

## Elements of Music

### Melody:

A linear sequence (one note AFTER the other) of notes is called a melody.

### Tonality & Harmony:

Tonality is the use of major, minor keys & modal, atonal scales.

Harmony refers to the chords (when notes are sounded together AT THE SAME TIME) used.

### Instrumentation (Sonority):

This describes different types of instruments It also identifies the different vocal groups.

### Playing/Vocal Techniques:

This is the particular ways in which instruments can be played/ vocal techniques.

### Texture:

This refers to the way the various simultaneous lines in a piece relate to each other.

### Rhythm:

Rhythm refers to the pattern of notes and rests.

### Tempo:

Tempo is the speed of the beat.

### Dynamics:



Dynamics is about the volume: how quiet or loud the music is.

### Structure:

Structure refers to the overall form of the piece and to the phrase structure of individual sections: it's about how the music is put together.

## GCSE Music Vocabulary

### Dynamics

	<b>Dynamics</b>	<b>Symbol</b>	<b>Meaning</b>
	fortissimo	<i>ff</i>	very loud
	forte	<i>f</i>	loud
	mezzo forte	<i>mf</i>	medium loud
	mezzo piano	<i>mp</i>	medium soft
	piano	<i>p</i>	soft
	pianissimo	<i>pp</i>	very soft
	crescendo		get louder
	diminuendo		get softer

Subito	Suddenly
Sforzando (sfz)	Heavily accented

### Rhythm (Duration)

## Notes and Rests











Semibreve

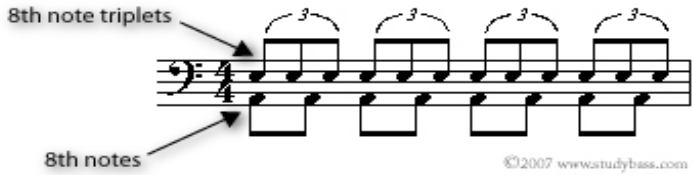

Minim

Crotchet

Quaver

Semi-quaver

Note Name	Note symbol	Rest symbol	Number of crotchet beats
Semibreve			4
Minim			2
Crotchet			1
Quaver			½
Semiquaver			¼

<p><b>Dotted Rhythm</b></p>	<p style="text-align: center;"><b>Dotted Rhythms</b></p> <p style="text-align: center;">A dot behind a note prolongs the note by half its value.</p> <p>1. <math>\text{♩.} = \text{♩} + \text{♩} = 1 \frac{1}{2}</math> beats (1 and 2) = 3 eighth note beats</p> <p>2. <math>\text{♪.} = \text{♪} + \text{♪} = 3</math> quarter beats</p> <p>3. <math>\text{♩.} = \text{♩} + \text{♩} = 6</math> quarter beats</p>
<p><b>Pulse/beat</b></p>	<p>The <b>pulse</b> is the beat in a piece of music. The <b>tempo</b> of a piece of music is the speed of the underlying beat.</p>
<p><b>Triplet</b></p>	<p>A group of three notes having the time value of two notes of the same kind (in <b>Simple-time</b>).</p> <p style="text-align: center;"><b>3 Notes in the Space of 2</b></p> 
<p><b>Duplet</b></p>	<p>A group of two notes played in the time of three (in <b>Compound-time</b>).</p> <p style="text-align: center;"> <math>\frac{6}{8} \text{ ♩.} = \text{♩} \text{ ♩} \text{ ♩}</math> <span style="color: blue;">regular division</span> </p> <p style="text-align: center;"> <math>\frac{6}{8} \text{ ♩.} = \overset{2}{\text{♩} \text{ ♩}}</math> <span style="color: blue;">2 note division</span> </p>
<p><b>Cross-rhythms</b></p>	<p>Rhythms that are accented across the metre (example: <b>hemiola</b>) often against another rhythm</p> 
<p><b>Polyrhythms</b></p>	<p>2 or more independent rhythms at the same time.</p>

**Syncopation** Off-beat (not accented on the strong beats)

**Syncopation**

**Ostinato** Repeated (usually short) rhythmic pattern

**Metre** Grouping of beats in a bar:  
**Duple** = 2 beats in a bar  
**Triple** = 3 beats in a bar  
**Quadruple** = 4 beats in a bar

**Time-signature** 2 numbers:  
 - Top: indicates the number of beats per bar  
 - Bottom: indicates what type of beat (4 = crotchet beat, 8 = quaver beat, 2 = minim beat)

**Simple-time** Divide pulse (beat) in 2 (1-and; 2-and;...)





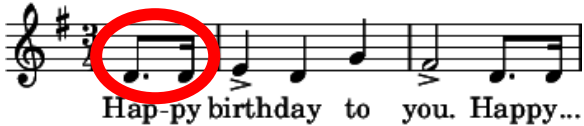

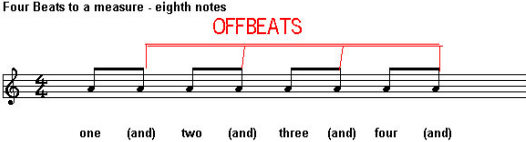
SIMPLE TIME			
	Duple Time: Two beats in each bar	Triple Time: Three beats in each bar	Quadruple Time: Four beats in each bar
A Quarter Note = 1 beat/count	<b>2</b> 4 ♪ ♪	<b>3</b> 4 ♪ ♪ ♪	<b>4</b> 4 ♪ ♪ ♪ ♪
A Half Note = 1 beat/count	<b>2</b> 2 ♪ ♪	<b>3</b> 2 ♪ ♪ ♪	<b>4</b> 2 ♪ ♪ ♪ ♪
An Eighth Note = 1 beat/count	<b>2</b> 8 ♪ ♪	<b>3</b> 8 ♪ ♪ ♪	<b>4</b> 8 ♪ ♪ ♪ ♪

<http://www.teacherspayteachers.com/Store/BusyMusicTeacher5852>
Created by Kim Maloney 2013

**Compound-time** Divide pulse (beat) in 3 (1-and-a; 2-and-a;...)

COMPOUND TIME			
	Duple Time: Two beats in each bar	Triple Time: Three beats in each bar	Quadruple Time: Four beats in each bar
A Dotted Crotchet Note = 1 beat/count	<b>6</b> 8 ♪ . ♪	<b>9</b> 8 ♪ . ♪ . ♪	<b>12</b> 8 ♪ . ♪ . ♪ . ♪
A Dotted Minim Note = 1 beat/count	<b>6</b> 4 ♪ . ♪	<b>9</b> 4 ♪ . ♪ . ♪	<b>12</b> 4 ♪ . ♪ . ♪ . ♪
A Dotted Quaver Note = 1 beat/count	<b>6</b> 16 ♪ . ♪	<b>9</b> 16 ♪ . ♪ . ♪	<b>12</b> 16 ♪ . ♪ . ♪ . ♪


<http://www.teacherspayteachers.com/Store/BusyMusicTeacher5852>
Created by Kim Maloney 2013


<b>Irregular time</b>	Cannot divide by 2 (simple) or 3 (compound). Example: $\frac{5}{4}$ $\frac{7}{8}$
<b>Augmentation</b>	The rhythm is repeated with longer note values
<b>Diminution</b>	The rhythm is repeated with shorter note values
	<p>rhythmic cell</p>  <p>augmentation</p>  <p>diminution</p> 
<b>Hemiola</b>	2 bars in 3/4 sound as 3 bars in 2/4: 
<b>Anacrusis</b>	One or more leading beats of a musical phrase. 
<b>Swing Rhythms</b>	This means that the pairs of quavers should be played with the first one slightly longer than the second. Swing rhythms are often used in jazz. <i>(‘Ten-to-Ten’ rhythm)</i> 
<b>On the beat</b>	Playing in time to the beat ( <i>one-two-three-four in example below</i> )
<b>Off-beat</b>	Not on the main beat: 

Chaal	<p>The dotted rhythm found in Bhangra</p> 
-------	--

Driving Rhythms	A driving rhythm moves the music forwards.
-----------------	--

Dance Rhythms	Music such as Swing, Salsa, Waltz, Disco and all other types of music are defined by their unique rhythms. The rhythm of each specific type of music is defined by its underlying tempo, accents, metre and time-signature.
---------------	---

Rock Rhythms	<p>Rock music is traditionally built on a foundation of simple un-syncopated (on the beat) rhythms in a 4/4 meter, with a repetitive snare drum back beat on beats two and four.</p> 
--------------	--

Tala (Indian)	<p>Rhythmic pattern in Indian music</p> 
---------------	--

**Tempo**

Terms	<table border="1"> <tr> <td>Tempo term</td> <td>Speed of the pulse</td> </tr> </table>	Tempo term	Speed of the pulse
	Tempo term	Speed of the pulse	
	<table border="1"> <tr> <td><b>Presto</b></td> <td>Extremely fast</td> </tr> </table>	<b>Presto</b>	Extremely fast
	<b>Presto</b>	Extremely fast	
	<table border="1"> <tr> <td><b>Vivace</b></td> <td>Quick, lively</td> </tr> </table>	<b>Vivace</b>	Quick, lively
	<b>Vivace</b>	Quick, lively	
	<table border="1"> <tr> <td><b>Allegro</b></td> <td>Fast, cheerful</td> </tr> </table>	<b>Allegro</b>	Fast, cheerful
	<b>Allegro</b>	Fast, cheerful	
	<table border="1"> <tr> <td><b>Moderato</b></td> <td>Moderate speed</td> </tr> </table>	<b>Moderato</b>	Moderate speed
<b>Moderato</b>	Moderate speed		
<table border="1"> <tr> <td><b>Andante</b></td> <td>Walking speed</td> </tr> </table>	<b>Andante</b>	Walking speed	
<b>Andante</b>	Walking speed		
<table border="1"> <tr> <td><b>Adagio</b></td> <td>Slow, at ease</td> </tr> </table>	<b>Adagio</b>	Slow, at ease	
<b>Adagio</b>	Slow, at ease		
<table border="1"> <tr> <td><b>Lento</b></td> <td>Slow</td> </tr> </table>	<b>Lento</b>	Slow	
<b>Lento</b>	Slow		
<table border="1"> <tr> <td><b>Largo</b></td> <td>Very Slow</td> </tr> </table>	<b>Largo</b>	Very Slow	
<b>Largo</b>	Very Slow		

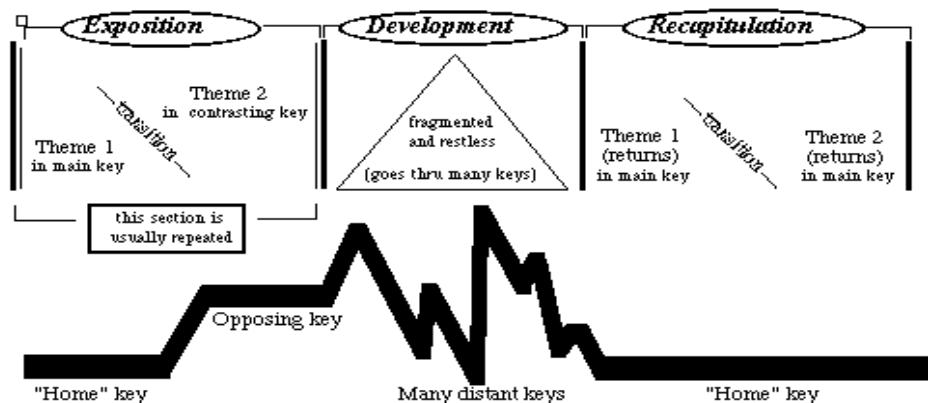
Allargando	Broaden the tempo
------------	-------------------

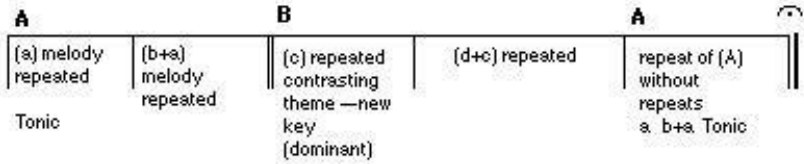

<b>Accelerando</b>	Getting faster
<b>Ritardando</b>	Immediate slowing down
<b>Rallentando</b>	Gradual slowing down
<b>Rubato</b>	Expressive and rhythmic freedom by a slight speeding up and then slowing down of the tempo
<b>Pause</b>	The note should be prolonged beyond its normal duration <span style="float: right;">☺</span>

### Structure (Form)

<b>Binary</b>	Music in two distinct sections (A B)
<b>Ternary</b>	Music in three sections. The first and last are very similar. The middle one is contrasting (often in a different key) (A B A)
<b>Rondo</b>	Starts with one section (A), goes to a new one (B), goes back to the first one (A), on to another new one (C), back to the first one (A)... (ABACADAEA...)
<b>Sonata Form</b>	A ternary structure made up of <b>exposition, development and recapitulation</b> . Much used in Classical (and Romantic) Era; usually for instrumental and orchestral music (i.e. 1 <sup>st</sup> movement of a symphony)
<b>Coda</b>	A bit at the end of a piece that's slightly different to the rest of it and finishes it off nicely.
<b>Codetta</b>	A mini coda used to finish off a section of a piece.
<b>Bridge</b>	A bit of music that bridges a gap between sections.
<b>Exposition</b>	The first section in sonata form where ideas (subjects and their motifs) are heard first. Usually 1 <sup>st</sup> subject is in home key, the bridge section modulates to the dominant (if in a major key) or relative major (if in minor) for the 2 <sup>nd</sup> subject.
<b>Development</b>	The middle section in sonata form where ideas are developed (exploration of more remote keys & development of motifs from subjects in Exposition)
<b>Recapitulation</b>	The third and final section in sonata form where the ideas are repeated. Both subjects are in the home key.

### *Sonata Form*



<b>Theme and Variations</b>	<p>The piece begins with a theme that is the main melody. That is followed by several variations of that melody.</p>																
<b>Minuet and Trio</b>	<p>Three-part (ternary) dance form: minuet (A), trio (B), minuet (A). It is in 3/4 time (triple meter) and often the third movement in Classical symphonies or other works.</p> <p style="text-align: center;">Minuet and Trio</p> <div style="text-align: center;">  <p>The diagram shows a ternary form structure: A, B, A. Section A is labeled '(a) melody repeated' and 'Tonic'. Section B is labeled '(b+a) melody repeated', '(c) repeated contrasting theme — new key (dominant)', and '(d+c) repeated'. The final section A is labeled 'repeat of (A) without repeats a b+a Tonic'.</p> </div>																
<b>Canon</b>	<p>Two or more voices (or instrumental parts) sing or play the same music starting at different times. (Unlike a 'round', it has an ending).</p>																
<b>Repetition</b>	<p>Repetition is important in music, where sounds or sequences are often repeated. (Use of motifs (Classical) and hooks/riffs (Pop/Jazz)).</p>																
<b>Contrast</b>	<p>The difference between parts or different instrument sounds. The three types of contrast are <b>rhythmic</b> contrast, <b>melodic</b> contrast, and <b>harmonic</b> contrast</p>																
<b>Phrasing (regular and irregular)</b>	<p><b>Phrasing:</b> the grouping of the notes of a musical line into distinct phrases. A succession of notes forming a distinctive sequence.</p> <ul style="list-style-type: none"> <li>◦ Exhibits some degree of completeness</li> <li>◦ Comes to a point of relative repose</li> <li>◦ Some harmonic activity</li> <li>◦ Sense of built and released tension</li> </ul> <p><b>Regular:</b> A phrase that is divided in 4, 8 or 16 equal bars.</p> <p><b>Irregular:</b> A phrase that does not have equal bars (for example 23).</p>																
<b>Ostinato</b>	<p>A repeated pattern of chords/ notes.</p> <p><i>Pachelbel's Canon:</i></p>  <p><i>'Stand by Me':</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">G  ----- </td> <td style="width: 25%;">D   -7-7-----6-7-7-  </td> <td style="width: 25%;">A  -----7----- </td> <td style="width: 25%;">E  ----- </td> </tr> <tr> <td></td> <td style="width: 25%;">-7-6-4-4---2-4-4-  </td> <td style="width: 25%;">----- </td> <td style="width: 25%;">----- </td> </tr> <tr> <td></td> <td style="width: 25%;">-4-2-----4-2---2-  </td> <td style="width: 25%;">-----5-5---5----- </td> <td style="width: 25%;">-----7----- </td> </tr> <tr> <td></td> <td style="width: 25%;">-7-7---6-7-  </td> <td style="width: 25%;">----- </td> <td style="width: 25%;">----- </td> </tr> </table> <p style="text-align: center;"><b>STAND BY ME intro</b></p>	G  -----	D   -7-7-----6-7-7-	A  -----7-----	E  -----		-7-6-4-4---2-4-4-	-----	-----		-4-2-----4-2---2-	-----5-5---5-----	-----7-----		-7-7---6-7-	-----	-----
G  -----	D   -7-7-----6-7-7-	A  -----7-----	E  -----														
	-7-6-4-4---2-4-4-	-----	-----														
	-4-2-----4-2---2-	-----5-5---5-----	-----7-----														
	-7-7---6-7-	-----	-----														

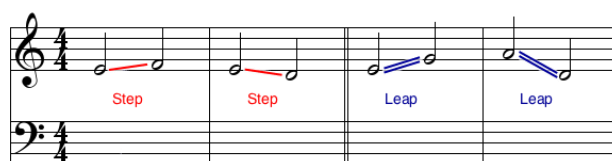


Popular/ Folk Music																					
Strophic (song)	Common structure of songs where the melody in each verse is the same																				
32 bar song form/AABA	Consists of four sections, each section being 8 bars in length, totalling thirty-two bars. Each of these 8-bar sections is assigned a letter name ("A" or "B"), based on its melodic and harmonic content. The "B" section musically and lyrically contrasts the A sections. <i>Example: 'Somewhere Over the Rainbow'</i>																				
12 bar Blues	<p>The 12-bar blues form has three four-bar phrases. The most common chord structure uses three chords - the tonic (chord I), the subdominant (chord IV) and the dominant (chord V).</p> <p style="text-align: center;"><b>Basic 12 bar Blues form</b></p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="border-right: 1px solid black;">I</td> <td style="border-right: 1px solid black;">I</td> <td style="border-right: 1px solid black;">I</td> <td style="border-right: 1px solid black;">I</td> <td></td> </tr> <tr> <td style="border-right: 1px solid black;">IV</td> <td style="border-right: 1px solid black;">IV</td> <td style="border-right: 1px solid black;">I</td> <td style="border-right: 1px solid black;">I</td> <td>I),</td> </tr> <tr> <td style="border-right: 1px solid black;">V</td> <td style="border-right: 1px solid black;">IV</td> <td style="border-right: 1px solid black;">I</td> <td style="border-right: 1px solid black;">V</td> <td>IV)</td> </tr> <tr> <td></td> <td></td> <td></td> <td style="text-align: center;">(I)</td> <td>V).</td> </tr> </table> <p style="text-align: right; margin-right: 20px;">To end → (I) ↙ To keep going</p> <p>Compared with the major scale, some notes, known as blue notes may be flattened by a semitone or 'bent' by a smaller interval</p>	I	I	I	I		IV	IV	I	I	I),	V	IV	I	V	IV)				(I)	V).
I	I	I	I																		
IV	IV	I	I	I),																	
V	IV	I	V	IV)																	
			(I)	V).																	
Call and response	A succession of two distinct phrases usually played by different musicians, where the second phrase is heard as a direct commentary on or response to the first.																				
Bridge (Song form)	A contrasting section that prepares for the return of the original material section. The bridge may be the third eight-bar phrase in a thirty-two-bar form (the B in AABA).																				
Break	A transitional passage in which a soloist plays unaccompanied. An extended instrumental section in dance music or a solo in pop and jazz, usually improvised.																				
Loop	In electroacoustic music, a loop is a repeating section of sound material.																				
Improvisation	The process of spontaneously creating melodies over the continuously repeating cycle of chord changes of a tune. The 'improv' also refers to the improvisational section of the tune, as opposed to the <b>head</b> (the main melody).																				
Verse	The verse is the part of the song that tells a story. Each verse has the same melody, but different words.																				
Chorus	The main theme is expressed in the chorus; the title of the song is usually included in the chorus too. The chorus has the same melody and words.																				

<b>Middle 8</b>	It is a section in a song that tends to happen towards the middle of the song, and tends to be eight bars in length. The purpose of this section is to break up the simple repetition of a verse/chorus/verse/chorus structure by introducing new elements into the song. (Also called <b>bridge</b> ).
<b>Fill</b>	A fill is a short flourish used to fill a gap between phrases and is often played on drums.
<b>Introduction</b>	'Intro' is a passage or section which opens the song. It establishes melodic, harmonic, and/or rhythmic material related to the main body of a piece.
<b>Outro</b>	An instrumental passage that ends a song (often use of fade-out).
<b>Riff</b>	A short and usually repeated pattern of notes in a song. <i>For example: 'Smoke on Water'</i>

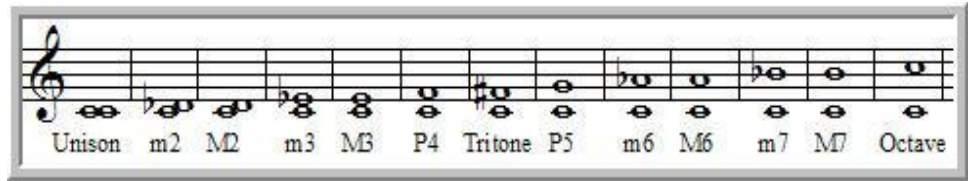
### Melody (Pitch)

<b>Step</b>	A semi-tone or tone above/below a note ( <b>conjunct</b> ) Example: step notes of D are: D# (Eb), E & C# (Db), C
<b>Leap</b>	A note with a wider interval ( <b>disjunct</b> )



<b>Scalic</b>	A melody which moves using the notes of a scale (by step)
<b>Enharmonic</b>	Same note with a different name: D# & Eb are enharmonics
<b>Conjunct</b>	A melody with notes moving mainly by step
<b>Disjunct</b>	A melody moving with lots of leaps
<b>Interval</b>	The distance between two notes (semi-tone, tone, 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , octave)
<b>Semi-tone</b>	The smallest space (interval) between two pitches (Western music)
<b>Tone</b>	A tone = 2 semi-tones
<b>Perfect intervals</b>	4ths, 5ths, 8ves are perfect intervals
<b>Major or minor intervals</b>	2nds, 3rds, 6ths, 7ths can be major or minor intervals
<b>Augmented interval</b>	A semi-tone further away than a major or perfect interval
<b>Diminished interval</b>	A semi-tone closer together than a minor or perfect interval





Legend: "m" = minor; "M" = Major; "P" = perfect



**Chromatic**

Notes based on semi-tones only OR Notes that do not belong to the main key (scale) of the melody

**Glissando**

Slide from one note to another

**Ostinato**

Repeated (usually short) melodic pattern

**Sequence**

Repetition of a melodic pattern at different pitches (going up or down usually by step)

Refrain from "Angels We Have Heard on High"

Instances of melodic/harmonic sequence






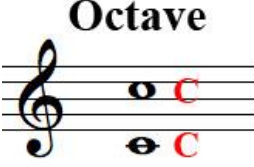
**Motif**

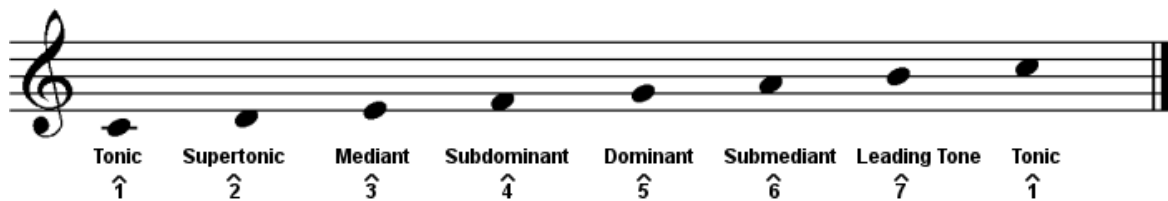
A melodic fragment that is often repeated, and usually developed later in the music
















**Riff (Pop/Folk)**


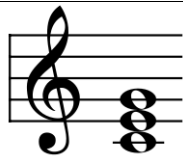

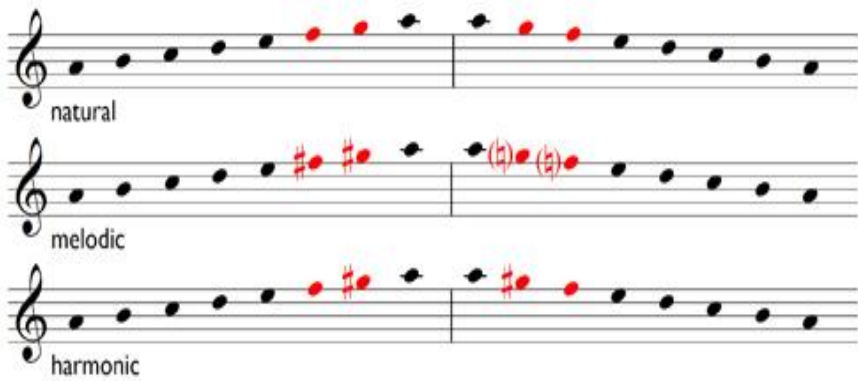
A short and usually repeated pattern of notes in a song. For example: 'Smoke on Water'

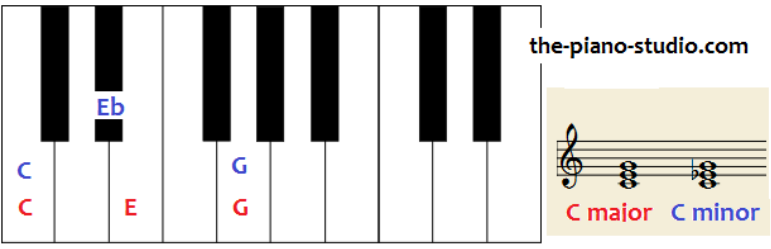
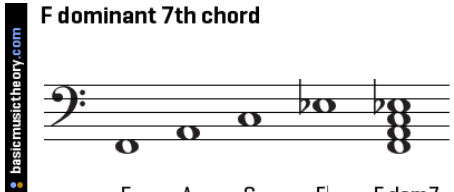
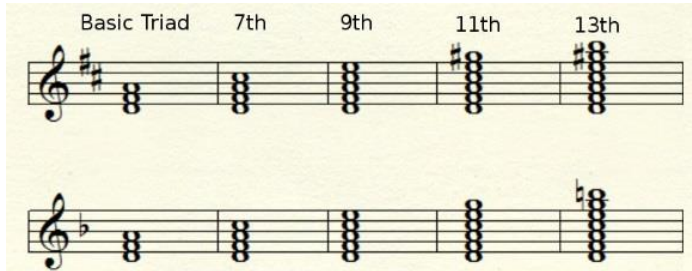
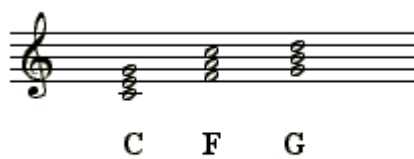
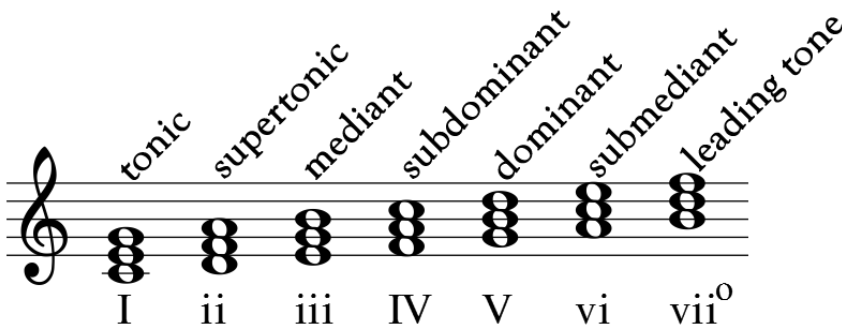
<b>Regular phrasing</b>	A phrase that is divided in 4, 8 or 16 equal bars.
<b>Imitation</b>	A <b>contrapuntal (polyphonic)</b> device in which a melody in one part is copied a few notes later in a different part (often at a different pitch), while the melody in the first part continues.  If there is no overlap of melody, it is called a <b>dialogue</b> .
<b>Clefs:</b>	 <p>Treble    Bass    Alto    Tenor</p>
<b>Treble clef</b>	For higher pitched notes
<b>Bass clef</b>	For lower pitched notes
<b>Alto clef</b>	Middle C is on the middle line. Used for viola music
<b>Pitch names</b>	7 notes (A-G) + their sharps & flats 
<b>Accidentals</b>	 <p>Double flat    Flat    Natural    Sharp    Double sharp</p>
<b>Sharp</b>	Raises a note by a semi-tone
<b>Flat</b>	Lowers a note by a semi-tone
<b>Natural</b>	Cancels sharps or flats.
<b>Octave</b>	An interval of 8 notes = same pitch higher or lower  
<b>Tonic note</b>	1 <sup>st</sup> note in a scale (example: in C major the tonic is the note C)
<b>Subdominant note</b>	4 <sup>th</sup> note in a scale (example: in C major the subdominant is the note F)
<b>Dominant note</b>	5 <sup>th</sup> note in a scale (example: in C major the dominant note is the note G)



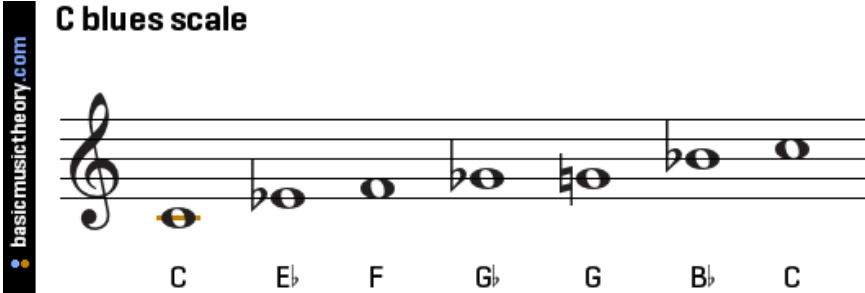
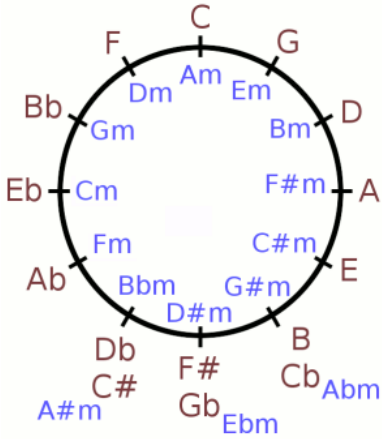
<b>Pentatonic scale</b>	A five-note scale. A pentatonic melody is a melody that uses the notes of this scale (often used in folk music)
<b>Diatonic</b>	Notes that belong to the main key (scale) of the piece
<b>Major</b>	A key that sounds open and bright. Uses notes from the major scale
<b>Minor</b>	A key that sounds closed and dark. Uses notes from the minor scale
<b>Modal</b>	A scale of seven pitches and usually not referring to major/minor scales, but to other types of scales called modes, often found in folk, pop and jazz music. Two common modes are the Dorian mode (D-D on white keys) ( <i>'Scarborough Fair'</i> ) and the Mixolydian mode (G-G on white keys) ( <i>'Sweet Home Alabama'</i> ).
<b>Grace notes/Ornamentation</b>	Extra notes added to decorate (ornament) a tune e.g. appoggiatura, acciaccatura, trill, mordent, turn
<b>Appoggiatura</b>	A grace note which delays the next note of the melody, taking half or more of its written time value. <div style="text-align: center;"> <p>Written Like</p>  <p>Played Like</p>  </div>
<b>Acciaccatura</b>	An acciaccatura is played as quickly as possible ('crushed') before the note that follows it. <div style="text-align: center;"> <p>Written</p>  <p>Sounding</p>  </div>
<b>Turn</b>	Notated like this:  Sounds like this: 

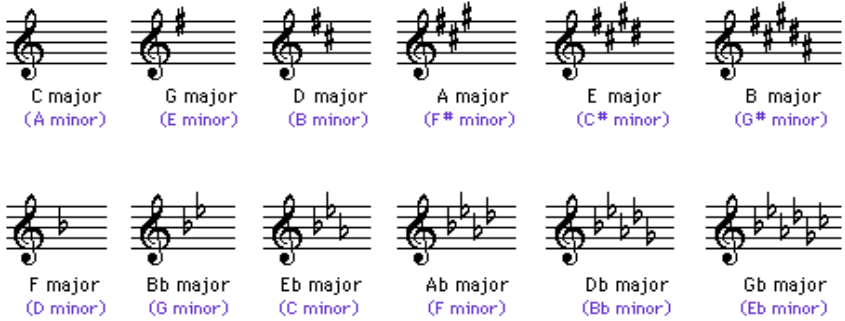

	Play: note above-note-note below-note	
<b>Syllabic</b>	Every syllable of text is sung to a single note.	
<b>Melismatic</b>	A single syllable of text is sung over a succession of notes.	
<b>Answering Phrase</b>	A phrase is a musical sentence. Some phrases seem to ask questions, and other phrases seem to answer the questions. The questions sound unfinished while the answers sound finished.	
<b>Thematic</b>	<b>Theme:</b> A musical idea (usually a melody) that plays an important role in a piece of music. <b>Thematic:</b> relating to musical themes (melodies) and how they are developed.	
<b>Leitmotif</b>	A short, constantly recurring musical phrase associated with a particular person, place, or idea. <i>Luke Skywalker's leitmotif</i>	<p>Main theme, part a</p>  <p>Main theme, part b</p> 
<b>Legato</b>	Smooth and connected, flowing	
<b>Staccato</b>	Each note is sharply detached.	
<b>Accent</b>	A strong emphasis placed on a particular note	




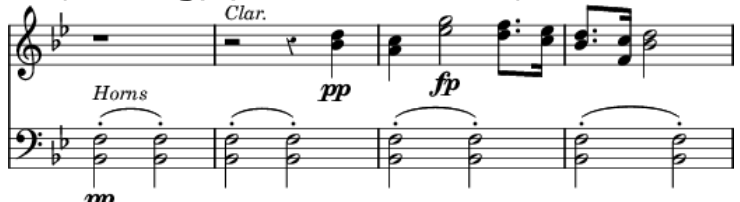
Tonality (Scales) & Harmony (notes combined)	
<b>Chord</b>	<p>3 (some say 2; I think 2 is an interval) or more notes played at the same time</p> <p style="text-align: center;"><b>Types of Chords in Root Position</b></p> 
<b>Consonant/ce</b>	Chords/harmony that sounds pleasant (i.e. 3 <sup>rd</sup> or major/minor triad)
<b>Dissonant/ce</b>	Chords with clashing notes (i.e. many extra chromatic notes; or a cluster chord)
<b>Triad/ic</b>	<p>A chord made a 3 notes stacked in A triadic melody uses the notes of a</p>  <p style="text-align: right;">3rds. triad.</p>
<b>Major scale</b>	<p>A scale consisting of a series of tones, except for semi-tones between the 3<sup>rd</sup> and 4<sup>th</sup> and 7<sup>th</sup> and 8<sup>th</sup> notes:</p> <p style="text-align: center;">C major scale:</p> 
<b>Minor scale</b>	<p>A minor scale has the same key signature (sharps or flats) as its relative major (3 semi-tones above) as well as the following, depending on the type of minor:</p> 
<b>Major chord</b>	4 semi-tones followed by 3 semi-tones



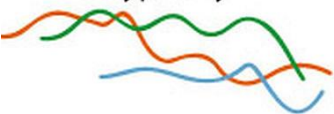
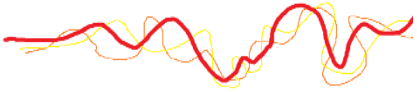
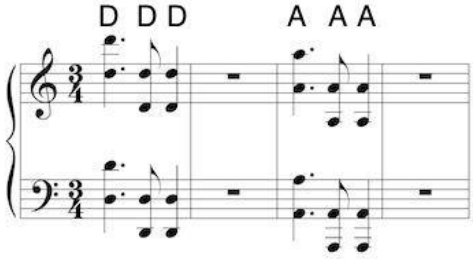
<p><b>Minor chord</b></p>	<p>3 semi-tones followed by 4 semi-tones</p> 
<p><b>Seventh chord</b></p>	<p>An extra 3<sup>rd</sup> is added above a triad (=7<sup>th</sup> note of the root (bottom) note). (i.e. F-A-C triad + E)</p> 
<p><b>Extended chord</b></p>	<p>Ninth, eleventh, and thirteenth chords are extended chords.</p> 
<p><b>Primary Chords</b></p>	<p>The triads on the first, fourth, fifth degrees of a scale: Tonic (I), Subdominant (IV) &amp; Dominant (V). They are the most prominent and strongest chords in a piece. <i>In C Major:</i></p>  <p style="text-align: center;"><b>Figure A 1</b></p>
<p><b>Secondary Chords</b></p>	<p>The other triads (2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> &amp; 7<sup>th</sup> degrees of a scale). They are not as harmonically strong as the Primary Chords.</p> 


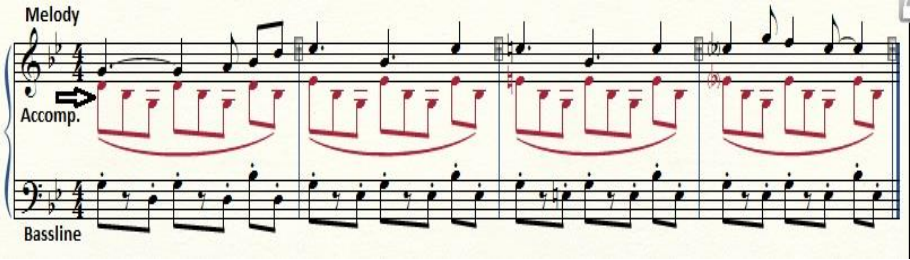


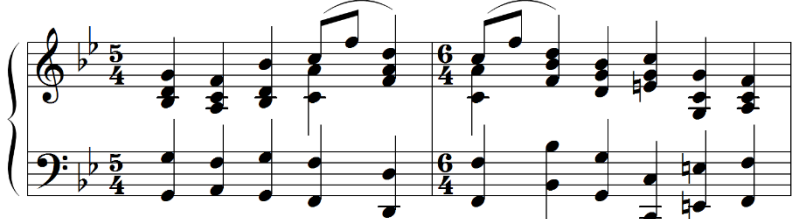


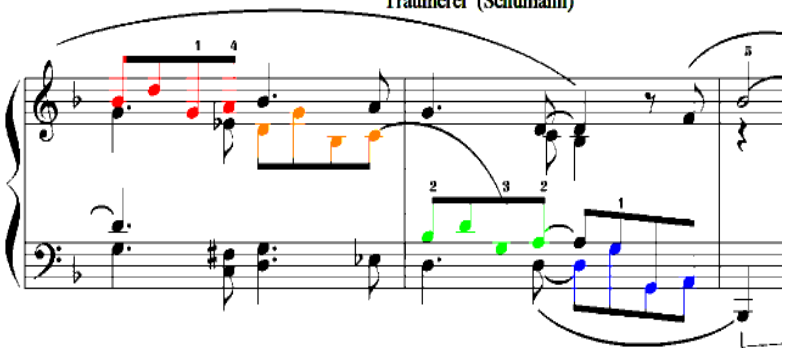


<p><b>Blues scale</b></p>	<p>Compared with the major scale, some notes, known as <b>blue notes</b> may be flattened by a semitone or 'bent' by a smaller interval.</p> <p>Blue notes are often found on the <b>third</b> (<i>E<sub>b</sub></i>), <b>fifth</b> (<i>G<sub>b</sub></i>) or <b>seventh</b> (<i>B<sub>b</sub></i>) degree of the scale.</p> <p><b>C blues scale</b></p> 
<p><b>Modulation</b></p>	<p>When music changes key (scale). For example from C major to G major (its dominant), or F major (its subdominant) or A minor</p>
<p><b>Modulation to Dominant</b></p>	<p>When music modulates (changes key/scale) to its dominant note. For example from C major to G major</p>
<p><b>Relative Minor</b></p>	<p>All major keys have a relative minor: they share the same key signature (flats or sharps). To find this, just count down three semitones (count to the left). For example, the relative minor of C is A minor.</p> 
<p><b>Modulation to Relative Minor</b></p>	<p>When music modulates (changes key/scale) to its relative minor. For example from G major to E minor.</p>
<p><b>Key Signature</b></p>	<p>Sharps or flats (or none if in C major/A minor), placed immediately after the clef, related to the key (scale) of the piece.</p>

	<p>For example: an F#, C# &amp; G# in a key signature = A major (or its relative minor of F# minor). It means that all Fs, Cs and Gs are sharp in that piece.</p> 
<b>Cadence</b>	Pair of chords used to finish off a phrase ( <b>Perfect, Plagal, Interrupted and Imperfect</b> )
<b>Perfect Cadence</b>	<b>Chords V and I</b> played at the end of a phrase. Makes it sound finished
<b>Imperfect Cadence</b>	Almost any chord <b>followed by V</b> at the end of a phrase. It is like a musical comma.
<b>Plagal Cadence</b>	<b>Chords IV and I</b> played at the end of a phrase. Often used to finish sacred music ('A-men') and folk music
<b>Interrupted Cadence</b>	<b>Chords V and NOT I</b> (often vi) played at the end of a phrase. Makes it sound like the ending has been interrupted.
<b>Roman Numbers for Chords</b>	<p>Used for chords (numbers 1,2..are used for notes)</p> <p><b>I = Tonic</b> (chord on 1<sup>st</sup> note of a scale)</p> <p><b>V = Dominant</b> (chord on the 5<sup>th</sup>)</p> <p><b>IV = Subdominant</b> (chord on the 4<sup>th</sup>)</p> <p>(vi = chord on the 6<sup>th</sup>)</p>
<b>Pedal</b>	<p>A held-on or repeated note in the bass part. Chosen for harmonic reasons. A Tonic pedal is a pedal on the Tonic note (1st note of the scale).</p> 

<p><b>Inverted Pedal</b></p>	<p>A pedal note at the top part.</p>  <p>The score shows three staves. The top staff has a treble clef and a series of eighth notes, each with a triplet '3' above it. The middle staff has a treble clef and a series of quarter notes. The bottom staff has a bass clef and a series of chords, each with a '9' below it, indicating a ninth chord.</p>
<p><b>Inner Pedal</b></p>	<p>A pedal note in the middle part.</p>  <p>The score shows two systems of piano accompaniment. Each system has a treble and bass clef. The bass line features a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.</p>
<p><b>Chord Progression/ Sequence</b></p>	<p>Series of chords played in an order. They establish the key (scale) of the piece.</p>
<p><b>Harmonic Rhythm</b></p>	<p>The rate at which the chords change (or progress) in a musical composition, in relation to the rate of notes. If the changes are rapid, there is rapid harmonic change. If the changes are slow, there is slow harmonic change.</p>  <p>The score shows a piano accompaniment in 4/4 time. The bass line has chords, and the treble line has a melodic line. Above the treble staff, chord symbols are written: C, C, G<sub>3</sub><sup>6</sup>, C, C, G<sub>4</sub><sup>6</sup>, C, F<sub>4</sub><sup>6</sup>, G<sub>4</sub><sup>6</sup>, C.</p>
<p><b>Drone</b></p>	<p>Notes that are repeated under the main melody. Note specifically chosen for harmonic reasons. Often used in Indian &amp; folk Music (the bagpipes have a drone)</p>  <p>The score shows two staves. The top staff is for Clarinet (Clar.) and the bottom staff is for Horns. The Horns part has a constant drone of a single note. Dynamics include <i>pp</i> and <i>fp</i>.</p>
<p><b>Power Chords</b></p>	<p>In guitar music, especially electric guitar, a power chord is a chord that consists of the <b>root note</b> and the <b>fifth</b> (<i>the third is not included</i>, so the chord is neither major nor minor). Power chords are commonly played on amplified guitars.</p>
<p><b>Texture</b></p>	

<b>Monophony/</b> <b>ic</b>	A single melodic part <div style="text-align: right; margin-right: 50px;"> Monophony   </div>
<b>Homophony/ic</b>	A melody part that is supported by chord structure underneath <div style="text-align: right; margin-right: 50px;"> Homophony   </div>
<b>Polyphony/ic</b> <b>(Contrapuntal/</b> <b>Counterpoint)</b>	Where two or more different tunes weave in and out of each other, moving at different times <div style="text-align: right; margin-right: 50px;"> Polyphony   </div>
<b>Heterophony/</b> <b>ic</b>	Simultaneous variation of a single melodic line <div style="text-align: right; margin-right: 50px;"> Heterophony   </div>
<b>Unison</b>	Playing/singing the same notes
<b>Octaves</b>	Playing the same note at a higher and/or lower pitch <div style="text-align: right; margin-right: 50px;">  </div>
<b>Doubling</b>	The performance of the same melody, in unison or octaves, by two or more parts at the same time
<b>Chorus</b>	<ol style="list-style-type: none"> <li>1. Piece in an opera, oratorio or cantata sung by the chorus (SATB Choir)</li> <li>2. The section of music in verse-and-chorus form</li> </ol>
<b>Solo</b>	1 person plays/sings on their own
<b>Tutti</b>	Everyone plays/sings
<b>Counter-melody</b>	A new melody that occurs at the same time as another melody that has been heard before

	
<b>Descant</b>	A melody (or counterpoint) accompanying a simple musical theme and usually written above it.
<b>Melody and Accompaniment</b>	<p>A homophonic texture in which the accompaniment has some independence from the main tune</p> 
<b>Arpeggios/ Broken chords</b>	<p>Chord that is played as a series of notes</p>  <p>Chord                      Arpeggio</p> <p>Same notes as the chord, but played in sequence rather than together.</p>
<b>Alberti Bass</b>	<p>Broken chord (arpeggiated) accompaniment, typical of Classical era, where the notes of the chord are presented in the order: lowest, highest, middle, highest. This pattern is then repeated.</p> 
<b>Chordal</b>	<p>Played as chords</p> 
<b>Imitation</b>	<p>Repetition of a phrase by one instrument or voice (or two or more) imitating each other whilst the first is still playing that phrase – <b>overlapping</b></p>

	<p style="text-align: center;">Träumerei (Schumann)</p> 
Call-and-response	A short melody (the call) followed by an answering phrase (the response)
Dialogue	Motifs are exchanged between different parts WITHOUT the use of imitation
Layered/ Layering	Putting one layer after the other (i.e. bass part first, then a melody, then the accompaniment)
Round	A composition for two or more voices in which each voice enters at a different time with the same melody. For example 'London's Burning'.
Canon	<p>The melody is imitated by individual parts at regular intervals. The individual parts may enter at different times and pitches. It is a more complex version of the round and has an ending.</p> 
Stab chords	A single <b>staccato</b> chord that adds dramatic impact to a composition. For example horn stabs are frequently used in funk, freestyle, and ska.
Walking Bass	<p>A bass line (low notes) often featured in a variety of jazz styles. It goes for a walk, up and down a pattern of notes, and is often played on a double bass.</p> 
<b>Musical Styles</b>	
<u>Western Classical Tradition</u>	
<i>Baroque</i>	<ul style="list-style-type: none"> <li>• Use of the harpsichord</li> </ul>

<i>1600-1750</i>	<ul style="list-style-type: none"> <li>• Elaboration of melodies using <b>ornamentation</b></li> <li>• <b>Basso Continuo</b></li> <li>• Use of <b>polyphony</b> (interweaving melodies)</li> <li>• Development of <b>western tonality</b></li> <li>• Contrasted <b>terraced dynamics</b></li> <li>• <b>Composers: Vivaldi, Bach, Handel</b></li> </ul>
<i>Classical</i> <i>1750-1820</i>	<ul style="list-style-type: none"> <li>• Mainly <b>homophonic</b> – ‘cleaner’ texture</li> <li>• <b>Greater variety</b> of key &amp; dynamics.</li> <li>• Shorter melodies with <b>balanced</b> phrases</li> <li>• Importance of instrumental music – the <b>orchestra</b> increased in size</li> <li>• Introduction of the <b>pianoforte</b> and <b>clarinet</b></li> <li>• Harpsichord no longer in use</li> <li>• Development of <b>sonata-form</b></li> <li>• <b>Composers: Haydn, Mozart, early Beethoven</b></li> </ul>
<i>Romantic</i> <i>1820-1910</i>	<ul style="list-style-type: none"> <li>• Emphasis on <b>lyrical</b> melodies</li> <li>• Greater tonal and rhythmic <b>ambiguity</b></li> <li>• <b>Denser textures</b> and an expansion of the orchestra</li> <li>• Closer links with other <b>arts and nature</b></li> <li>• More technical <b>virtuosity</b> – the performer as genius (Liszt/Paganini)</li> <li>• Use of <b>recurring themes</b> and <b>large-scale</b> pieces</li> <li>• <b>Dramatic</b>, expressive and intense music</li> <li>• <b>Composers: late Beethoven, Chopin, Schumann, Liszt, Tchaikovsky, Wagner, Berlioz, Schubert, Liszt...</b></li> </ul>
<b>Chamber music</b>	Instrumental music played by a small ensemble, with one player to a part, the most important form being the string quartet.
<u><b>Other Musics</b></u>	
<b>Jazz</b>	A type of music of black American origin which emerged at the beginning of the 20th century, characterized by <b>improvisation, syncopation</b> , and usually a regular or forceful rhythm. Brass and woodwind instruments and piano are particularly associated with jazz, although guitar and occasionally violin are also used; styles include Dixieland, swing, bebop, and free jazz.
<b>Blues</b>	Melancholic music of black American folk origin, typically in a twelve-bar sequence.

	<ul style="list-style-type: none"> <li>• Lyrics about hardship, love, loneliness, injustice, longing for a better life</li> <li>• Lyrics are in structure AAB (1st verse is repeated, then changed in the last verse) and they tend to rhyme</li> <li>• Often an instrumental solo after the each verse – call (singer) and response (instrument)</li> <li>• Syncopation (off-beat rhythms)</li> <li>• 4/4 time signature (4 beats/bar)</li> <li>• 12-bar blues form (i.e. C-C-C-C F-F-C-C G-F-C-C)</li> <li>• 'Blue notes': flattened 7th, 5th, 3rd Guitarists often 'bend' these notes (pushing the note out of tune with the finger; to sound as if crying)</li> <li>• Male voices mainly</li> </ul>
<b>Musical Theatre/ Musical</b>	<p>Musical theatre combines music, songs, spoken dialogue and dance. Also called 'musicals', they are usually performed in theatres.</p> <p>Musicals set out to entertain through a combination of:</p> <ul style="list-style-type: none"> <li>- Catchy music in a popular style</li> <li>- Solo songs, duets, choruses and ensembles</li> <li>- Orchestra or band accompaniment</li> <li>- Spoken dialogue</li> <li>- Dance sequences, stage spectacles and magnificent costumes.</li> </ul> <p>These are all held together by the plot.</p>
<b>Film Music</b>	<p>Film music can be divided into two categories - music contained within the action, and background music.</p> <ul style="list-style-type: none"> <li>- Music contained within the action is usually referred to as <b>diegetic</b> music. It is included in the story, eg music heard on a radio. Most film music is non-diegetic.</li> <li>- Background music is often referred to as <b>underscoring</b>. It adds to the mood of the scene, reinforcing dramatic developments and aspects of character.</li> </ul> <p>Film music serves to:</p> <ul style="list-style-type: none"> <li>- establish atmosphere, time and place</li> <li>- move the action forward</li> <li>- describe character</li> <li>- accompany scene changes</li> <li>- add to the dramatic impact</li> <li>- provide continuity across edits</li> </ul>
<b>Rock</b>	<p>Rock music is a general term that covers many different genres of music which have developed since rock and roll in the 1950s.</p>



	<p>The basic characteristics of rock music are: Distorted guitars, loud drums, catchy bass lines and powerful vocal hooks. The genre is huge and incorporates many sub-genres and fusion genres.</p> <p>Rock songs are usually in a verse-chorus form and in a 4/4 time signature, with heavily accentuated "on" beats.</p>
<b>Soul</b>	<p>A kind of music incorporating elements of rhythm and blues and gospel music, popularized by American black people. Characterized by an emphasis on vocals and an impassioned improvisatory delivery,</p> <ul style="list-style-type: none"> <li>• gospel influenced vocals</li> <li>• lyrical soulful melodies</li> <li>• an emphasis on the rhythm section</li> <li>• large horn sections (trumpets, saxophones and trombones)</li> </ul>
<b>Hip-hop</b>	<p>A music genre formed in the United States in the 1970s that consists of a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted</p> <ul style="list-style-type: none"> <li>• rapping</li> <li>• use of samples</li> <li>• use of programmed beats</li> <li>• DJing</li> <li>• Rapping is rhythmical, rhyming, semi-spoken recitation.</li> <li>• Chorus is often sung</li> <li>• Use of drum samples/machines</li> </ul>
<b>Reggae</b>	<p>A form of pop music that originated in Jamaica</p> <ul style="list-style-type: none"> <li>• electric guitars and drums line-up</li> <li>• amplified bass guitar riffs (short repeated patterns)</li> <li>• an association with Rastafarianism (a religious movement)</li> <li>• characteristic rhythm in 4/4 with missing beat emphasis</li> <li>• use of repeated offbeat quavers</li> <li>• laid-back feel</li> <li>• simple chord sequences</li> <li>• political themes in lyrics</li> </ul>
<b>Ballad</b>	<p>A pop ballad is the name given to a slow pop song on an emotional subject.</p>

	<ul style="list-style-type: none"> <li>• An expressive vocal performance that often features <b>ornamentation, melismas, rubato</b>, a large range and long held notes</li> <li>• Sentimental or romantic lyrics</li> <li>• A slow tempo and 4 beats in a bar</li> <li>• A slow harmonic rhythm</li> <li>• Verse-chorus structure</li> <li>• A lush-sounding instrumental accompaniment, with soft timbres and sustained chords</li> <li>• Popular instruments include piano, strings, guitar and saxophone</li> <li>• The drum pattern usually accents beats 2 and 4 on the snare drum</li> <li>• <b>Reverb</b> is frequently added to create a warmer sound</li> <li>• A pop ballad often builds in intensity as the song progresses, culminating in a climactic, fully-scored chorus</li> </ul>
<b>Pop</b>	<p>Pop music is the abbreviation of popular music.  Pop music is aimed at a youth market.</p> <ul style="list-style-type: none"> <li>- song often between two and a half and three and a half minutes in length</li> <li>- consistent and noticeable rhythmic element</li> <li>- mainstream style</li> <li>- a simple traditional structure: verse-chorus form and thirty-two-bar form</li> <li>- a focus on melodies and catchy hooks (<b>riffs</b>)</li> <li>- a chorus that contrasts melodically, rhythmically and harmonically with the verse</li> <li>- the beat and the melodies tend to be simple, with limited harmonic accompaniment</li> <li>- the lyrics of modern pop songs typically focus on simple themes – often love and romantic relationships</li> </ul>
<b>Minimalism</b>	<p>Minimalism is a style of music which originated on the West coast of America in the 1960s.  Minimalist music often features:</p> <ul style="list-style-type: none"> <li>- layers of <b>ostinati</b></li> <li>- constantly repeated patterns that are subjected to gradual changes</li> <li>- layered <b>textures</b></li> <li>- interlocking repeated phrases and rhythms</li> <li>- <b>diatonic</b> harmony</li> </ul> <p>The combined effect can be almost hypnotic.</p>
<b>Fusion</b>	<p>Music that combines two styles; for example Celtic Pop, Jazz Rock or Bhangra</p>

**Bhangra**

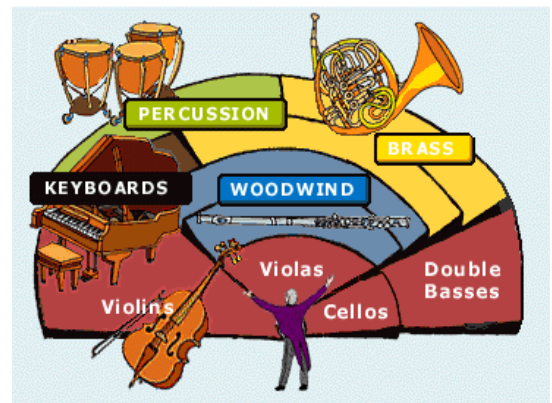
A type of popular music combining Punjabi folk traditions with Western pop music.

- the **dhol** provides a bass part with **tabla** or **dholak** adding a decorative part above
- lyrics are sung in the Punjabi language and are often from poems called 'boli'
- lyrics are about love, relationships, money, dancing, drinking and being merry
- Bhangra fuses Western pop music, Hindi film music and folk music from the Punjabi region.
- the harmony is usually simple, with one or two repeated chords.

**Sonority**

*Instruments, Voices and Groupings*

Orchestra Instruments (from high to low)






Strings

Instruments that have strings

- Violin
- Viola
- Cello
- Double bass
- Harp



<p><u>Woodwind</u></p> <p>Piccolo Flute Oboe Clarinet Saxophone Bassoon</p>	<p>There are two main types of woodwind instruments: flutes and reed instruments (otherwise called reed pipes).</p> 
<p><u>Brass</u></p> <p>Trumpet French horn Trombone Tuba</p>	<p>Characterized by a long cylindrical or conical metal tube commonly curved two or more times and ending in a flared bell, that produces tones by the vibrations of the player's lips.</p> 
<p><u>Transposing Instruments</u></p>	<p>A transposing instrument's music is notated at a pitch different from the pitch that actually sounds (concert pitch). Example: Mozart's Symphony no.40:</p> <ul style="list-style-type: none"> <li>- <b>clarinets in Bb</b>: they play a Bb when they read the note C</li> <li>- <b>1<sup>st</sup> horn in G</b>: they play a G when they read the note C</li> <li>- <b>2<sup>nd</sup> horn in Bb</b></li> </ul> 

## Percussion

Timpani  
Drum kit  
Snare drum  
Cymbal  
Hand held  
percussion  
Glockenspiel  
Xylophone

Played by striking with the hand or with a stick or beater, or by shaking. They can be tuned or un-tuned



xylophone



glockspiel



tambourine



cymbals



timpani



snare drum


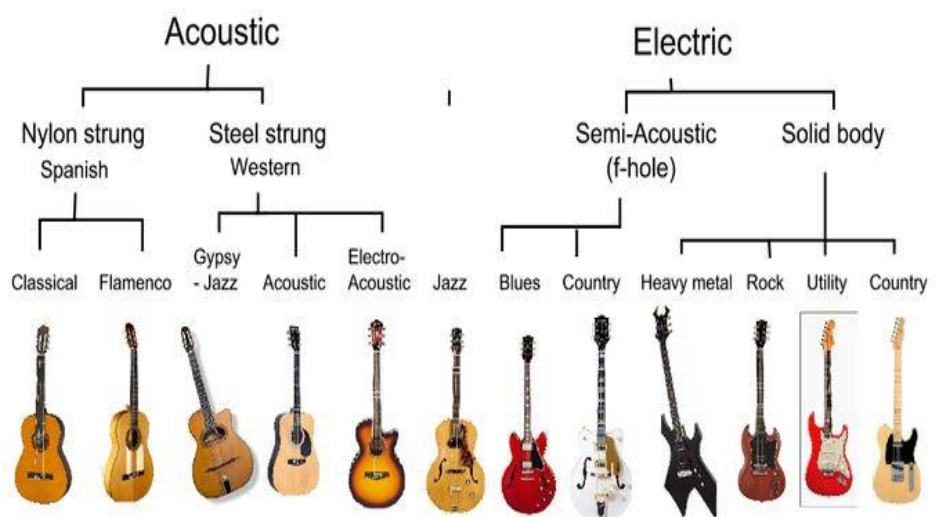


triangle



bass drum



<p><u>Keyboard</u></p> <p>Piano Organ Harpsichord</p>	<p>A musical instrument played using a keyboard</p> 
<p><u>Guitars</u></p> <p>Classical or Spanish guitar Electric guitar Bass guitar</p>	<p>GUITARS</p> 

## Indian Instruments

### Sitar

A string instrument with moveable frets and a number of melody strings, drone strings (repeated notes) and sympathetic strings (a string that isn't played but that vibrates 'in sympathy' when certain notes are played on other strings).



### Sarangi

A fretless bowed instrument with 3 main strings and a range of other strings that vibrate in sympathy with them (giving a shimmering sound).



### Tumbi

A traditional North Indian musical instrument from Punjab. The high pitched, single string plucking instrument is associated with folk music of Punjab and presently very popular in Western Bhangra music.



### Tabla

A pair of drums played with hands and fingers by a single performer. (The smaller drum is the dayan; the larger is the bayan.)






### Dhol

A large traditional North Indian drum played with cane sticks. The tension is adjusted to produce a bass and treble sound. It is extremely loud.

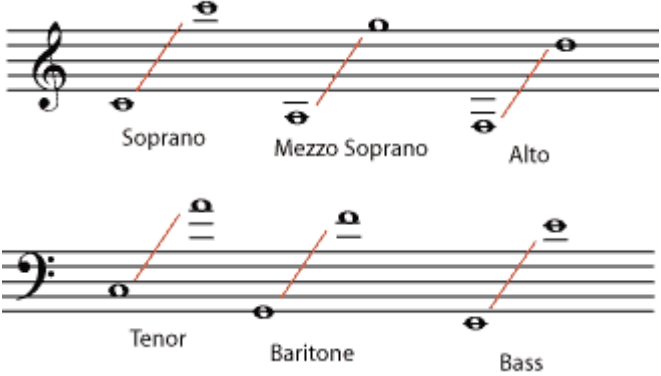


**African Instruments**

<p><b>Djembe</b></p>	<p>A goblet-shaped west-African drum played with the hands</p> 
<p><b>Talking Drum</b></p>	<p>Hour-glass shaped drum. The tone can be varied so that it mimics patterns of speech.</p> 
<p><b>Balaphone</b></p>	<p>A west-African xylophone with wooden bars and resonators made from bottle-shaped gourds</p> 



<p><b>Solo</b></p>	<p>One voice/instrument</p>
<p><b>Duet</b></p>	<p>Two voices/instruments</p>
<p><b>Trio</b></p>	<p>Three voices/instruments</p>

**Voice**




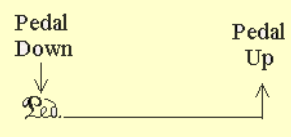


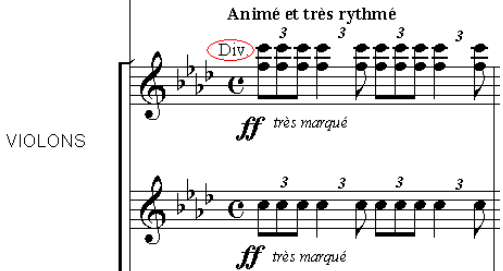
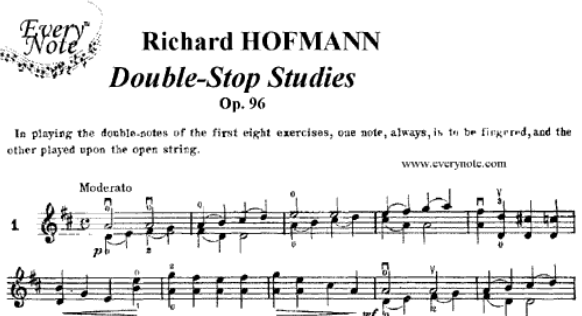

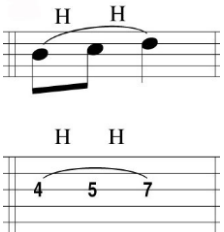

<p><b>SATB Choir</b></p>	<p>Choir consisting of soprano, alto, tenor, bass</p>
<p><b>Soprano</b></p>	<p>High female voice</p>
<p><b>(Mezzo-Soprano)</b></p>	<p>Medium-high female voice</p>
<p><b>Alto</b></p>	<p>Low female voice</p>
<p><b>(Countertenor/ Falsetto)</b></p>	<p>Falsetto (head-voice) male</p>


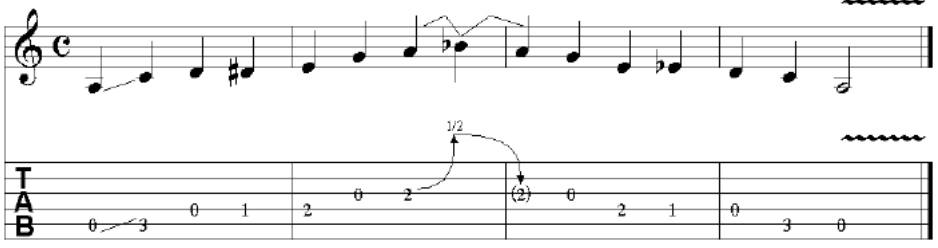




<b>Tenor</b>	High male voice
<b>(Baritone)</b>	Medium male voice
<b>Bass</b>	Low male voice
<b>Backing vocals</b>	Vocals that provide the accompaniment
<b>A cappella</b>	Singing with no instrumental backing/accompaniment.
<b>Chorus</b>	Piece in an opera, oratorio or cantata sung by the chorus (usually <b>SATB</b> choir)
<b>Male Voice Choir</b>	Generally lower sounding in pitch, often sounding quite 'big'.
<b>Female Voice Choir</b>	Generally higher sounding in pitch to a male voice choir
<b>Mixed Choir</b>	A combination of both male and female voices, and possibly children's voices.
<b><u>Other Combinations</u></b>	
<b>Basso continuo</b>	<p>A form of musical accompaniment used in the Baroque period. It means 'continuous bass'. It is played by a keyboard instrument (harpsichord or organ) and a bass instrument such as cello.</p> 
<b>Pop/rock group</b>	An ensemble of instruments usually including vocals, an electric lead guitar, electric rhythm guitar, bass guitar and drum kit (often has other combinations; such as keyboards)
<b>Rhythm section</b>	<p>The part of a pop or jazz group supplying the rhythm, generally regarded as consisting of bass and drums and sometimes piano or guitar.</p> 
<b>Acoustic</b>	Music that solely or primarily uses instruments that produce sound through acoustic means, as opposed to electric or electronic means
<b>Brass Band</b>	Only brass instruments; usually with some percussion.
<b>Wind Band</b>	Similar to a brass band with the addition of woodwind instruments

<b>Folk Band</b>	Generally acoustic instruments such as acoustic guitars and banjos, but could also include vocals, fiddle (violin), whistles (recorders), harp, accordion and simple percussion.
<b>String Orchestra</b>	An orchestra consisting only of string instruments of the violin family.
<b>String quartet</b>	Violin 1, Violin 2, Viola, Cello (one each)
<b>Chamber Orchestra</b>	A small orchestra, typically 40 or less musicians.
<b>Full Orchestra</b>	A large group of Strings, Woodwind, Brass and Percussion. Usually approximately 90 musicians.
<b>Jazz Band / Big Band</b>	Backline of drum kit, (double) bass and piano, horn sections; comprising saxophones, trumpets and trombones.
<b>Jazz Orchestra</b>	Similar to Jazz Band but with a large number of strings
<b><i>Technology</i></b>	
<b>Synthesised/ electronic</b>	A device which generates sounds electronically. (Synthesizer is another name for (electric) keyboard).
<b>Panning</b>	The positioning of a sound in the stereo field. It may be used to give the impression that the sound is moving from side to side, or it may stay fixed. <div data-bbox="1193 943 1485 1122" data-label="Diagram"> </div>
<b>Looping</b>	A short sample is repeated over and over again.
<b>Distortion</b>	Gives a 'dirty' sound; primarily used in rock music
<b>Phasing</b>	A sweeping, swishing sound-effect. <div data-bbox="1222 1227 1485 1406" data-label="Diagram"> </div>
<b>Sample</b>	A digitally recorded fragment of sound: it could be a bass guitar riff, a song chorus, the sound of breaking glass, or indeed anything.
<b>Reverb</b>	(Short for reverberation) Can be created artificially in recording and is the most commonly used studio effect. Makes it sound as in a big hall or church.
<b>Echo</b>	A very basic effect produced by repeating a sound with a delay long enough to be heard as a separate event
<b>Chorus</b>	An effect sounding as though there are several instruments or voices where there is really only one. It thickens the sound,
<b>Amplified</b>	To make (something, such as a musical instrument) louder by increasing the strength of electric signals

<i>Performance techniques/Articulation</i>	
<b>Melismatic</b>	<p>A single syllable of text is sung over a succession of notes.</p> 
<b>Syllabic</b>	<p>Every syllable of text is sung to a single note.</p> 
<b>Scat</b>	A type of improvised singing with nonsense words and syllables, used in jazz. Scat is an example of 'vocables'.
<b>Vibrato</b>	Small, rapid fluctuations in pitch used by singers & string (some wind) instruments to add warmth & expression
<b>Falsetto</b>	When a male singer sings notes higher than his normal range. Produces a thin tone.
<b>Belt</b>	To sing in a loud, forceful way. A specific technique of singing by which a singer brings their chest register above its natural passaggio (break) at a loud volume.
<b>Rap</b>	Rhythmical intoning of rhymed couplets to an insistent beat. Genre of African-American music of the 1980s and 1990s in which rhyming lyrics are chanted to a musical accompaniment; several forms of rap have emerged
<b>Legato</b>	Smooth and connected, flowing
<b>Staccato</b>	Each note is sharply detached.
<b>Accent</b>	A strong emphasis placed on a particular  note
<b>Sustain Pedal</b>	A foot pedal on the piano (right) that lets the strings vibrate and sustain the sound. 
<b>Pizzicato</b>	(Pizz.) An instruction for bowed-string instruments to pluck the string. ( <i>Arco</i> is the opposite: use the bow)
<b>Arco/bowed</b>	An instruction for a violin-string instrument to play with the bow.

<p><b>Divisi</b></p>	<p>A directive in ensemble music that instructs one section of instruments to divide into two or more separate sections, each performing a separate part. Often these separate parts are written on the same staff.</p>  <p>VIOLONS</p>
<p><b>Double stopping</b></p>	<p>When a bowed-string instrument plays two notes (on two different strings) at the same time.</p>  <p>Richard HOFMANN <i>Double-Stop Studies</i> Op. 96</p> <p>In playing the double-notes of the first eight exercises, one note, always, is to be fingered, and the other played upon the open string.</p> <p>Moderato</p>
<p><b>Tremolo</b></p>	<p>The continuous, rapid repetition of a pitch or alternating pitch. On the violin it is achieved by playing very quickly at the tip of the bow:</p>  <p>trem.</p>
<p><b>Distortion</b></p>	<p>An effect used on an electric guitar to distort notes. (Gritty sound)</p>
<p><b>Hammer on</b></p>	<p>Guitar-instruments: note generated by lightly snapping your finger down behind a fret.</p> 
<p><b>Rimshot</b></p>	<p>Percussion technique used to produce an accented snare drum backbeat. This sound is produced by simultaneously hitting the rim and head of a drum with a drum stick:</p>
<p><b>Slap bass</b></p>	<p>A rock or jazz style of playing the electric or double bass in which the strings are plucked and released so as to vibrate sharply against the fretboard or fingerboard.</p>
<p><b>Drum roll</b></p>	<p>A roll on the drum</p>
<p><b>Muted</b></p>	<p>To make a musical instrument sound softer. Violin: <b>con sordino</b></p> 

<b>Glissando</b>	A deliberate slide from one note to another.	
<b>Pitch bend</b>	An instrumental technique: A slide between pitches. Often used on stringed instruments. Guitars in popular genres (Rock) and Sitar in Indian music.	
<b>Plucked</b>	To sound the strings of a musical instrument by pulling at them with the fingers or a plectrum. Same as <b>pizzicato</b>	
<b>Slurred</b>	A slur is a symbol in Western musical notation indicating that the notes (of <b>different pitch</b> ) it embraces are to be played without separation. Same as <b>legato</b> .	
<b>Tie</b>	A curved line connecting the heads of two notes of the <b>same pitch</b> and name, indicating that they are to be played as a single note with a duration equal to the sum of the individual notes' values.	
<p><b>Ties vs. Slurs</b></p> <p>Same note = tied    Different notes = slur</p>  <p>©2007 www.studybass.com</p>		
<b>Tongued</b>	To separate or articulate (notes played on a brass or wind instrument) by shutting off the stream of air with the tongue.	
<b>Detached</b>	Same as <b>staccato</b>	

