buckley
Revision Questions and Examiner Comments

Questions

1. Describe the guitar part in the introduction. Think about rhythm and harmony.
2. What guitar playing technique can be heard frequently in the introduction?
3. What is the tonality of the song in the verse and pre-chorus?
4. Describe how the drums are played in the verse
5. How many different chords are used in the chorus?

Extended Question:

1. Describe the use of harmony, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'be sure to revise the most suitable sections' e.g.

You will not be asked about every part of musical history. You will only be asked on the set works. However, some of these set works are part of an entire piece of music e.g. Mozart's 40th Symphony. Find out a little bit about the rest of the set work, as you may get asked questions about this such as:

'how many movements does Mozart's 40th Symphony have?'

AOS 3 – Grace Buckley
Revision Questions and Examiner Comments

Questions

1. Describe the guitar part in the introduction. Think about rhythm and harmony.
2. What guitar playing technique can be heard frequently in the introduction?
3. What is the tonality of the song in the verse and pre-chorus?
4. Describe how the drums are played in the verse
5. How many different chords are used in the chorus?

Extended Question:

1. Describe the use of harmony, instrumentation and texture within this piece. (10 marks)

Examiner Comments - 'be sure to revise the most suitable sections' e.g.

You will not be asked about every part of musical history. You will only be asked on the set works. However, some of these set works are part of an entire piece of music e.g. Mozart's 40th Symphony. Find out a little bit about the rest of the set work, as you may get asked questions about this such as:

'how many movements does Mozart's 40th Symphony have?'

AOS 3 - Why does my Heart Feel so Bad? Moby

Card 17

Basics

- Electronic song
- Release in 1999 as a part of Moby's album, 'Play'.
- Tempo: 98bpm (moderate)
- Key: A minor modulates to C major
- Time signature: 4/4



Features of Electronica

- Syncopated Rhythms
- Polyphonic + Polyrhythmic
- Electronically manipulated
- Uses sub bass

AOS 3 - Why does my Heart Feel so Bad? Moby

Card 17

Basics

- Electronic song
- Release in 1999 as a part of Moby's album, 'Play'.
- Tempo: 98bpm (moderate)
- Key: A minor modulates to C major
- Time signature: 4/4



Features of Electronica

- Syncopated Rhythms
- Polyphonic + Polyrhythmic
- Electronically manipulated
- Uses sub bass

AOS 3 - Why does my Heart Feel so Bad? Moby

Card 17

Basics

- Electronic song
- Release in 1999 as a part of Moby's album, 'Play'.
- Tempo: 98bpm (moderate)
- Key: A minor modulates to C major
- Time signature: 4/4



Features of Electronica

- Syncopated Rhythms
- Polyphonic + Polyrhythmic
- Electronically manipulated
- Uses sub bass

AOS 3 - Why does my Heart Feel so Bad? Moby

Card 17

Basics

- Electronic song
- Release in 1999 as a part of Moby's album, 'Play'.
- Tempo: 98bpm (moderate)
- Key: A minor modulates to C major
- Time signature: 4/4



Features of Electronica

- Syncopated Rhythms
- Polyphonic + Polyrhythmic
- Electronically manipulated
- Uses sub bass

AOS 3 - Why does my Heart Feel so Bad? Moby

Sampling

- 2 vocal samples used from 1955 Gospel choir
- Untidy vocals - Moby wanted them to sound original for emotional importance

Structure

Based on 3 chord sequences:

Used in the verse:

1. Am/Am/Em/Em/Gm/Gm/D/D

Used in the chorus:

2. C/C/Am/Am/C/C/Am/Am

3. F/F/C/C/F/F/C/C

Technology used

- Sampling
- EQ
- Reverb
- Synthesizer
- Sequencer

Which instruments play it?

- Piano (chords)
- Synth strings (long notes)
- Backing vocals
- Main vocals



AOS 3 - Why does my Heart Feel so Bad? Moby

Sampling

- 2 vocal samples used from 1955 Gospel choir
- Untidy vocals - Moby wanted them to sound original for emotional importance

Structure

Based on 3 chord sequences:

Used in the verse:

1. Am/Am/Em/Em/Gm/Gm/D/D

Used in the chorus:

2. C/C/Am/Am/C/C/Am/Am

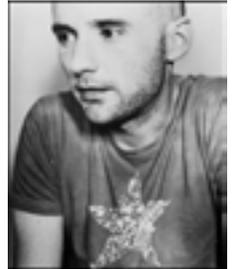
3. F/F/C/C/F/F/C/C

Technology used

- Sampling
- EQ
- Reverb
- Synthesizer
- Sequencer

Which instruments play it?

- Piano (chords)
- Synth strings (long notes)
- Backing vocals
- Main vocals



AOS 3 - Why does my Heart Feel so Bad? Moby

Sampling

- 2 vocal samples used from 1955 Gospel choir
- Untidy vocals - Moby wanted them to sound original for emotional importance

Structure

Based on 3 chord sequences:

Used in the verse:

1. Am/Am/Em/Em/Gm/Gm/D/D

Used in the chorus:

2. C/C/Am/Am/C/C/Am/Am

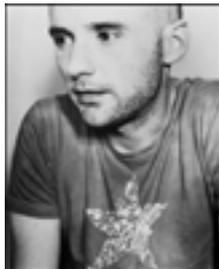
3. F/F/C/C/F/F/C/C

Technology used

- Sampling
- EQ
- Reverb
- Synthesizer
- Sequencer

Which instruments play it?

- Piano (chords)
- Synth strings (long notes)
- Backing vocals
- Main vocals



AOS 3 - Why does my Heart Feel so Bad? Moby

Sampling

- 2 vocal samples used from 1955 Gospel choir
- Untidy vocals - Moby wanted them to sound original for emotional importance

Structure

Based on 3 chord sequences:

Used in the verse:

1. Am/Am/Em/Em/Gm/Gm/D/D

Used in the chorus:

2. C/C/Am/Am/C/C/Am/Am

3. F/F/C/C/F/F/C/C

Technology used

- Sampling
- EQ
- Reverb
- Synthesizer
- Sequencer

Which instruments play it?

- Piano (chords)
- Synth strings (long notes)
- Backing vocals
- Main vocals



AOS 3 - Why does my Heart Feel so Bad? Moby
Vocabulary

Card 18

Samples - a piece of audio that can be edited and looped

Synthesizer - an electronic piece of equipment that gives out sound such as a keyboard

Sequencer - a piece of software that you can input and edit MIDI and audio sounds

Reverb - the reflection of sound off surfaces to give the impression of space - may be natural or electronically applied to sound

Delay - repetitions of a sounds after a set time interval.

Panning - the way that sounds have been balanced so you can hear everything in the stereo field e.g. synthesizer may move from left to right speaker.

AOS 3 - Why does my Heart Feel so Bad? Moby
Vocabulary

Card 18

Samples - a piece of audio that can be edited and looped

Synthesizer - an electronic piece of equipment that gives out sound such as a keyboard

Sequencer - a piece of software that you can input and edit MIDI and audio sounds

Reverb - the reflection of sound off surfaces to give the impression of space - may be natural or electronically applied to sound

Delay - repetitions of a sounds after a set time interval.

Panning - the way that sounds have been balanced so you can hear everything in the stereo field e.g. synthesizer may move from left to right speaker.

AOS 3 - Why does my Heart Feel so Bad? Moby
Vocabulary

Card 18

Samples - a piece of audio that can be edited and looped

Synthesizer - an electronic piece of equipment that gives out sound such as a keyboard

Sequencer - a piece of software that you can input and edit MIDI and audio sounds

Reverb - the reflection of sound off surfaces to give the impression of space - may be natural or electronically applied to sound

Delay - repetitions of a sounds after a set time interval.

Panning - the way that sounds have been balanced so you can hear everything in the stereo field e.g. synthesizer may move from left to right speaker.

AOS 3 - Why does my Heart Feel so Bad? Moby
Vocabulary

Card 18

Samples - a piece of audio that can be edited and looped

Synthesizer - an electronic piece of equipment that gives out sound such as a keyboard

Sequencer - a piece of software that you can input and edit MIDI and audio sounds

Reverb - the reflection of sound off surfaces to give the impression of space - may be natural or electronically applied to sound

Delay - repetitions of a sounds after a set time interval.

Panning - the way that sounds have been balanced so you can hear everything in the stereo field e.g. synthesizer may move from left to right speaker.

AOS 3 - Why does my Heart Feel so Bad? Moby

Revision Questions and Examiner Comments

Questions

1. In your opinion, what impact does the use of an 'untidy' vocal sample have on the song? Give musical reasons to justify your response.
2. How many chords are used before the first chorus?
3. Name two studio effects applied to the recorded parts of the song.
4. What studio effect can be heard at the breakdown (2:56-2:58)?
5. What effect does the major tonality of the chorus have on the mood of the song?

Extended Question:

1. Describe the use of harmony, technology and instrumentation within this piece. (10 marks)

Examiner Comments - 'know your set works inside out!' e.g.

The one way you will know your set works very well is to be able to immerse yourself in them completely. Set your alarm to play the Buckley. Set your ring tones to different pieces (you'd certainly know the introductions well!)

You may be completely sick of these pieces by the end, but if you play them every time there is possible silence in which you can listen to music, you will be sure to understand them better.

AOS 3 - Why does my Heart Feel so Bad? Moby

Revision Questions and Examiner Comments

Questions

1. In your opinion, what impact does the use of an 'untidy' vocal sample have on the song? Give musical reasons to justify your response.
2. How many chords are used before the first chorus?
3. Name two studio effects applied to the recorded parts of the song.
4. What studio effect can be heard at the breakdown (2:56-2:58)?
5. What effect does the major tonality of the chorus have on the mood of the song?

Extended Question:

1. Describe the use of harmony, technology and instrumentation within this piece. (10 marks)

Examiner Comments - 'know your set works inside out!' e.g.

The one way you will know your set works very well is to be able to immerse yourself in them completely. Set your alarm to play the Buckley. Set your ring tones to different pieces (you'd certainly know the introductions well!)

You may be completely sick of these pieces by the end, but if you play them every time there is possible silence in which you can listen to music, you will be sure to understand them better.

AOS 3 - Why does my Heart Feel so Bad? Moby

Revision Questions and Examiner Comments

Questions

1. In your opinion, what impact does the use of an 'untidy' vocal sample have on the song? Give musical reasons to justify your response.
2. How many chords are used before the first chorus?
3. Name two studio effects applied to the recorded parts of the song.
4. What studio effect can be heard at the breakdown (2:56-2:58)?
5. What effect does the major tonality of the chorus have on the mood of the song?

Extended Question:

1. Describe the use of harmony, technology and instrumentation within this piece. (10 marks)

Examiner Comments - 'know your set works inside out!' e.g.

The one way you will know your set works very well is to be able to immerse yourself in them completely. Set your alarm to play the Buckley. Set your ring tones to different pieces (you'd certainly know the introductions well!)

You may be completely sick of these pieces by the end, but if you play them every time there is possible silence in which you can listen to music, you will be sure to understand them better.

AOS 3 - Why does my Heart Feel so Bad? Moby

Revision Questions and Examiner Comments

Questions

1. In your opinion, what impact does the use of an 'untidy' vocal sample have on the song? Give musical reasons to justify your response.
2. How many chords are used before the first chorus?
3. Name two studio effects applied to the recorded parts of the song.
4. What studio effect can be heard at the breakdown (2:56-2:58)?
5. What effect does the major tonality of the chorus have on the mood of the song?

Extended Question:

1. Describe the use of harmony, technology and instrumentation within this piece. (10 marks)

Examiner Comments - 'know your set works inside out!' e.g.

The one way you will know your set works very well is to be able to immerse yourself in them completely. Set your alarm to play the Buckley. Set your ring tones to different pieces (you'd certainly know the introductions well!)

You may be completely sick of these pieces by the end, but if you play them every time there is possible silence in which you can listen to music, you will be sure to understand them better.

**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**

Card 19

Basics

- Folk tune
- Passed down by oral tradition
- Originally sung whilst workers were 'waulking' (making tweed fabric more flexible)
- Key Signature: E minor and G major
- Time Signature: ambiguous at the beginning, then becomes 12/8



**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**

Card 19

Basics

- Folk tune
- Passed down by oral tradition
- Originally sung whilst workers were 'waulking' (making tweed fabric more flexible)
- Key Signature: E minor and G major
- Time Signature: ambiguous at the beginning, then becomes 12/8



**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**

Card 19

Basics

- Folk tune
- Passed down by oral tradition
- Originally sung whilst workers were 'waulking' (making tweed fabric more flexible)
- Key Signature: E minor and G major
- Time Signature: ambiguous at the beginning, then becomes 12/8



**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**

Card 19

Basics

- Folk tune
- Passed down by oral tradition
- Originally sung whilst workers were 'waulking' (making tweed fabric more flexible)
- Key Signature: E minor and G major
- Time Signature: ambiguous at the beginning, then becomes 12/8



**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**



Instruments:

- Keyboard
- Fiddle
- Drum
- Bouzouki
- Bass
- Vocals
- Accordion
- Backing vocals
- Uilleann pipes



Structure:

- Intro
- Verse 1
- Break
- Verse 2
- Verse 3
- Verse 4
- Verse 5
- Verse 6
- Instrumental
- Verse 7
- Verse 8
- Outro

**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**



Instruments:

- Keyboard
- Fiddle
- Drum
- Bouzouki
- Bass
- Vocals
- Accordion
- Backing vocals
- Uilleann pipes



Structure:

- Intro
- Verse 1
- Break
- Verse 2
- Verse 3
- Verse 4
- Verse 5
- Verse 6
- Instrumental
- Verse 7
- Verse 8
- Outro

**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**



Instruments:

- Keyboard
- Fiddle
- Drum
- Bouzouki
- Bass
- Vocals
- Accordion
- Backing vocals
- Uilleann pipes



Structure:

- Intro
- Verse 1
- Break
- Verse 2
- Verse 3
- Verse 4
- Verse 5
- Verse 6
- Instrumental
- Verse 7
- Verse 8
- Outro

**AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye
Waulking Song) Capercaillie**



Instruments:

- Keyboard
- Fiddle
- Drum
- Bouzouki
- Bass
- Vocals
- Accordion
- Backing vocals
- Uilleann pipes



Structure:

- Intro
- Verse 1
- Break
- Verse 2
- Verse 3
- Verse 4
- Verse 5
- Verse 6
- Instrumental
- Verse 7
- Verse 8
- Outro

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Vocabulary

Card 20

Oral tradition - songs learnt through generations instead of reading music

Vocables - nonsense lyrics and syllables strung together to make a melody

Tremolo - rapid repetition of a note to create a 'trembling' effect

Heterophonic texture - two or more parts playing the same melodic line with small variation between parts

Bouzouki - stringed instrument from the lute family

Uilleann pipes - similar to the bagpipes, inflated by a set of bellows and played through a recorder-like instrument

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Vocabulary

Card 20

Oral tradition - songs learnt through generations instead of reading music

Vocables - nonsense lyrics and syllables strung together to make a melody

Tremolo - rapid repetition of a note to create a 'trembling' effect

Heterophonic texture - two or more parts playing the same melodic line with small variation between parts

Bouzouki - stringed instrument from the lute family

Uilleann pipes - similar to the bagpipes, inflated by a set of bellows and played through a recorder-like instrument

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Vocabulary

Card 20

Oral tradition - songs learnt through generations instead of reading music

Vocables - nonsense lyrics and syllables strung together to make a melody

Tremolo - rapid repetition of a note to create a 'trembling' effect

Heterophonic texture - two or more parts playing the same melodic line with small variation between parts

Bouzouki - stringed instrument from the lute family

Uilleann pipes - similar to the bagpipes, inflated by a set of bellows and played through a recorder-like instrument

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Vocabulary

Card 20

Oral tradition - songs learnt through generations instead of reading music

Vocables - nonsense lyrics and syllables strung together to make a melody

Tremolo - rapid repetition of a note to create a 'trembling' effect

Heterophonic texture - two or more parts playing the same melodic line with small variation between parts

Bouzouki - stringed instrument from the lute family

Uilleann pipes - similar to the bagpipes, inflated by a set of bellows and played through a recorder-like instrument

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Revision Questions and Examiner Comments

Questions

1. What playing techniques is used in the fiddle part at the very beginning of the song? Describe the sound in as much detail as you can.
2. In what language is the vocalist singing?
3. Describe the texture of the opening up to 1:41
4. Name two instruments that join in at 1:41
5. Describe the tonality of the song
6. Repeated nonsense syllables are sung frequently in this song. What was the original purpose of these in waulking songs?
7. Name the traditional pips played in this song
8. Why is this song considered a piece of fusion?

Extended Question:

1. Describe the use of tonality, texture and harmony within this piece. (10 marks)

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Revision Questions and Examiner Comments

Questions

1. What playing techniques is used in the fiddle part at the very beginning of the song? Describe the sound in as much detail as you can.
2. In what language is the vocalist singing?
3. Describe the texture of the opening up to 1:41
4. Name two instruments that join in at 1:41
5. Describe the tonality of the song
6. Repeated nonsense syllables are sung frequently in this song. What was the original purpose of these in waulking songs?
7. Name the traditional pips played in this song
8. Why is this song considered a piece of fusion?

Extended Question:

1. Describe the use of tonality, texture and harmony within this piece. (10 marks)

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Revision Questions and Examiner Comments

Questions

1. What playing techniques is used in the fiddle part at the very beginning of the song? Describe the sound in as much detail as you can.
2. In what language is the vocalist singing?
3. Describe the texture of the opening up to 1:41
4. Name two instruments that join in at 1:41
5. Describe the tonality of the song
6. Repeated nonsense syllables are sung frequently in this song. What was the original purpose of these in waulking songs?
7. Name the traditional pips played in this song
8. Why is this song considered a piece of fusion?

Extended Question:

1. Describe the use of tonality, texture and harmony within this piece. (10 marks)

AOS 4 - Chuir m'athair mise dhan taig charraideach (the Skye Waulking Song) Capercaillie
Revision Questions and Examiner Comments

Questions

1. What playing techniques is used in the fiddle part at the very beginning of the song? Describe the sound in as much detail as you can.
2. In what language is the vocalist singing?
3. Describe the texture of the opening up to 1:41
4. Name two instruments that join in at 1:41
5. Describe the tonality of the song
6. Repeated nonsense syllables are sung frequently in this song. What was the original purpose of these in waulking songs?
7. Name the traditional pips played in this song
8. Why is this song considered a piece of fusion?

Extended Question:

1. Describe the use of tonality, texture and harmony within this piece. (10 marks)

AOS 4 –Yiri Koko

Card 21

Basics

- Free tempo
- Changes in texture
- Key: Gb major and Db major
- Call and response form

Features of African Music

- Pentatonic scale (5 note scale)
- Oral tradition
- Repetition
- Improvisation
- Polyphony
- Cross rhythms
- Variations
- Call and response

Importance of African Music

- used to communicate feelings and emotions
- Used in festivals and occasions



AOS 4 –Yiri Koko

Card 21

Basics

- Free tempo
- Changes in texture
- Key: Gb major and Db major
- Call and response form

Features of African Music

- Pentatonic scale (5 note scale)
- Oral tradition
- Repetition
- Improvisation
- Polyphony
- Cross rhythms
- Variations
- Call and response

Importance of African Music

- used to communicate feelings and emotions
- Used in festivals and occasions



AOS 4 –Yiri Koko

Card 21

Basics

- Free tempo
- Changes in texture
- Key: Gb major and Db major
- Call and response form

Features of African Music

- Pentatonic scale (5 note scale)
- Oral tradition
- Repetition
- Improvisation
- Polyphony
- Cross rhythms
- Variations
- Call and response

Importance of African Music

- used to communicate feelings and emotions
- Used in festivals and occasions



AOS 4 –Yiri Koko

Card 21

Basics

- Free tempo
- Changes in texture
- Key: Gb major and Db major
- Call and response form

Features of African Music

- Pentatonic scale (5 note scale)
- Oral tradition
- Repetition
- Improvisation
- Polyphony
- Cross rhythms
- Variations
- Call and response

Importance of African Music

- used to communicate feelings and emotions
- Used in festivals and occasions



Instruments:

- *Mbira* - thumb piano
- *Balophon* - from the idiophone family - like a glockenspiel
- *Kora* - like a lute or guitar

Importance of percussion:

- Master drummer - leads the whole group
- Talking drum - communication between villages

Drums

- Djembe
- Dundun
- Donno
- Kagan



Aspects of the piece

- All drums play the same rhythm throughout the piece
- Singers start in unison then change to call and response, then back to unison.

Instruments:

- *Mbira* - thumb piano
- *Balophon* - from the idiophone family - like a glockenspiel
- *Kora* - like a lute or guitar

Importance of percussion:

- Master drummer - leads the whole group
- Talking drum - communication between villages

Drums

- Djembe
- Dundun
- Donno
- Kagan



Aspects of the piece

- All drums play the same rhythm throughout the piece
- Singers start in unison then change to call and response, then back to unison.

Instruments:

- *Mbira* - thumb piano
- *Balophon* - from the idiophone family - like a glockenspiel
- *Kora* - like a lute or guitar

Importance of percussion:

- Master drummer - leads the whole group
- Talking drum - communication between villages

Drums

- Djembe
- Dundun
- Donno
- Kagan



Aspects of the piece

- All drums play the same rhythm throughout the piece
- Singers start in unison then change to call and response, then back to unison.

Instruments:

- *Mbira* - thumb piano
- *Balophon* - from the idiophone family - like a glockenspiel
- *Kora* - like a lute or guitar

Importance of percussion:

- Master drummer - leads the whole group
- Talking drum - communication between villages

Drums

- Djembe
- Dundun
- Donno
- Kagan



Aspects of the piece

- All drums play the same rhythm throughout the piece
- Singers start in unison then change to call and response, then back to unison.

AOS 4 –Yiri Koko
Vocabulary

Card 22

Repetition - the restatement of a section of music

Improvisation - the process in which music is made up spontaneously without written musical notation

Polyphony - a texture featuring two or more parts, each have a melody or rhythm line and sounding together. Multi-layered texture.

Call and Response - Simple form involving a solo (call) by a group answering phrase (response)

Cross-rhythms - rhythms that literally cross the usual pattern of accented and unaccented beats creating irregular accents

Polyrhythmic texture - a texture made up of many different rhythms

Drum ostinato - repeated drum pattern

AOS 4 –Yiri Koko
Vocabulary

Card 22

Repetition - the restatement of a section of music

Improvisation - the process in which music is made up spontaneously without written musical notation

Polyphony - a texture featuring two or more parts, each have a melody or rhythm line and sounding together. Multi-layered texture.

Call and Response - Simple form involving a solo (call) by a group answering phrase (response)

Cross-rhythms - rhythms that literally cross the usual pattern of accented and unaccented beats creating irregular accents

Polyrhythmic texture - a texture made up of many different rhythms

Drum ostinato - repeated drum pattern

AOS 4 –Yiri Koko
Vocabulary

Card 22

Repetition - the restatement of a section of music

Improvisation - the process in which music is made up spontaneously without written musical notation

Polyphony - a texture featuring two or more parts, each have a melody or rhythm line and sounding together. Multi-layered texture.

Call and Response - Simple form involving a solo (call) by a group answering phrase (response)

Cross-rhythms - rhythms that literally cross the usual pattern of accented and unaccented beats creating irregular accents

Polyrhythmic texture - a texture made up of many different rhythms

Drum ostinato - repeated drum pattern

AOS 4 –Yiri Koko
Vocabulary

Card 22

Repetition - the restatement of a section of music

Improvisation - the process in which music is made up spontaneously without written musical notation

Polyphony - a texture featuring two or more parts, each have a melody or rhythm line and sounding together. Multi-layered texture.

Call and Response - Simple form involving a solo (call) by a group answering phrase (response)

Cross-rhythms - rhythms that literally cross the usual pattern of accented and unaccented beats creating irregular accents

Polyrhythmic texture - a texture made up of many different rhythms

Drum ostinato - repeated drum pattern

AOS 4 –Yiri Koko
Revision Questions and Examiner Comments

Questions

1. How does the piece start and what is the texture of the music at the opening?
2. How is variety achieved in the music as a whole?
3. Describe the structure of the piece as a whole
4. How would you describe the texture when all the parts are playing/singing?
5. How does the piece end?

Extended Question:

1. Describe the use rhythm, instrumentation and melody within this piece. (10 marks)

Examiner Comments - **Question:** Describe the music played by 3 instrumental parts in the extract

Basic answer: 1. (Balophones): play simple melody patterns
2. (Drums): play repeated patterns
3. (Voices): sing a simple song that repeats

Better: 1. Play repeated patterns at various different pitches according to size of instrument
2. Play simple ostinato for much of the piece. Occasionally drop out of texture for variety
3. Voices sing a simple call and response style song.

Best: 1. Ostinato figures based on major scale of Gb. Also have short improvised instrumental breaks in free time between sections of music. Solos also feature fast tremolos.
2. Play a simple ostinato figure of 2 semiquavers followed by quaver for much of the music. Provides a good strong rhythmic backing to the piece, especially if it is to accompany dance. Sometimes drums stop playing for short sections for textural variety.
3. Voices sing in typically African call and response style. Involves solo call then answered by chorus in response. Same music used again for each verse with slight pitch and rhythm differences

AOS 4 –Yiri Koko
Revision Questions and Examiner Comments

Questions

1. How does the piece start and what is the texture of the music at the opening?
2. How is variety achieved in the music as a whole?
3. Describe the structure of the piece as a whole
4. How would you describe the texture when all the parts are playing/singing?
5. How does the piece end?

Extended Question:

1. Describe the use rhythm, instrumentation and melody within this piece. (10 marks)

Examiner Comments - **Question:** Describe the music played by 3 instrumental parts in the extract

Basic answer: 1. (Balophones): play simple melody patterns
2. (Drums): play repeated patterns
3. (Voices): sing a simple song that repeats

Better: 1. Play repeated patterns at various different pitches according to size of instrument
2. Play simple ostinato for much of the piece. Occasionally drop out of texture for variety
3. Voices sing a simple call and response style song.

Best: 1. Ostinato figures based on major scale of Gb. Also have short improvised instrumental breaks in free time between sections of music. Solos also feature fast tremolos.
2. Play a simple ostinato figure of 2 semiquavers followed by quaver for much of the music. Provides a good strong rhythmic backing to the piece, especially if it is to accompany dance. Sometimes drums stop playing for short sections for textural variety.
3. Voices sing in typically African call and response style. Involves solo call then answered by chorus in response. Same music used again for each verse with slight pitch and rhythm differences

AOS 4 –Yiri Koko
Revision Questions and Examiner Comments

Questions

1. How does the piece start and what is the texture of the music at the opening?
2. How is variety achieved in the music as a whole?
3. Describe the structure of the piece as a whole
4. How would you describe the texture when all the parts are playing/singing?
5. How does the piece end?

Extended Question:

1. Describe the use rhythm, instrumentation and melody within this piece. (10 marks)

Examiner Comments - **Question:** Describe the music played by 3 instrumental parts in the extract

Basic answer: 1. (Balophones): play simple melody patterns
2. (Drums): play repeated patterns
3. (Voices): sing a simple song that repeats

Better: 1. Play repeated patterns at various different pitches according to size of instrument
2. Play simple ostinato for much of the piece. Occasionally drop out of texture for variety
3. Voices sing a simple call and response style song.

Best: 1. Ostinato figures based on major scale of Gb. Also have short improvised instrumental breaks in free time between sections of music. Solos also feature fast tremolos.
2. Play a simple ostinato figure of 2 semiquavers followed by quaver for much of the music. Provides a good strong rhythmic backing to the piece, especially if it is to accompany dance. Sometimes drums stop playing for short sections for textural variety.
3. Voices sing in typically African call and response style. Involves solo call then answered by chorus in response. Same music used again for each verse with slight pitch and rhythm differences

AOS 4 –Yiri Koko
Revision Questions and Examiner Comments

Questions

1. How does the piece start and what is the texture of the music at the opening?
2. How is variety achieved in the music as a whole?
3. Describe the structure of the piece as a whole
4. How would you describe the texture when all the parts are playing/singing?
5. How does the piece end?

Extended Question:

1. Describe the use rhythm, instrumentation and melody within this piece. (10 marks)

Examiner Comments - **Question:** Describe the music played by 3 instrumental parts in the extract

Basic answer: 1. (Balophones): play simple melody patterns
2. (Drums): play repeated patterns
3. (Voices): sing a simple song that repeats

Better: 1. Play repeated patterns at various different pitches according to size of instrument
2. Play simple ostinato for much of the piece. Occasionally drop out of texture for variety
3. Voices sing a simple call and response style song.

Best: 1. Ostinato figures based on major scale of Gb. Also have short improvised instrumental breaks in free time between sections of music. Solos also feature fast tremolos.
2. Play a simple ostinato figure of 2 semiquavers followed by quaver for much of the music. Provides a good strong rhythmic backing to the piece, especially if it is to accompany dance. Sometimes drums stop playing for short sections for textural variety.
3. Voices sing in typically African call and response style. Involves solo call then answered by chorus in response. Same music used again for each verse with slight pitch and rhythm differences

AOS 4 – Rag Desh

Card 23

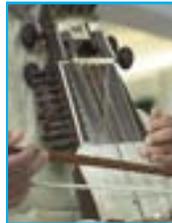
What is Indian Music:

- Musicians *improvise* according to the rules of the *raga*
- Based on listening and memorising from a teacher
- Not written down - passed down generations
- Very spiritual

Features of Indian Music:

- Repetitive drumming
- Tambura plays drone notes underneath (long notes)
- Sitar - has up to 16 strings, 4 play melody, others are *sympathetic strings* - they vibrate when you pluck the others and sound

Raga - A sequence of notes like a scale, but with rhythms too (a cross between a melody and a scale)
Each raga is associated with a mood, time of day, season etc.
There are lots!



AOS 4 – Rag Desh

Card 23

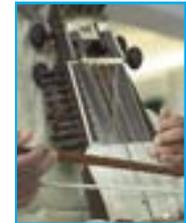
What is Indian Music:

- Musicians *improvise* according to the rules of the *raga*
- Based on listening and memorising from a teacher
- Not written down - passed down generations
- Very spiritual

Features of Indian Music:

- Repetitive drumming
- Tambura plays drone notes underneath (long notes)
- Sitar - has up to 16 strings, 4 play melody, others are *sympathetic strings* - they vibrate when you pluck the others and sound

Raga - A sequence of notes like a scale, but with rhythms too (a cross between a melody and a scale)
Each raga is associated with a mood, time of day, season etc.
There are lots!



AOS 4 – Rag Desh

Card 23

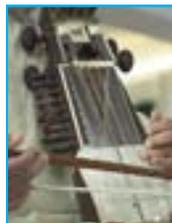
What is Indian Music:

- Musicians *improvise* according to the rules of the *raga*
- Based on listening and memorising from a teacher
- Not written down - passed down generations
- Very spiritual

Features of Indian Music:

- Repetitive drumming
- Tambura plays drone notes underneath (long notes)
- Sitar - has up to 16 strings, 4 play melody, others are *sympathetic strings* - they vibrate when you pluck the others and sound

Raga - A sequence of notes like a scale, but with rhythms too (a cross between a melody and a scale)
Each raga is associated with a mood, time of day, season etc.
There are lots!



AOS 4 – Rag Desh

Card 23

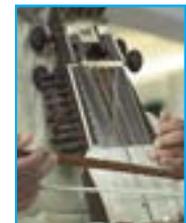
What is Indian Music:

- Musicians *improvise* according to the rules of the *raga*
- Based on listening and memorising from a teacher
- Not written down - passed down generations
- Very spiritual

Features of Indian Music:

- Repetitive drumming
- Tambura plays drone notes underneath (long notes)
- Sitar - has up to 16 strings, 4 play melody, others are *sympathetic strings* - they vibrate when you pluck the others and sound

Raga - A sequence of notes like a scale, but with rhythms too (a cross between a melody and a scale)
Each raga is associated with a mood, time of day, season etc.
There are lots!



AOS 4 – Rag Desh



Structure:

- Alap: opening, no structure time, improvised.
- Jhor: 2nd section, medium tempo, improvised
- Jhalla: 3rd section, lively tempo, improvisation, climax of piece.
- Bandish: final section of vocal raga - fixed composition
- Gat: final section of instrumental raga, fixed composition. -

Instruments:

- Sitar - long necked string instrument - plays melody
- Tambura - like a sitar but plays the harmony and drone
- Tabla - drums that play the rhythm (called the tala)

AOS 4 – Rag Desh



Structure:

- Alap: opening, no structure time, improvised.
- Jhor: 2nd section, medium tempo, improvised
- Jhalla: 3rd section, lively tempo, improvisation, climax of piece.
- Bandish: final section of vocal raga - fixed composition
- Gat: final section of instrumental raga, fixed composition. -

Instruments:

- Sitar - long necked string instrument - plays melody
- Tambura - like a sitar but plays the harmony and drone
- Tabla - drums that play the rhythm (called the tala)

AOS 4 – Rag Desh



Structure:

- Alap: opening, no structure time, improvised.
- Jhor: 2nd section, medium tempo, improvised
- Jhalla: 3rd section, lively tempo, improvisation, climax of piece.
- Bandish: final section of vocal raga - fixed composition
- Gat: final section of instrumental raga, fixed composition. -

Instruments:

- Sitar - long necked string instrument - plays melody
- Tambura - like a sitar but plays the harmony and drone
- Tabla - drums that play the rhythm (called the tala)

AOS 4 – Rag Desh



Structure:

- Alap: opening, no structure time, improvised.
- Jhor: 2nd section, medium tempo, improvised
- Jhalla: 3rd section, lively tempo, improvisation, climax of piece.
- Bandish: final section of vocal raga - fixed composition
- Gat: final section of instrumental raga, fixed composition. -

Instruments:

- Sitar - long necked string instrument - plays melody
- Tambura - like a sitar but plays the harmony and drone
- Tabla - drums that play the rhythm (called the tala)

AOS 4 – Rag Desh
Vocabulary

Card 24

Raga - improvised music in several contrasting sections, based on a series of notes from a particular rag
Rasa - mood created by the sounds of the pitches in a particular rag
Pentatonic Scale - a scale based on 5 notes
Drone - continually played note underneath the melody
Bols - in a tala, these are the independent rhythm parts that go against the main beat of the cycle creating syncopations
Matras - individual beats in a rhythmic cycle
Sam - the first beat of the rhythmic cycle
Syncopations - notes accented off the beat
Teental (or tintal) - common 16-beat rhythmic cycle
Meend/mind - the sliding effects between notes
Tan - the rapid scalic flourishes on the sitar/sarod or sarangai
Timbre - Particular tone colour of an instrument or voice
Bansuri - Indian flute without keys

AOS 4 – Rag Desh
Vocabulary

Card 24

Raga - improvised music in several contrasting sections, based on a series of notes from a particular rag
Rasa - mood created by the sounds of the pitches in a particular rag
Pentatonic Scale - a scale based on 5 notes
Drone - continually played note underneath the melody
Bols - in a tala, these are the independent rhythm parts that go against the main beat of the cycle creating syncopations
Matras - individual beats in a rhythmic cycle
Sam - the first beat of the rhythmic cycle
Syncopations - notes accented off the beat
Teental (or tintal) - common 16-beat rhythmic cycle
Meend/mind - the sliding effects between notes
Tan - the rapid scalic flourishes on the sitar/sarod or sarangai
Timbre - Particular tone colour of an instrument or voice
Bansuri - Indian flute without keys

AOS 4 – Rag Desh
Vocabulary

Card 24

Raga - improvised music in several contrasting sections, based on a series of notes from a particular rag
Rasa - mood created by the sounds of the pitches in a particular rag
Pentatonic Scale - a scale based on 5 notes
Drone - continually played note underneath the melody
Bols - in a tala, these are the independent rhythm parts that go against the main beat of the cycle creating syncopations
Matras - individual beats in a rhythmic cycle
Sam - the first beat of the rhythmic cycle
Syncopations - notes accented off the beat
Teental (or tintal) - common 16-beat rhythmic cycle
Meend/mind - the sliding effects between notes
Tan - the rapid scalic flourishes on the sitar/sarod or sarangai
Timbre - Particular tone colour of an instrument or voice
Bansuri - Indian flute without keys

AOS 4 – Rag Desh
Vocabulary

Card 24

Raga - improvised music in several contrasting sections, based on a series of notes from a particular rag
Rasa - mood created by the sounds of the pitches in a particular rag
Pentatonic Scale - a scale based on 5 notes
Drone - continually played note underneath the melody
Bols - in a tala, these are the independent rhythm parts that go against the main beat of the cycle creating syncopations
Matras - individual beats in a rhythmic cycle
Sam - the first beat of the rhythmic cycle
Syncopations - notes accented off the beat
Teental (or tintal) - common 16-beat rhythmic cycle
Meend/mind - the sliding effects between notes
Tan - the rapid scalic flourishes on the sitar/sarod or sarangai
Timbre - Particular tone colour of an instrument or voice
Bansuri - Indian flute without keys

AOS 4 – Rag Desh
Revision Questions and Examiner Comments

Questions

1. Name two common playing techniques employed by the sitar player in the music.
2. What is the 'fixed composition' and where is it to be found in the raga?
3. Describe the role played by the tabla player
4. What is the role and function of the tambura in the music?
5. How is Indian raga learnt and then performed

Extended Question:

1. Describe the use of structure, harmony and instrumentation within this piece. (10 marks)

Examiner Comments - **Question:** State 3 differences between the two extracts (alap and gat)
Comparison question is very common. The more detail, the better.

Basic answer:

1. 2nd extract has drums in it. No drums in 1st extract
2. 2nd extract is faster than the first
3. 1st extract has only a few notes in it compared to 2nd extract

Excellent answer:

1. There is a rhythmic tala (teental) played by the tabla in the 2nd extract. This rhythmic element is absent in the alap section.
2. There is a regular pulse and metre in the 2nd extract. The tempo is quite fast compared to the slow, unmetred alap section in free time.
3. The sitar player tries out, improvises and experiments on notes of the rag in the alap. This is quite fragmentary melodically compared to the rhythmically complex lines in the gat section.

AOS 4 – Rag Desh
Revision Questions and Examiner Comments

Questions

1. Name two common playing techniques employed by the sitar player in the music.
2. What is the 'fixed composition' and where is it to be found in the raga?
3. Describe the role played by the tabla player
4. What is the role and function of the tambura in the music?
5. How is Indian raga learnt and then performed

Extended Question:

1. Describe the use of structure, harmony and instrumentation within this piece. (10 marks)

Examiner Comments - **Question:** State 3 differences between the two extracts (alap and gat)
Comparison question is very common. The more detail, the better.

Basic answer:

1. 2nd extract has drums in it. No drums in 1st extract
2. 2nd extract is faster than the first
3. 1st extract has only a few notes in it compared to 2nd extract

Excellent answer:

1. There is a rhythmic tala (teental) played by the tabla in the 2nd extract. This rhythmic element is absent in the alap section.
2. There is a regular pulse and metre in the 2nd extract. The tempo is quite fast compared to the slow, unmetred alap section in free time.
3. The sitar player tries out, improvises and experiments on notes of the rag in the alap. This is quite fragmentary melodically compared to the rhythmically complex lines in the gat section.

AOS 4 – Rag Desh
Revision Questions and Examiner Comments

Questions

1. Name two common playing techniques employed by the sitar player in the music.
2. What is the 'fixed composition' and where is it to be found in the raga?
3. Describe the role played by the tabla player
4. What is the role and function of the tambura in the music?
5. How is Indian raga learnt and then performed

Extended Question:

1. Describe the use of structure, harmony and instrumentation within this piece. (10 marks)

Examiner Comments - **Question:** State 3 differences between the two extracts (alap and gat)
Comparison question is very common. The more detail, the better.

Basic answer:

1. 2nd extract has drums in it. No drums in 1st extract
2. 2nd extract is faster than the first
3. 1st extract has only a few notes in it compared to 2nd extract

Excellent answer:

1. There is a rhythmic tala (teental) played by the tabla in the 2nd extract. This rhythmic element is absent in the alap section.
2. There is a regular pulse and metre in the 2nd extract. The tempo is quite fast compared to the slow, unmetred alap section in free time.
3. The sitar player tries out, improvises and experiments on notes of the rag in the alap. This is quite fragmentary melodically compared to the rhythmically complex lines in the gat section.

AOS 4 – Rag Desh
Revision Questions and Examiner Comments

Questions

1. Name two common playing techniques employed by the sitar player in the music.
2. What is the 'fixed composition' and where is it to be found in the raga?
3. Describe the role played by the tabla player
4. What is the role and function of the tambura in the music?
5. How is Indian raga learnt and then performed

Extended Question:

1. Describe the use of structure, harmony and instrumentation within this piece. (10 marks)

Examiner Comments - **Question:** State 3 differences between the two extracts (alap and gat)
Comparison question is very common. The more detail, the better.

Basic answer:

1. 2nd extract has drums in it. No drums in 1st extract
2. 2nd extract is faster than the first
3. 1st extract has only a few notes in it compared to 2nd extract

Excellent answer:

1. There is a rhythmic tala (teental) played by the tabla in the 2nd extract. This rhythmic element is absent in the alap section.
2. There is a regular pulse and metre in the 2nd extract. The tempo is quite fast compared to the slow, unmetred alap section in free time.
3. The sitar player tries out, improvises and experiments on notes of the rag in the alap. This is quite fragmentary melodically compared to the rhythmically complex lines in the gat section.