

# Answers

## AoS2: The Concerto Through Time

### The Baroque solo concerto and concerto grosso

#### J. S. Bach: Brandenburg Concerto No. 4 in G major, 1st movement

1. Two recorders and a violin
2. Harpsichord
3. Rising and falling arpeggio
4. Sequence
5. Arpeggios
6. It is in a minor key (the opening is in a major key)
7. Imitation
8. Virtuoso.

### The Romantic concerto

#### Rachmaninov: Piano Concerto No. 2, 2nd movement

1.



2. Rising arpeggios, quaver movement.
3. Accept two of the following:
  - The overall dynamic is *piano*.
  - The strings play *con sordino* (with mutes).
  - The melody is legato.
  - The tempo is slow.
4. Accept two of the following:
  - The melody is being played by a solo woodwind instrument.
  - The harmonies and melody contain chromaticism.
  - There is some rubato.
  - There are crescendos and diminuendos within phrases.

## Comparison question:

**Extract A:** Violin Concerto No. 5 K. 219, III: Rondo, Tempo Di Minuetto (Mozart).

**Extract B:** Violin Concerto Op. 35, III: Finale, Allegro vivacissimo (Tchaikovsky).

B has a larger orchestra (more instruments). (2)

### EXTRACT A:

- Written in the Classical period. (1)
- Melody and accompaniment. (1)
- Solo and tutti sections alternate at the beginning. (1)
- The violin opens the movement. (1)
- The 1st Violins play the melody in the tutti sections. (1)
- The orchestra plays a simple accompaniment (repeated quavers in the violins) when accompanying the solo violin. (1)
- The accompaniment in itself is quite homophonic (a feature of the Classical period). (1)

### EXTRACT B:

- Written in the Romantic period. (1)
- The orchestra opens this extract. (1)
- The woodwind instruments play excerpts of the melody. (1)
- The violin's opening is virtuosic (1), including double-stopping (1) and pizzicato; (1) it is unaccompanied (1) and cadenza-like. (1)
- The orchestra accompaniment is quite homophonic (chords in the strings). (1)

#### 5-6 marks:

A good range of musical features are identified regarding the use of the soloist and orchestra in both extracts. This shows evidence of a good level of comparative understanding. The response is expressed clearly, using appropriate terminology with accurate spelling, punctuation, and grammar.

#### 3-4 marks:

Several points are made regarding the use of the soloist and orchestra in both extracts which attempt to make some comparison(s) between them. The response shows some organisation and structure but may contain some errors of spelling, punctuation, and grammar.

#### 1-2 marks:

A limited number of points are made regarding the use of the soloist and orchestra from at least one of the extracts. The response lacks organisation, structure and accuracy of spelling, punctuation and grammar.

#### 0 marks:

No response or no response worthy of credit.

N.B. Full marks cannot be awarded without at least one correct comparison.

## AoS3: Rhythms Of The World

### Indian classical music

#### Ravi Shankar

1. Free rhythm, no steady pulse
2. a. Tanpura
  - b. Create a drone, play constantly
3. Slides, pitch bends, repeated notes, fixed compositions, fast runs
4. a. Tala
  - b. Improvises over the tala, emphasises certain beats
5. It gets faster
6. More exciting, increased intensity, increased tempo, more virtuosic playing.

### Israeli and Palestinian folk music

#### 'Nawwâr'

1.  $\frac{6}{8}$
2. Ostinato
3. Tremolo
4. The tempo *increases* / the metre changes to compound time / the texture is polyrhythmic.

#### 'Hora Medura'

1. Drums and accordion
2. Rhythm, chords, off-beat, syncopated
3. On the beat, beats 1 and 3 or 1 and 2
4. Trumpet
5. It speeds up, *accelerando*
6.  $\frac{2}{4}$

### Comparison question:

#### 'Hava Nagila'

1. Orchestra or choir
2. Extract A uses male and female singers, all sing together. Extract B alternates between male and female singers, and uses both together.
3. Flute
4. Extract A speeds up, before slowing down and speeding up again at the end of the extract, Extract B stays at the same tempo (it speeds up if you listen beyond the extract).
5. Pitch bends
6. Extract B. Traditional instruments (accordion, flute etc.), appropriate tempo for dancing, repetition of sections. Extract A is part of a concert, uses full orchestra and choir, not a suitable occasion for dancing.

## Africa

### Akan music from Ghana ('Akosua Tuntum')

1. Drums, bells, shakers (credit specific instrument names)
2. Male
3. Call and response
4. Polyrhythm
5. Learnt by ear, aural tradition, teacher-student, master drummer, one musician controls who and what plays
6. Wedding, funeral, religious celebration, credit any appropriate response.

## Central and South America

### 'The Hammer' by David Rudder

- Steel drums
- Major key
- Call and response vocals
- Syncopation
- Calypso rhythm in drums
- Simple harmony.

### Tocanto Brazilian Music Ensemble ('Beginning Batucada')

1. Drums, shakers, bells. Credit names of individual instruments
2.  $\frac{2}{4}$
3. Led by a musician playing the repinique, blowing a whistle, visual cues
4. Call and response
5. Several layers of percussion, polyrhythm
6. Carnival, street dance.

## AoS4: Film Music

### Out of Africa

#### Out of Africa assignment

##### Pitch:

- Begins with a rising melody to represent the rising altitude of the plane.
- The melody is legato, uses many long notes and mainly moves by step, demonstrating the calmness of the ride.
- There are some leaps and chromaticism in the middle of the extract.

##### Tonality:

- Alternates between major and minor chords, subtle sense of fear in an otherwise calm ride.
- Slow harmonic rhythm shows the calmness of the ride.
- Ends on a strong major chord to finish the journey.
- Chords are sustained to create ease, calmness.



**Structure:**

- The music remains essentially the same, giving the sense of a tranquil journey.
- There is a middle section that adds contrast.

**Instruments (and timbre):**

- Horns play the melody, giving a sense of power and size to the scenery.
- Strings and female voices ('ah' syllable) add to calming effect of the melody.

**Texture:**

- Sustained chords and legato melody (as mentioned) create the sense of a smooth journey.
- Chords move homophonically.

**Tempo, rhythm and metre:**

- Slow tempo and lack of rhythmic drive create the sense of a tranquil journey.

**Dynamics:**

- Generally *p-mp*. Some crescendos create the sense of the plane turning or a new landscape coming into view.

**Synchronising music with action*****Advent Rising***

1. Tremolo.
2. Extract A is slow, uses free rhythm. Extract B is fast, has a steady pulse.
3. Extract A uses sustained 'oohs' and 'aahs' (wordless syllables).  
Extract B uses Latin words, words are repeated and staccato.  
Extract A uses synthesised voices, Extract B uses a larger choir.
4. Family: Brass or percussion. Effect: Adds a 'war-like' mood to the extract, more exciting, greater sense of movement.

**AoS5: Conventions Of Pop****Rock 'n' roll****'Roll Over Beethoven'**

1. 1950s
2. 12-bar blues
3. Improvised (1), 12-bar blues (1), the guitar uses blue notes (1) repeated notes (1)
4. Walking bass.

**Rock anthems of the 1970s and 1980s****Comparison question:****'Layla'**

Tempo and rhythm: Extract B is slower than Extract A. Extract B uses a swing rhythm. (2)

The pitch: The lead vocal is lower in Extract B than in Extract A. (2)

The guitars: Extract A uses distorted electric guitars, while Extract B uses an acoustic guitar/  
The pitch of the guitar solo is higher in Extract A. (2)

## Pop ballads of the 1970s, 1980s and 1990s

### Elton John: 'Candle In The Wind'

1.

Intro	Piano
Verse 1	Piano, bass drum, bass guitar, (occasional) acoustic guitar
Chorus 1	+ rest of drum kit, electric guitar, backing vocals
Instrumental break	Piano, drum kit, bass guitar, acoustic guitar, electric guitar
Verse 2	As Verse 1, with electric guitar and drum kit
Chorus 2	As Chorus 1
Instrumental break	As previous instrumental break
Verse 3	As Verse 2, now with backing vocals
Chorus	As previous chorus.

2. As the song progresses, more instruments are added to the accompaniment. Once they are all playing, the accompanying style (especially in the piano) changes, and seems to get 'busier' as the song becomes more passionate. There are more drum fills, more of the drum kit is used (especially cymbals), the piano rhythms provide more movement as the song progresses.

### 'She's Always A Woman'

1. a. The voice sings the melody.  
b. The piano plays chords.
2. In the 1st verse, the piano plays block chords, whereas in the 2nd verse, the piano plays broken chords/arpeggiated phrases.
3. Bass guitar, acoustic guitar.
4. Flute (actually played on a very primitive sampler, called a 'mellotron').
5. Any three of the following:
  - Sentimental lyrics
  - Slow tempo
  - The piano is prominent
  - The texture/instrumentation builds up as the song progresses.

## Solo artists from the 1990s to the present day

### Adele: 'Someone Like You'

1. Right-hand broken chords/arpeggios (1) Left-hand bassline in octaves (1)
2. 3rd
3. Glissando
4. The overall pitch is higher.



# The elements of music

## REFERENCE

This section gathers together the information on the elements of music that have been introduced earlier in this book. Use it as part of your revision and to help when writing about music.



**Remember that your knowledge of the elements of music will be tested in the exam paper. Questions will include technical terms and you will need to show that you can use a wide range of correct terminology in your answers in order to get a good mark.**

Don't forget that your best resource is your teacher. If you don't understand something, ask! Your teacher will be delighted that you are interested enough to seek help. But don't leave it until just before exam time, when everyone will be very busy. Sort out any uncertainties as soon as they arise.

Although you may be asked to comment on specific musical elements in the exam, these are not always totally independent. For instance, if a piece includes balanced phrases of regular length, this could be mentioned under 'melody' or 'structure'.

## Dynamics

**The dynamics are the relative levels of loudness and softness in a piece, indicated by symbols such as *f* (loud) and *p* (soft).**

As with the other elements, examiners won't want a list – they will hope to see that you understand how different dynamic levels contribute to the work as a whole. Terraced dynamics (clear contrasts between loud and soft) are often a feature of Baroque music, even if not marked in the score. Dynamics are more subtly graded in later music, with crescendos and diminuendos between different levels.

An increase in the dynamic level may be combined with a thickening of texture and the addition of more instruments to create a climax. Conversely, a reduction in dynamic level, a thinning of the texture and a reduction in the number of instruments may be used to create calmer sections in a piece. Of course, if there is little dynamic contrast in a piece, this too should be mentioned.

## Genre

**A genre is a particular category of music, such as bhangra, calypso or rock 'n' roll.**

## Harmony

**Harmony refers to the chords used – it isn't an invitation to write in general about the accompaniment.**

Write about the types of chords used – are they mostly major and minor chords, perhaps just the three main chords of a key (the primary triads on the tonic, dominant and subdominant), or are they complex chords, maybe including 7ths, chromatic notes or microtonal intervals?



Does the harmony consist of block chords or broken chords?

Mention any chord progressions that have a significant role in the music. These might include important cadences, or patterns such as a 12-bar blues.

## Harmonic rhythm

In some music you may want to comment on the harmonic rhythm – that is, the rate at which the chords change. In music with a slow harmonic pace the same chord may last for several bars at a time while in music with a fast harmonic pace there are likely to be several chord changes per bar.

A discussion of harmony might also include the use of devices such as pedal notes (often called drones in non-classical music), a walking bass, harmonic sequences and suspensions.

## NOUNS AND VERBS

Beware of using 'sequence' as a verb: 'Bach sequenced the motif' means that he recorded it on a sequencer, something not invented at the time! Use sequence as a noun: 'Bach used the motif in a sequence.'

## Melody

### Concentrate on the main features:

- Is the melody major, minor, chromatic, pentatonic, or does it follow a non-Western scale?
- Are there any 'blue' notes?
- Is it based on a mode or an Indian raga?
- Does the melody move mainly by step, mainly by leap, or a combination of both?
- Is it smooth or angular in outline?
- Does it have a narrow range or a wide range?
- Is it placed high or low in the range of the instrument or voice?
- Does it transfer from one instrument or voice to another?
- Is the melody decorated with lots of ornamental notes, or devices such as pitch bend or glissando (slides between notes) or is it plain and simple?

### How is the melody constructed?

- Is it formed from motifs that are repeated, inverted or used in ascending or descending sequences, or does it unfold as a continuous line?
- Does the melody include scale patterns or arpeggios?
- Is it lyrical or fragmented?
- Does the melody have an overall shape – rising, falling or arch-like?
- Are the main melodies contrasted with one another or are they similar?

**How is the melody articulated?**

- Is it mainly smooth (legato or slurred) or mainly detached (staccato or tongued)?
- Are some notes strongly accented?

Is the melody significant because it is actually a theme on which part or all of the work is based?

## Metre

**Metre refers to the pattern of the beat or pulse in music. In duple metre there are two main beats per bar, in triple metre there are three, and in quadruple metre there are four.**

If the upper figure of the time signature is 2, 3 or 4, the metre is **simple**: each beat can be split into two shorter notes of identical length.

If the upper figure of the time signature is 6, 9 or 12 the metre is **compound**: each pulse can be split into three short notes of identical length, e.g. 'Humpty Dumpty', where each pulse is three quaver beats.

<b>2 beats per bar</b>	$\frac{2}{4}$ = simple duple metre	$\frac{6}{8}$ = compound duple metre
<b>3 beats per bar</b>	$\frac{3}{4}$ = simple triple metre	$\frac{9}{8}$ = compound triple metre
<b>4 beats per bar</b>	$\frac{4}{4}$ = simple quadruple metre	$\frac{12}{8}$ = compound quadruple metre

All of the above are known as regular metres. Irregular metres, such as  $\frac{5}{4}$  or  $\frac{7}{8}$  (which you'll hear in Greek and Balkan music) are less common and usually sound like alternate groups of two and three beats.

Please note that  $\frac{9}{8}$  and  $\frac{12}{8}$  time signatures will not appear in your exam, although they are useful examples of 'compound time'.

If there is no clear beat, we say that there is no regular metre or that the music has a free rhythm.

### FURTHER HELP WITH METRE

A helpful video explanation of simple and compound metres is given by The Music Theory Guy.

(Search on YouTube for 'Time Signatures Part 2: Simple & Compound Time Signatures (Music Theory)').

## Music technology

**For pieces in which technology plays an important part in the production of the music, you could be asked to describe how the technology has been used.**

This could involve the use of techniques such as multi-tracking, sampling, quantising, over-dubbing, remixing, looping, panning and scratching; the role of computers and MIDI as well as equipment such as synthesisers, drum machines, sequencers, vocoders and mixing desks; and the contribution made by digital effects (FX), such as reverb, echo, distortion and delay.

## Period

**The Western classical tradition in music is divided into periods, each with its own style.**

Confusingly, Classical (with a capital C) is just one period within the span of classical (with a small c) music.

The four periods you are most likely to encounter at GCSE are shown in the table below. The dates are only approximate as styles didn't change overnight.

It is important to remember that very few pieces will include all of the period features listed in the following table, and many of the features are not unique to just one period – contrasts of mood within a single movement and the use of crescendo, for example, can be found in the majority of pieces written after the Baroque period.

For those reasons, you should always listen to the specific extract when considering the period in which a piece of music might have been written, a bit like a detective weighing up the importance of clues and discarding those that could mislead.

Period	Typical features
<b>Baroque</b> 1600-1750	<ul style="list-style-type: none"> <li>■ Continuous driving rhythms in fast pieces.</li> <li>■ Long ornamented melodies.</li> <li>■ Clear contrasts between loud and soft ('terraced dynamics').</li> <li>■ Emphasis on treble and bass in some pieces or contrapuntal textures in others.</li> <li>■ A fairly consistent mood throughout each individual movement.</li> <li>■ A harpsichord (which is part of the continuo) is often heard filling in the chords between treble and bass.</li> <li>■ Small orchestra of strings and oboes, plus trumpets and drums in celebratory pieces.</li> </ul>



**Classical**

1750-1825

- Gradual changes (crescendo and diminuendo) as well as clear contrasts in dynamics.
- Homophonic textures (chordal or melody-and-accompaniment).
- Mainly simple harmonies but melodies may include chromatic decoration.
- Cadences at regular intervals creating clear phrases.
- Pairs of balanced phrases in which the second can give the impression of an answer to the first.
- There are contrasts of mood within the same movement.
- The piano replaces the harpsichord as the main keyboard instrument.
- Flutes, oboes, bassoons, trumpets, horns and timpani start to appear regularly in medium-sized orchestras.

**Romantic**

1825-1900

- Music that tells a story or paints a picture became popular.
- Many pieces convey emotions, evoking subjects such as dreams, love or nature.
- Melodies are often memorable and feature an expressive and singing quality.
- Extremes in length and difficulty of pieces and in the range of dynamics used are common.
- Homophonic textures continue to predominate, often with denser accompaniments.
- Harmony is often complex, including chromatic chords and expressive dissonances.
- Expressive modulations to distant keys are often used.
- The orchestra grew to its largest size, typically 80 or more players.

**Modern**1900 onwards  
(including  
orchestral  
film music)

- Characterised by a diversity of styles (no one style predominates).
- Some composers used chords for 'colour' rather than to define keys and cadences.
- The increasing use of dissonance led some composers to reject the concept of tonality.
- Complex rhythms, angular melodies and unusual metres feature in some modern music.
- Traditionalists continued to develop the symphony, concerto and string quartet.
- Some pieces were influenced by folk music, world music or jazz.

## Resources

**Resources (or forces) mean the instruments and/or voices used in a composition. You may need to identify these in general terms, such as a large orchestra (symphony orchestra) or small orchestra (chamber orchestra), or you may need to be more specific, such as identifying a samba or calypso band.**

All Baroque concertos include a continuo part which would be played by a bass instrument, such as a cello, violone (similar to a double bass) or bassoon.

The part would also be used for improvising accompanying harmonies on an instrument such as a harpsichord, organ or lute. There are often figures and other symbols below the notes in the continuo part to indicate the chords required (hence the term 'figured bass').

### Detailing in resources

**It is usually important to discuss how instruments and voices are used, rather than just list their names. Which instruments have solos, which accompany, which combinations of instruments are used for contrast, which instruments double one another (either in unison or at the octave). In pop and jazz, it may be appropriate to use terms such as brass 'stabs' and drum 'fills'.**

Briefly explain any important unusual instruments, including any non-Western instruments, in the music you have studied, and state the contribution they make to the overall effect. Also mention any prominent special effects, such as the use of tremolo or glissando.

It may be appropriate to discuss the timbre of specific instruments. Timbre refers to the tone colour or sonority of musical sounds. For example, the clarinet has a different timbre to the trumpet, but the clarinet also has different timbres in various parts of its register.

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### SPELLING TEST

To avoid the embarrassment of being a musician who misspells the word 'rhythm', remember: **Rhythm Helps Your Two Hands Move.**

## Rhythm

**Rhythm refers to the patterns made by notes and rests. If you are asked to write about rhythm, don't attempt to list durations (the lengths of notes and rests).**

**Instead, focus on distinctive features:**

- Syncopation
- Triplets
- Dotted notes
- Sudden silences.

Mention important contrasts between one rhythm and another. Draw attention to any particular rhythmic effects:

- Ostinato
- Cross rhythms
- Swung rhythms
- Phrases that begin with an **anacrusis**.

Discuss any aspects of the rhythm that contribute to the mood or style of the music. For example:

- The steady rhythm of a march
- A specific feature such as the use of **son clave**, **tala**, **chaal** or polyrhythm.

It is also usually relevant to mention metre when discussing rhythm.

## Structure

**Structure can refer to the overall form of a piece or to the phrase structure of its individual sections. In some music the overall form can be labelled (for example: binary form; ternary form; rondo; variations; verse-and-chorus; strophic or through-composed song) but in other cases it may need to be explained.**

Try to show the purpose of the various sections. For instance:

- A bridge is a linking passage.
- A middle eight provides a contrasting passage between main sections.
- A cadenza offers the opportunity to hear the soloist alone, often in a virtuoso improvisation.
- A coda is a concluding section intended to confirm the tonic key (in classical music).
- An instrumental interlude in a song adds variety and also gives the singer a break.

**Key elements to identify in the structure of music are:**

- Repetition.
- Varied repetition (which may be anything from a slightly changed ending to actual variation of an entire passage).
- Contrast.

Mention any devices that contribute to the structure, such as the use of an ostinato or a riff as a unifying device within a section and, in pop and rock, the use of a hook as a structural device.

It's not usually practical to comment on the phrase structure throughout a whole piece, but draw attention to any important aspects, such as the use of balanced phrases, the ways in which melodic ideas fit to a predetermined chord progression such as the 12-bar blues, or the construction of longer phrases from short motifs. Are the phrases paired in a question-and-answer (or call-and-response) style?



## Structure: Cadences

**A cadence is a pair of chords that acts like punctuation, marking the ends of musical statements and sections.**

There are four types of cadence, the first two of which also play an important role in establishing which key you are in.

The imperfect cadence moves from any chord to the dominant (V), leaving the impression that more is to follow, rather like a comma. The perfect cadence moves from a dominant chord to the tonic ( $V^{(7)}-I$ ), creating a sense of completion similar to that of the full stop.

The diagram shows two musical examples in G major (one sharp, 2/4 time). The first example, labeled 'imperfect', shows a sequence of chords: I (G major), V (D major), and I (G major). The second example, labeled 'perfect', shows a sequence of chords: V<sup>7</sup> (D7) and I (G major). Red brackets above the notes indicate the chord changes.

G major:                      I      V                      V<sup>7</sup>      I

The other two cadences are far less common. The plagal cadence (IV-I) sounds like a sung 'Amen', while the interrupted cadence moves from  $V^{(7)}$  to any chord except I, sounding as if a perfect cadence has literally been interrupted.

The diagram shows two musical examples in G major (one sharp, 2/4 time). The first example, labeled 'plagal', shows a sequence of chords: IV (C major) and I (G major). The second example, labeled 'interrupted', shows a sequence of chords: V<sup>7</sup> (D7) and VI (F major). Red brackets above the notes indicate the chord changes.

G major:                      IV                      I                      V<sup>7</sup>                      VI

## Tempo

**Tempo is the speed of the beat or pulse. This may be indicated by an Italian word, such as Allegro (fast) or it may be shown more precisely by a metronome mark.**

For example,  $\text{♩}=120$  means 120 crotchet beats a minute. That's two crotchets a second, which is a fast tempo. In pop music this same speed might be shown as 120 bpm (beats per minute).

Make sure you mention any change in tempo, such as an *accelerando* (gradual speeding up) or a *ritardando* (gradual slowing down), as well as any temporary fluctuations in tempo caused by the use of *rubato* or pauses. If the speed doesn't vary, don't ignore the obvious – say that the tempo is unchanging.

## Texture

**This is another word that is often misunderstood. Texture refers to the way that the various instrumental or vocal parts in a piece relate to one another.**

The terms you are likely to encounter are:

- **Monophonic:** An unaccompanied melodic line. If the music is monophonic, it is performed by just one person or by a number of people who all play or sing the same tune in **unison** or in octaves.
- **Homophonic:** When several parts move together (e.g. in the same rhythm), we describe the texture as homophonic.
- **Melody and accompaniment:** If the accompaniment is reasonably independent of the tune the texture can be described as melody and accompaniment.
- **Polyphonic:** Two or more simultaneous melodies. Polyphonic music is also described as having a contrapuntal texture (a texture consisting of counterpoint). If the music is polyphonic, do the parts imitate one another? Are there any canons? How many independent lines are there? For example, three-part counterpoint is a texture containing three independent lines of music.

Less common types of texture include:

- **Heterophonic**, in which different versions of a melody are heard at the same time, such as when a folk tune is decorated independently but simultaneously by different performers.
- **Antiphonal**, in which two or more spatially separated soloists or groups perform alternately and in combination.
- A layered texture, in which repetitive patterns drop in and out of the overall texture to provide areas of contrast. Layered textures are often found in music from Africa and other world cultures.

Are there any other points that might be relevant? For example, are there features such as broken chords or repetitive rhythmic figures in the accompaniment that play a role in the texture? Are there other features of interest in the texture, such as a continuous or repeated note, a countermelody, or dialogue between different instruments?

Texture often changes during a composition. Point out if contrasts in texture contribute towards the structure of the music, such as alternate homophonic and polyphonic passages.

## Tonality

**Tonality does not mean the 'tone' of the music. It refers to the use of major and minor keys.**

You should consider the way that keys are related in a piece – are there modulations to related keys such as the dominant or the relative minor/major, or are there sudden shifts to remote keys?

For exam purposes, tonality also refers to music that is **modal** (as occurs in some folk and world music), or based on a raga, or the fact that it might be **atonal** (without key).

You may also want to point out if parts of the music are based on certain sets of notes such as a pentatonic scale, or on the notes of an Indian raga, and whether the tonality is coloured by chromatic writing.



# Glossary

N.B. All of these terms are useful to know, but not all of them will appear in the Listening Exam. Please consult the 'Language For Learning' section in the OCR GCSE specification (available online) for the precise vocabulary that you'll need to know for your exam.

- agogô.** A metallic bell that produces two different pitches. It is used in samba batucada.
- alap.** The opening section of a piece of Indian classical music.
- Alberti bass.** A type of broken-chord accompaniment.
- anacrusis.** A note or sequence of notes that precede the first strong beat in a musical phrase.
- antiphonal.** A texture involving two or more soloists or groups.
- arpeggio.** A type of broken chord, usually played in a rising or falling movement.
- atonal.** Not in a key, or having any kind of tonal centre.
- auto-tune.** An audio effect that allows producers to alter the tuning of a recording.
- backbeat.** A drum beat that accents beats 2 and 4.
- binary form.** A piece in two sections (referred to as **A** and **B** respectively).
- bouzouki.** A Greek string instrument, similar to a mandolin.
- cadence.** The sequence of chords that ends a musical phrase or section.
- cadenza.** The **virtuosic** solo section of a concerto.
- caixa.** The snare drum in samba batucada.
- chaal.** The fundamental rhythm in bhangra music, often played on the dhol drum.
- chord sequence (chord progression).** A sequence of chords, which is often repeated throughout a piece or song.
- chorus effect.** A digital effect that 'doubles' a sound, creating a richer timbre.
- chromatic.** Using notes from outside the key or relevant chord.
- click track.** A term used in film music to describe the metronome pulse used during recording sessions.
- collage.** In music, a 'collage' can be a rich texture of sounds, rhythms and melodies, played on different instruments.
- concertino.** The group of soloists in a concerto grosso.
- concerto.** A (usually) three-movement work, written for soloist(s) and orchestra.
- concerto grosso.** An early form of the concerto, which involved a group of soloists.
- consonance.** 'Sounding well together' – the opposite of **dissonance**.
- continuo.** The 'rhythm section' of the Baroque orchestra, usually consisting of harpsichord, lute and bass string instruments.
- countermelody.** A second melody that supports the main melody.
- counterpoint / contrapuntal.** See **polyphonic**.
- crooner.** A singer of jazz-influenced 'easy-listening' songs, popular during the 1940s-1950s.
- cross rhythm.** A complex type of polyrhythm, which uses different conflicting rhythms.
- cue.** An extract from a film score.



**defi.** A Middle Eastern tambourine.

**delay.** An audio effect which creates an adjustable echo to a sound source.

**descant.** A high **countermelody**.

**dhol.** A double-headed barrel drum used in Indian and Pakistani music, especially bhangra.

**dialogue.** A texture containing question and answer phrases between the different instruments or voices.

**diatonic.** Using notes from within the key.

**diminished chord.** A chord made entirely of minor 3rd intervals.

**dissonance.** Notes that 'clash' – the opposite of **consonance**.

**djembe.** A goblet-shaped drum from West Africa.

**dominant.** The 5th degree of a scale.

**doumbek / darbuka.** A goblet-shaped drum from the Middle East.

**drone.** A note or chord that is continuously played throughout a section of music. It is often used in folk music and Indian classical music.

**ensemble.** A group of performers.

**feedback.** An effect created when an instrument's output is fed into its input, creating a droning loop of sound.

**fill.** A short musical passage (often on the drums) which helps to 'fill' a gap in the music, or to link two sections together.

**filter.** An audio effect that cuts certain frequencies out of a sound source.

**fusion.** Music that 'fuses' different styles of music together.

**ganzá.** A rattle/shaker used in samba music.

**gat.** The main, middle section of a piece of Indian classical music. It is a fixed composition.

**glissando.** A slide up or down in pitch.

**harmonium.** A portable pump-organ, used around the world. Small harmoniums, operated by a hand-pump are common in Indian music.

**heterophony.** A texture that includes multiple variations of the same melody simultaneously.

**homophonic.** Instruments 'moving together' in rhythm, similar to 'melody and accompaniment'.

**hook.** A short, catchy melody or riff.

**imitation.** A melody or phrase copied from one instrument or voice to another.

**improvisation.** Making up music during a performance, rather than referring to a pre-existing melody or part.

**jhala.** The fast climax of a piece of Indian classical music.

**legato.** Smooth playing, the opposite of **staccato**.

**leitmotif.** A recurring musical phrase that refers to a specific character or emotion.

**lick.** A short melody, often played on the guitar.

**melisma.** Singing more than one note to one syllable of text.

**microtones.** Intervals that are smaller than a semitone. These are often achieved by 'bending' a note up or down, very slightly.

**mode/modal.** A type of scale (often used in folk music) with specific characteristics.

**modulation.** A key change.

**monophonic.** Music consisting of a single unaccompanied melody.

- mordents.** A type of ornamentation, almost like a very short trill.
- multi-tracking.** The ability to record and mix several instruments independently of each other.
- ornamentation.** Fast notes that are added to a melody to 'embellish' them, e.g. a trill or a **mordent**.
- ostinato.** A repeated musical phrase or rhythm.
- oud.** A lute, found in Middle Eastern music.
- overdrive.** Turning the input so high on a (guitar) amplifier that it causes the sound to distort.
- overdub.** See **multi-tracking**.
- pan.** The use of stereo space in recording.
- passing note.** An unessential note filling the gap between two chord notes.
- pedal note.** A sustained note, held while the harmony around it changes.
- pentatonic scale.** A scale consisting of five notes, used extensively in folk music from around the world.
- phrase.** A section of a melody, often marked out with a slur.
- pitch-shift.** A process involving altering the pitch of an audio recording.
- pizzicato.** A technique involving plucking the strings of a violin, viola, cello or double bass.
- polyphonic.** A texture involving two or more independent melodies played together.
- polyrhythm.** A texture involving multiple independent rhythms played simultaneously.
- primary chord.** Chords I, IV and V (in C major: chords C, F and G).
- raga.** An Indian 'scale' from which the melody in a piece of Indian classical music is constructed.
- rallentando.** See **rit**.
- repinique.** A tom-tom drum, used to lead the ensemble in samba batucada.
- reverb.** An audio effect used to add 'ambience' to an instrument or recording.
- rhythm and blues.** African-American music from the 1940s-1960s, which was a precursor to rock 'n' roll music.
- ripieno.** The accompanying (not solo) instruments in a concerto grosso.
- rit. (ritardando).** A direction to slow down in a piece of music.
- ritornello.** A recurring passage in a piece of Baroque music.
- Rondo.** A musical form where the main theme alternates with one or more contrasting themes. It is a development of the Baroque **ritornello**.
- rubato.** Taking a 'fluid' (not strict) approach to tempo when performing.
- sampling.** Taking an extract from one recording and using it in another.
- sarod.** A lute, used in (Hindustani) Indian classical music.
- score.** In film music, the name given to any music specially composed for a film.
- sequence (melodic sequence).** A melody or phrase which is repeated at a higher or lower pitch.
- sequencer.** Software used to record and edit music or sound.
- sitar.** An Indian stringed instrument, used in Indian classical music. Its distinctive sound is largely due to a number of 'sympathetic strings' incorporated within the instrument.
- son clave.** A **syncopated** rhythm pattern, used extensively in Cuban music and jazz.
- stab.** An accented, **staccato** chord.



**staccato.** Detached notes.

**stepwise.** Movement in short steps (usually up or down a scale).

**strophic.** Another term for describing a verse-chorus structure.

**subdominant.** The 4th degree of a scale.

**surdo.** Bass drum, used in samba music.

**swing rhythm.** A performance style whereby the first quaver in a pair is lengthened, and the second quaver is shortened. Very common in jazz and blues music.

**syllabic.** In a song, where each syllable is sung to different note.

**syncopation.** When a rhythm emphasises the off-beats (rather than the strong beats).

**tabla.** A pair of Indian drums, capable of creating a wide variety of sounds and pitches.

**tala.** The rhythmic cycle in a piece of Indian classical music.

**tamborim.** A small, high-pitched frame drum, used in samba music.

**tanpura.** A stringed instrument, used to create the drone in Indian classical music.

**tempo.** The speed of a piece of music.

**ternary form.** A specific three-part form, where the first section is repeated: **A-B-A**.

**terraced dynamics.** Sudden shifts in dynamics, a feature of Baroque music.

**timbre.** The specific quality of a musical sound, and particularly the instrument playing it.

**tonic.** The 1st degree of a scale.

**tremolo.** The rapid playing of a single repeated note, used particularly on string instruments.

**triad.** A three-note chord.

**trill.** A melodic ornament consisting of the rapid alternation of two notes.

**tumbi.** A high-pitched, single-stringed instrument from the Punjab.

**tutti.** An instruction for the whole ensemble to play (i.e. not just the soloists).

**12-bar blues.** The 12-bar chord sequence, based on chords I-IV-V, which is used for many blues songs.

**virtuoso.** A musician capable of very impressive, technically complicated playing. The related adjective is 'virtuosic'.

**walking bass.** A bassline, where a note is played on every crotchet beat, and the pitches regularly ascend and descend.