

# YEAR 11 REVISION DAY

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2<sup>nd</sup> June 2016

# AOS 1: Handel, Mozart and Chopin


# Texture....

- **Monophonic:** UNISON – There could be a million singers/instruments playing but they will be playing exactly the same thing. You will hear NO harmony at all.
- **Homophonic:** Choral texture, you will hear harmony BUT all the instruments/singers will be moving rhythmically at exactly the same time. Also known as melody and accompaniment.
- **Polyphonic:** Instruments and singers will be weaving in and out of each other – also imitation (copying) or contrapuntal.

# Handel... *And the Glory of the Lord*

- Features of the Baroque:
- *You will very rarely be asked to name more than four:*
- *Terraced Dynamics*
- *Diatonic Harmony*
- *Polyphonic textures*
- *Use of Continuo*

# Key Features:

- **Major** Tonality AEB
  - **3/4** Time signature - Sprightly
  - Use of a lot of **polyphonic** texture
  - **Allegro** tempo marking
- 
- Joyful mood is created through these**
- Perfect and Plagal cadences
  - Starts monophonically from the altos ends with a homophonic section.
  - Strings/ SATB (Male alto) – Continuo: organ, double bass and cello
  - Structure and Melody: ***AS AF – Write them out now – words and melodic features in as much detail as you can.***
  - **Ends with a silence before a final plagal cadence with a slower homophonic section. (this is different to the fourth motif!)**

# Melody/Structure (based on a combination of all 4)

**And the Glory of the lord** – Sung by the altos, A major triad, ends with a stepwise scale

**Shall be revealed** – tenors, descending sequence.

**And all flesh shall see it together** – Altos, repeating descending idea

**For the mouth of the lord hath spoken it** – Tenors and basses , repeated notes, dotted minims.

# Mozart – Symphony no.40 in G minor

- Features of the classical period:
- **Balanced and clear cut phrasing that very often form questions and answers.**
- **More contrast within a single movement of music (Baroque music would tend to stay the same mood for a whole movement).**
- **Dynamic changes were not always sudden – crescendo and diminuendos were also used**
- **Textures were often simpler than Baroque – often homophonic (or melody and accompaniment.)**

## Instrumentation:

- **woodwind** – flute, two oboes, two clarinets, two bassoons
- **brass** – two horns
- **strings** - 1st violins, 2nd violins, violas, cellos and double basses
- There are no trumpets or timpani (kettledrums). **This is how it is different from the standard classical orchestra.**



# Differences between the first and second subjects:



	First Subject	Second Subject
Mood	Agitated, nervous	Calm, serene
Tonality	G minor	B flat major (relative major)
Forces/Timbre	Strings have the main melody	Melody is shared between strings and woodwind
Melody	Dah-duh-duh Dah-duh-duh Dah-duh-duh-dee!	La-la-laaah, dum-dum-dum dah-di-dah....

# Structure:

- **Sonata form**
- In the **exposition** the material is 'exposed', presented for the first time. There are two main melodies known as the first and second **subject**.
- The **first subject** is in G Minor
- The **second subject** is in Bb Major
- In the **development** section the material from the exposition is transformed. The music goes through several **modulations** (key changes).
- In the **recapitulation** the material from the exposition is repeated (recapped) in a slightly different and shorter form. **The first and second subject are now both heard in the tonic key. (G Minor)**

# Chopin – Raindrop Prelude



- **Features of the Romantic Period:**
- Move towards chromatic harmony
- Dynamic contrasts
- Solo Piano
- Expresses intense emotions – usually Love!
- Use of Rubato (freely)

# General features:

- **Section A:**

- time signature of 4/4 (C refers to common time)
- key signature of D flat major
- The melody is supported by broken chords so the texture is **homophonic. Mainly homophonic throughout single monophonic line in the CODA.**
- Repeated A flat quavers (the raindrops) are used from the beginning – these act as a **pedal** throughout the piece

- **Section B:**

- new key signature of C sharp minor – this uses an **enharmonic modulation**
- repeated quavers in the treble clef (right hand)
- long melody in the bass clef (left hand), mostly in crotchets

# Structure:

A	B	A1
Bars 1–27	Bars 28–75	Bars 76–end
Major key, long melody heard several times	Minor key, new melody heard mainly in the bass	A shorter version of the opening A section

**Comparison questions: time signature, key signature, tempo, rubato, instruments, pedal note, dynamics, where melody is**

## Exam technique point:

- Describe the dynamics in the rest of the extract (3)
- The extract starts..... (1)
- It then moves to .....(2)
- Finally it finishes.....( 3)

# AOS2: Reich, Bernstein and Schoenberg

# Reich: Fast – Electric Counterpoint

## Instruments

- 7 electric guitars
- 2 bass guitars
- Solo guitar part (who plays along with a multi-track recording of the other parts) that is how layering is achieved.
- When all of these instruments are playing their melodies in a contrapuntal texture it creates something called a **resultant melody** – *a melody as a result of the combining of all the other melodies in the layered texture*. Live guitar plays this.
- Panning, Looping and Multi - Tracking



# Key Features:

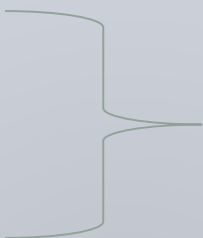
- Movement III has a time signature of 3/2 (three beats in a bar, each equal to a minim). Steve Reich sometimes moves the accents and sometimes changing the time signature from 3/2 to 12/8.
- a complex **contrapuntal** texture
- **broken chords** (where the notes of a chord are played singly rather than together)
- slow harmonic changes
- **note addition** (where notes are added to a repeated phrase)
- melodic transformation (where a melody gradually changes shape)
- rhythmic transformation/displacement (where a rhythm gradually changes shape)
- gradual changes in texture and dynamics
- Ostinato
- E minor and C Minor (actually modal) alternations – changes of key denote sections

# Bernstein – *Something's Coming*

- **Orchestra**

- There are a large number of instruments in the West Side Story orchestra with particularly large woodwind, brass and percussion sections.
- As is common in theatre pit orchestras (or bands), the players in these sections often play more than one instrument. This is known as **doubling**.
- **H and T:** The song opens and closes in D major (a key signature of two sharps). It **modulates** (changes key) to C major for two contrasting sections of the song.
- The interval of a **tri-tone** is central to the West Side Story score - it helps to hold the work together, linking various musical themes and acting as a symbol of tragedy.

# Features of Jazz

- Always refer to Harmony/Tonality and rhythmic features
  - **Added note chords**
  - **Syncopation**
  - **Cross Rhythms**
- 
- Also adds to excitement**
- **Other features:**
  - **Solo Tenor**
  - **Alternates between 2/4 and 3/4**
  - **Mainly Syllabic**
  - **Not conventional structure: intro, A, B, B1, A1, Outro**
  - **Ends on a perfect 5<sup>th</sup> interval – *maybe tonight***

# Word Painting

- The use of **dynamics** is important with dramatic dynamic contrasts and much use of dynamic shading.
- The opening words "Who knows? There's something due anyday... " are tentative and questioning and this is reflected in the quiet pianissimo dynamic.
- As Tony builds up his confidence there is a crescendo to forte at the words 'It may come cannon balling down through the sky'. The notes are sung **marcato** (accented). Towards the end of the song at the words "The air is humming", the word humming is illustrated by high violins.
- Although the song closes in D major, Tony's final held note is not the tonic D that we might expect. Instead it is a C natural. This unexpected note gives a feeling of looking forward - Something's Coming – it may not be nice!

# Exam Technique:

- **Comparing melodies/vocal lines:**
- Starting/ending notes
- Pitch – *does one go higher?*
- Dynamics?
- Falsetto
- Syllabic/Melismatic?
- Interval between notes
- Mood

Comparing two general pieces of music:  
Think of all the musical features:

Dynamics  
H and T  
Texture  
Pitch range  
Instruments

## Give 2 rhythmic features:

accents, syncopation,  
crotchets/quavers, cross rhythms  
with accompaniment

## Give 2 melodic features:

Repeated notes, limited pitch range,  
syllabic/melismatic.

# Schoenberg - Peripetie

- **Sudden changes! - extremes**
- **The orchestra**
- Five Orchestral Pieces is written for a very large orchestra using some unusual instruments.
- There are three flutes, oboes, clarinets and bassoons (instead of the normal pairs) plus piccolo, cor anglais, clarinet in D, bass clarinet and contrabassoon. There are extra horns, trumpets and trombones plus a tuba. The percussion section includes xylophone, cymbals, tam tam (a large gong) and bass drum.
- Instruments often play at the extreme of their registers. There are many performance directions in the score. Schoenberg was looking for very specific **tone colours** or **timbres**

# Melody/ H and T and Dynamics Structure and Texture:

- Each of the melodic motifs is based on a **hexachord**. A **hexachord** is a set of six pitches.
- The melody is passed through the instrumental parts – *klangfarbenmelodie*.
- Made up of short melodic fragments.
- A tonal, dissonance and hexachords
- Extremes of dynamics – ppp - fff
- 5 sections – free rondo.
- Full Contrapuntal sections and sparse instrumental solos
- Very fast tempo – sehr rasch

AOS3 – MOBY,  
BUCKLEY AND  
MILES DAVIS.

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# Moby – *Why does my heart feel so bad?*

## – *key features*

- A **synthesiser** is a device which generates sounds electronically.
- A **sampler** is a device that can take any sound that is put into it, process it and play it back.
- The Roland TR **drum machine** was one of the first to have programmable rhythms. Too perfect to be live.
- Two vocal samples from a 1950's Gospel choir:
  - The first sample is a male singer and uses the words 'Why does my heart feel so bad?' in the VERSE. The second sample is a female singer and uses the words 'These open doors'. In the CHORUS. Both samples are **looped**.

# Key Features:

- 4/4
- 198 BPM
- Built on two chord sequences:
- **Am, Em G and D** – heard in the intro and the verse( 1<sup>st</sup> vocal sample)
- **C, Am, C, Am/ F, C, F, C** - Chorus (2<sup>nd</sup> vocal sample)
- **Repetitive**
- **Strong beat**
- **Use of electronic sounds**
- **Sub bass – felt rather than heard in a club**

Features that  
make it  
suitable for  
dance music

# Technology

- Delay
- Echo
- Reverb
- EQ – distortion of frequency

## Structure:

**Verse/ chorus** structure related to samples/chord sequences – male in verse and female in chorus

There is a breakdown after the 2<sup>nd</sup> verse (bars silence)

# Grace- Jeff Buckley

- **Structure:**

- The song is in **verse and chorus** form with three verses and two choruses.
- Each of the verses has an introduction.
- There is a **bridge** after chorus 2.
- The song ends with a climactic **coda** based on the chorus

- **H and T:**

- Although it is in E minor the song opens with two chords not normally found in this key (F minor7 and G minor7). Both chords have an added minor seventh.
- This gives an ambiguous feel to the **tonality** – it is hard to tell what key it is in.
- There are examples of Chromatic harmony.
- Power chords and altered chords.

# Word painting – tortured feel

- Falsetto
- Growls/ tortured screams – towards the end of song.
- Wordless vocalisations
- Melisma to emphasise words – love and fire for example.

Wait in the fire\_ Wait in the fire\_ Wait in the fire\_ Wait in the fire\_

3

Time signature of 12/8

# Guitar effects/ways of playing

- Drop D Tuning
- Strumming
- Picking
- Flange/Whisper effect– *Sweeping effect – volume up and down on guitar.*
- Distortion
- Vibrato
- Delay

**Comparing the use of voice:** Higher/lower, mood, falsetto, melisma, groans/howls, glissando, lyrics, built on same harmony.

- Main **texture** is homophonic but some examples of polyphonic and building up/dropping out of instruments.
- **Instrumentation**
- Main Instruments - Drum kit, Bass Guitar, Three Electric Guitars, Acoustic Guitar, Lead Vocal
- Additional Instruments - Backing Vocals and Strings – used for effects or to raise tension by adding to the texture

# All Blues – *Miles Davis*



- The band is a '**sextet**' consisting of a **front line** and a **rhythm section**.
- The album was recorded with next to no rehearsal and the musicians have no score, they were told only the following things: Structure, basic chord sequence, main melodic idea and which mode or scale to improvise on

# Instrumentation

- **The band consists of 2 different sections, the front line and the rhythm section.**

**In the front line there is:**

- Miles Davis on trumpet.
- Julian Adderly on the alto sax.
- John Coltrane on the tenor sax.

**In the rhythm section there is:**

- Bill Evans on on piano.
- Paul Chambers on bass.
- Jimmy Cobb on the drums.



# Rhythm, metre and tempo

- - The score is notated in **6/4**.
  - The tempo is described as '**Jazz Waltz**' as the **6/4** can be divided into two sets of **3/4** per bar.
  - The piece is performed with **swinging quavers**.
  - There is frequent use of **syncopation**
- **Harmony and Tonality:**
  - - The piece is in **G Major** but has a **flattened 7th (a blue note)**.
    - This is the same as being in the **mixolydian mode** and so this is why we can describe this piece as being an example of **modal jazz**. The instrumentalist improvise using this mode.

# Structure

- 'All Blues' is based on a **12 bar blues progression. (slightly altered)**
  - The main melody is called the **head** and is played by the trumpet and is heard at the start and end of the piece
- Intro – *link* (sax riff) in 3rds – Head – *link* – Head – *link* – Trumpet solo (mute) – *link* – Alto solo – *link* – Tenor solo – *link* – Piano solo – *link* – Head – *link* – Head –

1	2	3	4
G7	G7	G7	G7
5	6	7	8
C7	C7	G7	G7
9	10	11	12
D7#9	Eb7#9 /D7#9	G7	G7

AOS 4 –  
CAPERCAILLIE,  
KOKO YIRI AND  
RAG DESH

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# Capercaillie

- Folk/Pop instrumentation:
- Influenced by pop – chord sequences/structure
- synthesiser
- Wurlitzer piano
- bass
- drum kit
  
- violin (fiddle)
- accordion
- pipes
- bouzouki

# Key Gaelic Features:

- the **compound time signature 12/8**
- the **pentatonic** vocal line
- the use of a **refrain** – refrains are included after each line of a couplet (a pair of lines of verse)
- the use of nonsense words in refrains – keep going all day.
- the **narrative element** – the song tells a story
- the use of a **Scotch** snap rhythm (a short accented note before a longer one) on the words 'O hi a bho ro hu o ho'

# Key musical features:

- - A **layered (contrapuntal) texture** is created through the following:
  - A rhythmic pattern on the drum kit.
  - A bass line played by bass guitar.
  - Chords on the synthesizer and accordion.
  - Counter melodies on the melody instruments.
- **Structure**  
**Intro - Verse 1 - Verse 2 - Coda**
- **Melody**
  - - The piece is **pentatonic**.
  - Mainly **syllabic**.
- **Rhythm And Metre**
  - - The time signature is **12/8**.
  - Frequent **syncopation** in vocal and instrumental lines.
  - Use of cross rhythms at the start of the song are created by a hi hat.
- **Harmony**
  - - It is in the key of **G Major**.
  - - G, E Minor and C are the 3 main chords. C added in Verse 4 Am7 added in verse 7

# Yiri

- **African Features:**

- **Call-and-Response** is when a soloist sings or plays a phrase of music and a larger group responds to that with an answering phrase.
  - **Improvised melodies** are frequently made up of improvised phrases.
  - **Repetition** of rhythms, harmonies and melodies to form ostinatos.
  - **Layered textures** are built up from independent lines that are designed to be heard together

# Describing melody in yiri:

- Things to think about:
- Repetition?
- Where is it voice?
- Call and response?
- Syllabic/Melismatic



# Instrumentation

- The following 3 instruments are heard in Koko's 'Yiri':
  - 1) The **Djembe** - a drum that is played with the hands.
  - 2) The **Balaphone** - it's an instrument similar to the xylophone but is made up of wooden bars which are all tuned to different pitches.
  - 3) The **Talking Drum (dun dun)** - a drum played with a hooked stick. Talking drums can be used to imitate speech by creating different slides and pitches. By squeezing the drum with your arm or tightening the skin on the head of the drum.

The musicians also sing and are split into a soloist singer and a chorus.

# Structure

- The piece is in 3 different sections:
  - **The introduction**, in which the Balaphone plays a solo using **tremolo** (very quick repetition of a single note). Monophonic texture – heterophonic when second balaphone enters
  - **The main section** which consists of the drums playing an **ostinato** and a strong clear pulse. Choruses and Balafon solos alternate in this section and in the very middle there is a vocal solo in which **call-and-response** is used.
  - **The coda**, in which a short phrase for Balaphone is played 5 times but varied slightly each time. The drum ostinato, first heard in the main section, is interrupted by rests and a **bell** is sounded to mark the end of the piece

# Rhythm, metre and tempo

- The main metre is **4/4**, although there are a couple of exceptions.
  - After the introduction, the rest of the piece stays at a **steady pulse. Quite fast**
  - **Syncopation** is used frequently throughout, especially in the vocals and balaphone parts.
- **H and T:**
- Yiri is in the key of **G $\flat$  Major**.

# Texture and Dynamics

- **Texture and Dynamics**
- The majority of the piece has a **layered texture**, however the introduction has a **monophonic** texture.
- Occasional **heterophonic** textures are created, for example, when the two balaphones play different versions of the same tune simultaneously.  
There is very little variation in **dynamics** in Yiri.

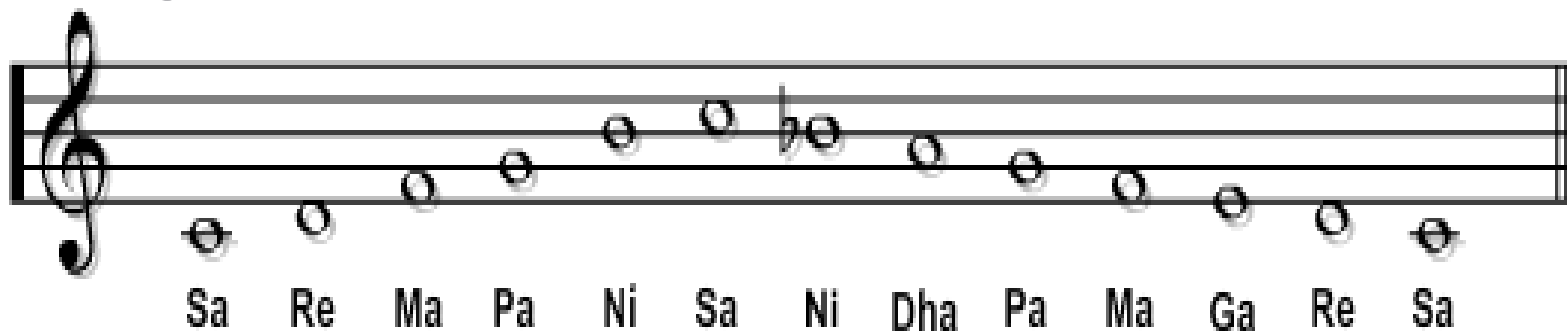
# Rag Desh

**Indian classical music** is built up of **three** layers:

- A **melodic line (raga)** played on a **solo instrument**
- A **rhythmic pattern (tala)** played on the **drums (tabla)**
- A **drone** played on a **stringed** instrument- **OFTEN THE TANPURA/TAMBURA**

## **Melody:**

- Melody based on a **rag** – a pattern of notes, like a scale.
- **Rag Desh** is made of these notes:



## Rhythm:

- Rhythmic pattern played by the drums is based on a **tal** – the **cycle of beats**. First beat in a tal is called the **sam**, which is often **stressed** by the musicians.

## Structure:

- **Alap**
- **Slow** introductory section
- Notes and mood of the rag are **introduced** against a drone
- **No regular pulse and no percussion**

- **Gat/Bhandish**

- **Fixed composition** which is **improvised** on by the solo instrument/voice
- The **percussion enters**
- A **clear pulse** is introduced

- **Jhalla/Jhor**

- **Fast** final section
- Music becomes more **virtuosic** and **decorative**

These features will help you identify which section you are listening to

# Instruments

SITAR

and  
TABLA



# PAKHAWAJ- the double headed drum





SARANGI-smaller than the sitar and uses a bow



# SAROD-smaller and lower than the SITAR



# ESRAJ-bowed and fretted



# BANSURI- the wooden flute



# Anoushka Shankar

- **Sitar** begins in the **alap** then **tabla** drums enter in **gat**.



## Structure:

- Alap (free metre/un-metered)
- **Sitar only**
- Melodic line **decorated** with slides and pitch bends.
- **Gat** – metred – has pulse
- **Tabla enters to give pulse**
- Improvisations end– short melody / rhythm played **three times**
- **Gat 2**
- **Fast** and sitar strings are **strummed** for **rhythmic excitement**

# *Chiranji Lal Tanwar*

- **Structure:**
  - Alap
  - Sitar **Sarangi** and **voice**
  - Bhandish
  - **Tabla enters**
  - **Sung verse** is followed by **short solos** for **sarangi** and **sarod**
  - Important words **decorated** with **melismas** and **ornaments**

# Steve Gorn / Benjy Wertheimer

- **ALAP**
- • **Bansuri** introduces notes of rag
- • **Esraj** takes over; instruments **alternate** improvised phrases
- • **GAT 1**
- • Begins with a **bansuri solo**
- • **Tabla** enters after 30 seconds
- • Bansuri plays **composed gat**
- • • **GAT 2**
- • Begins with a **tabla solo**
- • Improvisation becomes more **elaborate**
- • **Bansuri** plays **tans** (fast scales)





# To summarise:

- **Melody/Solo instruments** heard initially in the **ALAP**:
- Sitar, Sarod, Bansuri, Esraj and Sarangi
- Tanpura – Plays the **drone**
- **Tabla** – play the tals in the **GAT Section**

