Revision Notes - 4 Areas of study summary

Area of study 1 – Western classical Music 1600 – 1899

This touches on just less than 300 years of music History. During this time musical styles and conventions changed rapidly.
The invention and growth of instruments took place during this time along with the formation of standard ensembles (e.g. string quartet, orchestra etc). Musical structures were also established e.g. orchestral symphony, solo sonata, as well as vocal forms like opera and oratorio.

Area of study 2 – Music in the 20th Century

More development in the diversity of musical styles than ever. Composers reacted to the emotionalism or indulgences of the Romantic era in different ways, leading to the birth of new styles. It also saw the birth of popular music in different genres as well as music generated using new forms of technology, such as electronic and experimental music, in addition to numerous different forms of dance music, which are still evolving today

Area of study 3 – Popular Music in context

The term 'Popular Music' can be a little confusing. It is not a genre in itself. It describes Music that a lot of people like, or is 'popular'! Popular Music can come from any genre, and will usually be popular because of features like good hook lines, good melodies etc, things that make songs sellable and memorable! Record companies are the most powerful entities in the Popular Music industry, spending millions of pounds on bands and artists that they hope will make money from music sales and concerts!

Area of study 4 – World Music

This area of study looks at aspects of Music from other countries, cultures and traditions. This is the biggest subject and therefore only touches on a few areas.
We will look at Indian, African and Celtic fusion traditions

Revision chart – Schoenberg - Peripetie (Greek word meaning 'sudden changes')

Date	**1909**
Genre	**Expressionist** (4th movement from suite called '5 Orchestral Pieces')
Era	**Twentieth century**
Where performed	**Concert hall**
Structure – see below	**Rondo** (ABACA)
Tonality and Harmony	**Atonal** (no sense of key) Use of **hexachords** (6-note chords)
Melody	**Klangfarbenmelodie** – melody is broken up by passing it among different instruments. **H** on score shows main melody (principal voice), **N** shows secondary voice
Rhythm and Tempo	**A** – very quick, slows down later, uses **triplets** and **sextuplets.** Also **rubato.** **B section** – very quick, short notes **C –** alternates between 'calm' and 'passionate'
Instruments/Timbre	**Large Orchestra**. Varies between full orchestra playing, families (brass/woodwind) playing, and soloists. (see **Melody**)
Dynamics	**Extreme dynamic range.** Detailed dynamic markings, *pp - fff*
Texture	**A** – **homophonic,** then **monophonic** at end **B – polyphonic** **C –** sparse, then **homophonic**
Other info:	**Timbre** (sound colour created by different instruments) much more important than harmony and melody **Expressionist music** is emotional, dissonant, atonal, has sudden changes in dynamics/texture/timbre/note length, has angular spiky melodies. **The move from tonal music to atonal music** was a **massive**, important change in music in the 20th century.

Structure and Tonality

This piece could very loosely be described as a Rondo, although not to be compared to a traditional Rondo due to the lack of tonality and changes of rhythm. The whole piece is built on the idea of using hexachords. It is split into 5 sections.

Section 1 (A) Bars 1 - 18	Section 2 (B) Bars 19 - 34	Section 3 (A1) Bars 35 - 43	Section 4 (C) Bars 44 - 58	Section 5 (A1) Bars 59 - 66
All main items or motifs are introduced here	New ideas are combined with original motifs	All main ideas return in reverse order	More new ideas are combined with original ideas	Earlier motifs lead into a loud climax.

Characteristics of motifs

A ï Opens the piece, hexachord played separately, fanfare like
B ï a hexachord, played vertically ï as a chord. Falls after A, with the G sharp being common to both.
C ï Angular idea in triplets. When this is used again sometimes it is changed so much it is far from obvious
D ï Rapidly repeated hexachords, using quavers, semi quavers and even demi-semi quavers
E ï Quiet, rhythmically simple idea, ending on a hexachord
F ï Short chromatic idea, often played with another idea at the same time
G ï Much longer melody, consisting of allot of wide leaps

***Something's Coming* from West Side Story by Leonard Bernstein**

There are 3 main themes…

THEY ALTERNATE A NUMBER OF TIMES
(Not repeated exactly each time, but small changes are made e.g. metre or words to vary them)

1. Quiet, syncopated opening theme in 3/4 time
2. Louder and more strident theme in 2/4 time
3. A lyrical, slow moving theme (heard for the first time at bar 73)

METRE AND TEMPO
The metre alternates between 3/4 and 2/4
Tempo also varies between faster and slower
The changes in metre, the fast tempo and use of syncopation create a feeling of anticipation

HARMONY AND TONALITY
Itôs in D major with two contrasting sections in C major
Lots of use of a **tritone/diminished 5th** (called the diablo in musica) which appears in both keys throughout (and unifies the piece)
Frequent use of **flattened 7th** ï the tenor voiceôs last note is a flattened 7th
Date composed: 1957 by Leonard Bernstein (USA)

Style: SOLO CHARACTER SONG - Sung by Tony (tenor voice)

INSTRUMENTS PLAYING
Orchestra - as well as drum kit, piano and guitar
NB. The woodwind players would often ódouble-upô, meaning that they play clarinet AND sax (sometimes even flute)
Extra Contextual info: The song is from the Musical ô**WEST SIDE STORY'** - a musical based on the story of Romeo and Juliet. In the scene leading up to this song, Riff (Jet leader) is convincing Tony to take part in a fight against the Sharks (rival gang). Tony takes some convincing but agrees. The song ôSomethingôs Comingôis about Tony wanting to leave gang life behind and find something new.

HOW IS WEST SIDE STORY UNIQUE?

There is a dark theme throughout, based around the tension between the JETS and the SHARKS.
THINK DIABLO IN MISICA (DEVIL IN MUSIC) DIMINISHED 5TH INTERVAL
There are extended dance scenes, and a lot of fight scenes are actually danced
The music - it is a complex fusion of jazz and classical styles
The story actually relates to issues that were then rife in the USA

Third movement from Electric Counterpoint (Fast) by Steve Reich

1 GUITAR 1
2 LIVEGUITAR
3 GUITAR 2
4 GUITAR 3
5 GUITAR 4
6 BASS GUITAR 1
7 BASS GUITAR 2
8 GUITAR 5
9 GUITAR 6
10 GUITAR 7

Instrumentation

7 pre-recorded electric guitar parts
2 bass guitar parts
1 live guitar

Structure

2 Main sections plus a coda (A + B + CODA)
Each main section is divided into 4 smaller sections that are defined by changes in key and texture

Texture

Builds up gradually and this helps to define the structure (especially the subsections). Once built up it becomes quite constant but the interest comes through clever use of panning which, together with the interweaving rhythms gives a feeling of movement and shifting texture. It then thins out towards the end (by guitars 5-7 and then the 2 basses fading out) but finishes dramatically with the crescendo and forceful E^5 chord. It is polyphonic and guitars play in a canon.

Metre and rhythm

The piece is in 3/2 time with a clear triple metre. There is a (sudden) change (B6) to 12/8 and after this the metre changes between 3/2 and 12/8 to build tension.
Rhythmic development is just as important as melodic development as the metre changes show.

Tonality and harmony

Reich keeps the listener guessing as to the key right up until bar 33 where we hear the tonic note of E at the end of the two bar ostinato ï this is called TONAL AMBIGUITY (keeping the key uncertain).
The harmony is quite static (chords don't change very often).
Hints at Key of E minor at the start, modulation to C minor, E minor ending (repeated final E^5 chord)
BUT the piece is actually modal (In the key of E minor you would expect to hear D# (the dominant chord V ï BD#F#)
So in fact the piece is in the E-Aeolian mode.

Melody

Melodic ostinatos + the live guitar plays a resultant melody ï the interweaving of guitar parts 1-4 causes certain notes to leap out at the listener ï almost like a melody but with the notes shared across the melody. The live guitar makes this even clearer by playing these notes on one instrument.

Dynamics

A range of dynamic changes occur - mainly in the solo part, which fades in and out during the piece. The 4 parts playing the first ostinato stay at a constant mf throughout, the others have some diminuendos. The whole piece finishes on ff ï fortissimo.

Technology

Panning helps the listener distinguish between the parts
Multi-track recording of 9 of the parts

Structure and Analysis of Electric Counterpoint – with an example essay

2 Main sections plus a coda (A + B + CODA)
Each main section is divided into 4 smaller sections that are defined by changes in key and texture

A1 Guitar 1 enters plays a repeating one-bar ostinato
0:00-0:42 Live guitar enters with 3 notes of ostinato 1 ï builds up to full ostinato using note addition
Guitars 2, 3 & 4 enter in a 4 part ñguitar canonò Guitar 4 doubles the live guitar part
Once all guitars have entered, the live guitar starts to play the resultant melody
Key of E minor ñsuggestedò

A2 Bar guitars enter (bar 24) reinforcing triple metre ñfeelò
0:43-1:05 A 2-bar ostinato is introduced (bar 1 to start, the adding notes till itôs played in full)
The two bass guitars are panned to left & right speakers!
Key of E minor now clear
Resultant melody continues

A3 Live guitar now strums chords (new ideas) giving a ñpercussiveò feel
1:05-2:05 Guitars 5, 6 & & 7 play their chord sequence ï coming in one after the other until they are all playing at the same time (although the chords pay at different times in the bar giving a new and interesting rhythmic counterpoint).

A4 Counterpoint between the strummed guitar parts ends and the live guitar returns to the
2:06-2:16 resultant melody (seems slightly louder)

B5 Change to the key of C minor ï signals start of section B (texture stays the same as section 4)
2:16-2:31

B6 Key goes back to E minor (sudden ï no preparation)
2:32-2:46 Metre change to 12/8 (except for guitar 1 ï 4 which stay the same)
New bass ostinato comes in
Metre shifts back to 3/2
Bass ostinato changes back to ostinato 2 (bass 1 is inverted & adds 1 additional note)

B7 Key change to C minor (similar to section 5)
2:47-3:01 Metre changes every 4 bars

B8 Returns to E minor
3:01-3:32 Shifts in metre become more frequent (to build tension)
Bass guitars fade out ï gradually at first and then fast

CODA 9 Texture returns to 4-part canon of ostinato 1 (guitars 1-4) + live guitar plays resultant melodies
3:32-4:24 Shifts in key & metre continue, and then E minor tonality becomes clear
Piece ends with a crescendo on a final E^5 chord played simultaneously in all 5 remaining parts

EXAMPLE ESSAY

(c) Comment on how Reich uses the following musical elements in Electric Counterpoint.
•Structure and texture •Technology •Timbre/Instrumentation

Reich uses the following musical elements in *Electric Counterpoint* in a very interesting way.....

The **instrumentation** is a little unusual in that Reich has composed for 7 pre-recorded electric guitars and 2 bass parts which he records separately, building up the parts in layers, plus a part for a live guitar – that's 10 in total.....9 pre recorded and 1 live part.

The **texture** can be described in a number of ways. The piece begins with a thin texture when guitar 1 begins playing a repeating 1-bar ostinato. The live guitar comes in next with 3 notes of the first ostinato and builds up to the full ostinato using note addition.....The **texture** builds up gradually and thins out by the end but once it build sup it does stay quite constant.

The **structure** of the piece is quite changeable, not only because of the use of rhythm and panning but modulating between the reasonably unrelated keys of e minor and c minor also creates a feeling of movement and a sense of not quite settling into a defined form.

Technology is used in 2 ways, the most obvious is using multi track recording divices but the other is the use of panning. Panning is used effectively along with the rhythms to make it sound as if it is constantly shifting.

Miles Davis – All Blues (from the Album Kind of Blue)

Date	1959
Genre	**Modal Jazz**
Era	Jazz originated in the southern states of America during early 20th century (1900)
Where performed	Concert hall/In Community/Recorded
Structure, Tonality and Harmony **KNOWN AS A HEAD ARRANGEMENT**	1. Based on a 12 bar chord progression (called the CHORUS) 2. Main melody (HEAD) - lasts for 12 bars (on muted trumpet near start & end of piece) 3. Simple 4 BAR RIFF in PARALLEL 3rds to separate each section

INTRO		HEAD 1			SOLOS								HEAD 2				CODA
Rhythm section	Riff	Head melody (muted trumpet)	Riff	Head melody (muted trumpet)	Riff	Trumpet solo	Riff	Also Sax solo	Riff	Tenor Sax solo	Riff	piano solo	Riff	Head melody (muted trumpet)	Riff	Head melody (muted trumpet)	Riff	Trumpet solo

Harmony and Tonality	Based on **12-bar blues sequence** which is repeated throughout the piece (this sequence is known in Jazz as **the change**s). We all think of "All Blues" as being G major (GABCDEF#G) but it has a **flattened 7th** note (called a **blue note** – GABCDE**F**G). The lack of F# is the same as the **MIXOLYDIAN MODE** which is why it's an example of **MODAL JAZZ**). You need to KNOW the chord progression.

Changes for 'All Blues' : Head / solos

Bar 1		2		3		4	
G7	**I**	***G7***	**I**	***G7***	**I**	***G7***	**I**
5		6		7		8	
C7 or Gm7	**Iv or Im7**	***C7 or Gm7***	**Iv or Im7**	***G7***	**I**	***G7***	**I**
9		10		11		12	
D7#9	**V7**	**E*b*7#9 D7#9**	***b*Vi V7**	***G7***	**I**	***G7***	**I**

Melody	The HEAD MELODY is quite simple – characterised by RISING 6th (interval from D – B). This is followed by FOUR IMPROVISED SOLOS: **1. Trumpet solo – Lasts 4 choruses**. Mostly made up of short syncopated motifs **2. Alto Sax solo – Lasts 4 choruses.** Uses **quicker notes** & a **wider range** (Adderly's improvisation is **more virtuosic** than Davis'. **3. Tenor sax solo – Last 4 choruses.** Uses fast scales & quick runs – also virtuosic. **4. Piano solo – Lasts 2 choruses.** This improvisation is **calmer**, with **simple melody** that leads into a **string of parallel chords.** **BE ABLE TO DESCRIBE AND/OR COMPARE THE SOLOS**
Rhythm, Metre and Tempo	**Time Signature – 6/4** **Tempo** - described as **Jazz Waltz** (because each 6/4 bar sounds like a pair of 3/4 time bars. **ALL BLUES** is performed with **swing/swung quavers** **Frequent syncopation**
Instruments/Timbre & instrumental techniques	**Snare drum** is played with **wire brushes** at the start (switches to **sticks later on**) **Bass** is played **pizzicato** (plucked) throughout **Trumpet** uses a **mute** for the head **Piano** plays **tremolo** at the start. Then once the solos start the pianist begins **comping** (accompanying with chords & short melodic detail)
Stylistic features & other info	Many different types of Jazz have evolved over the years - all use different line up's. The more laid back, uncomplicated **Modal Jazz** with **improvisations based on modes** was a reaction against the fast, virtuosic, complex chord progression type of Jazz that was Bebop. The band in this album is a **sextet** (6 players) **Front line** - plays **main melody**, have solo roles Davis (trumpet), Adderly (Alto sac), Coltrane (Tenor sax) **Rhythm section** - provides **harmonic & rhythmic** backing BUT PIANO DOES HAVE A SOLO Evans (piano), Chambers (Bass), Cobb (drums)

Grace – Jeff Buckley

<table>
<tr><td>Date</td><td>Grace was released in 1994</td></tr>
<tr><td>Genre</td><td>Folk Rock (with lots of different influences) This is a Rock Ballad</td></tr>
<tr><td>Era</td><td>1950’s saw a folk rock revival (artists like Bob Dylan etc) Buckley was born in 1966</td></tr>
<tr><td>Structure</td><td>VERSE-CHORUS FORM
<table>
<tr><td>Intro</td><td>Verse 1</td><td>Chorus 1</td><td>Intro</td><td>Verse 2</td></tr>
<tr><td>Instrumental</td><td>Voice</td><td>Voice
"Wait in the fire"</td><td>Instrumental</td><td>Voice</td></tr>
</table>
<table>
<tr><td>Chorus 2</td><td>Bridge</td><td>Intro</td><td>Verse 3</td><td>Coda</td></tr>
<tr><td>Voice
"Wait in the fire"</td><td>Voice
(Vocalisation)</td><td>Instrumental</td><td>Voice</td><td>Voice
(Improvisation)</td></tr>
</table></td></tr>
<tr><td>Tonality and Harmony</td><td>The song is in E minor, although the tonality is ambiguous – the introduction focuses on the chord of D for example so the E minor only becomes clear halfway through the first verse.

Harmony (unusually for a rock song) uses many chromatic chords (rather than primary I-IV-V) and move in parallel motion (i.e. by semitone steps e.g. F-Em-Eb in the chorus)

Some of the harmonies are very dissonant, particularly in the chorus.</td></tr>
<tr><td>Melody & WORD SETTING</td><td>The vocal part has an improvised quality & a very wide range of over TWO OCTAVES.
Most vocal phrases are falling, reflecting the melancholy mood of the song.
Frequent ornamentation in melody line, with glissandos (slides) between various notes.
Most of the word-setting is syllabic (although there are some long melismas used to emphasise certain words such as “Love” in verse 1 and “fire” in the chorus).
Bridge contains a passage of vocalisation (wordless singing) here Buckley uses falsetto.
Lyrics reflect Buckley’s bleak outlook on love & include examples of word painting, e.g.
Verse 1: “cries” is set to a falling 5th, which sound like crying
Bridge: “pain” & “leave” are in very high register and sound fraught.
Verse 3: “slow” is set to a long note
Coda: a very thick texture is built up for “drown my name”</td></tr>
<tr><td>Rhythm, metre and Tempo</td><td>Metre is 12/8 (4 dotted crotchets per bar)
Bass drum plays on beats 1 and 3, snare drum plays the back-beats 2 and 4
Frequent syncopation in vocal melody (which is also rhythmically very free) as well as in the bass line.
Cross rhythms are created through the use of 2 against 3 rhythms (quavers against dotted quavers)</td></tr>
<tr><td>Instruments/Timbre & texture</td><td>Buckley is accompanied by guitars, bass guitar, synthesiser, strings & drum kit

Guitars use “drop D” tuning (the bottom guitar string us tuned to D rather than E)

Drums & guitars play rhythmic patterns & broken chords & are heard throughout Synthesisers & strings are less prominent, they drop in & out of the music adding effects or varying the texture.

Texture thickens towards the end of the song – particularly in the coda</td></tr>
<tr><td>Use of technology</td><td>Various effects are used:
Modulation on the synthesiser at the start of the song
Distortion and flanging on guitars which help intensify the sound in the coda
Overdubbing on guitar parts which creates a thicker texture. The extra vocal parts in the bridge are also produced through overdubbing.
EQ in the final verse is used to remove the lower frequencies of Buckley’s voice.</td></tr>
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Why Does My Heart Feel So Bad? – Moby

Date	1999
Genre	**Club Dance Music**
Era	Origins in 1970's disco developing onwards till today
Where performed	Nightclubs/Listening
Structure and Texture	Based on **verse-chorus** structure **Samples** are **looped** to create the verses and choruses After the second verse there is a **breakdown** – one bar's silence **Intro** A1 | **Verse** A2 A3 A4 A5 | **Chorus** B x1 By1 | **Verse** A6 A7 | **Break** | **Chorus** Bx2 By2 By3 | **Verse** A8 The texture is built up as individual tracks are introduced one by one: **A1** – Piano only **A2** – Voice enters **A3** – Drums enter, plus a synth-strings countermelody **A4** – Bass enters, plus held synth-string chords **A5** – Syncopated piano chords introduced After the breakdown, texture becomes thinner as piano & drums drop out (for Bx2). They re-enter for the next 8 bars (By2), then drop out again until the end **CONTRASTS :** Varying instrumentation for each 8-bar section & the use of silence (break) Sections with just static chords for the accompaniment
Harmony and Tonality	The **harmony** is entirely **diatonic** (major/minor) made up of 3 simple, **repeated chord progressions,** each lasting 8 bars. The **first sample** is set to chords **Am, Em, G, D** (**A**mazing **E**mily **G**oes **D**ancing) The **second sample** is harmonised in **two** different ways - First one is C Am C Am and then second one is F C F C We can describe the verses as being in the **Dorian Mode on A** & **choruses in C Major**
Melody and samples & timbre	The song is based on **TWO samples** taken from a **1954 gospel choir**, singing and American gospel song called *King Jesus Will Roll All Burdens Away.* The first sample (A) is sung by a **male singer** and is used for the **verses** The second sample (B) is sung by a **female singer** and is used in the **chorus** Both samples have been **manipulated** to change the meaning of the words They have a **"vintage"** feel as Moby hasn't cleaned up the surface noise on the recording The **samples** are **looped** to create the melody, which is as a result **simple & repetitive**
Rhythm, Metre and Tempo	**Time Signature – 4/4** **Tempo - a steady tempo** of **98 BPM** The **drum loop**, which enters after 16 bars is made up of a drum solo that Moby samples from a hip-hop track. The **bass drum** plays on beats **1 and 3**, while there are **strong accents** on the **backbeats** (**beats 2** and **4**) from the **snare drum.** **Repeated semiquavers** are played on the **shaker.** **Syncopation** is used on the **piano, vocal** & **synth-string parts.** **Rhythms** are **varied** between the **sections** to provide **contrast,** e.g. the **piano pattern** changes at the end of the first verse (becoming **more syncopated)** and **static chords** appear in the **second chorus.**
Use of technology	The following equipment was used to create this track: **Synthesisers** (produce string & piano sounds); **Sampler** ï Used for vocal samples & back beat rhythm on drum track; **Drum machine** to create the drum track ;**Sequencer** ï to trigger the sampler & synthesisers. Various **EFFECTS** have been added **Panning** to place sounds in the **stereo field** (e.g. panning on the piano introduction creates a sense of movement from left to right & back) **"Electronic ghostings"** on **male vocal sample** when it first enters (the remnants of the original backing singers). **Reverb** & **delay** are use throughout (you can hear the **effect** of these in the **one-bar break-down**) In the 2nd verse (A6) **echoes** of the **voice** are created **through delay.** The echoes are then processed **with EQ** to remove the **lower frequencies**, sounding a bit like listening to a telephone.
Stylistic features & other info	Moby is an American Dance musician, born in 1965. Why does my heart feel so bad comes from the album play. On this album Moby features as a singer, composer, performer engineer and producer. Disco was the first real genre of club dance ï many more sub-genres have developed since.

Skye Waulking Song by Capercaillie from the album Nadurra – Scots Gaelic

Date	September 2000
Genre	**Folk Music/Fusion** – Waulking Song (Work Song)
Era	Fusion – song is approx. 200 years old with modern take (September 2000**)**
Where performed	Concert hall/In Community/Recorded
Structure, Tonality and Harmony	**Strophic Form** -there are **TWO** main sections, plus an **introduction** and a **coda**. Vocal lines alternate between 4 different phrases in **a call & response** pattern. **INTRODUCTION -** 8 bars - hints at **E Minor (or E Aeolian)**. By end of the intro, the chord sequence is established as Em-G. Ambiguous tonality (modal/major?) **SECTION 1 (verses 1 – 3) -** Voice + accompaniment. Feels very traditional, same chord sequence as intro. Quiet & peaceful. The focus is on the singer. **SECTION 2 (verses 4 – 8 + an instrumental break) -**The chord sequence changes so the piece now feels like it's in the key of **G Major (G Ionian mode).** The reason it feels modal rather than G major is because the dominant chord is avoided (in this case D major). The **main chords used are G, Em, and C**. Full rhythm section here + an instrumental break. **CODA -**12 bars. Vocals improvise to nonsense syllables (**vocables**). Instruments weave into each other - counterpoint. Chord sequence is C and G. Repeated plagal cadences. Long fade out. Harmony is simple – melody is the focus. When phrases 1 and 2 are sung they are harmonised with a chord of G – except in bar 46 where the chord of **Em9th** is played (which includes all of the notes from G anyway). The refrains are contrasted by being harmonised by C and Em – except in bar 45 which uses the chord of **Am9th**, which also includes the notes of both chords. **Instrumental sections** - E minor **cluster chord –** groups of adjacent pitches played on the synth – this shows modernity. The key for the instrumental is G major – **violin's tremolo on D.**
Texture	Layered texture. At times **contrapuntal**. Melodic lines played in folk style & instruments **improvise** around the melody at the same time. **Heterophonic texture** – two or more parts playing the same melodic line simultaneously with small variations.
Melody	Melody is focus & uses a **G major pentatonic scale** – 1st, 2nd, 3rd, 5th, & 6th degrees of the scale. "Vocables" used between each sung line – tradition of waulking song. Backing vocals join in with the nonsense syllables.
Rhythm and Tempo	**Time Signature – 12/8**, which means four dotted crotchets per bar. Could also be **noticed as 6/8**. The singer's part has a different rhythm to the rest of the band. Sometimes the singer's part is in 6/8 and **the hi-hat rhythm is 3/4.** **Cross rhythms** are noticed in instrumental sections in the hi hat pattern.
Instruments/Timbre	Mix of traditional & modern instruments: accordion, piano, synth, flutes, vocals, whistles, guitar, bass, fiddle & drum kit. **Uilleann pipes & bouzouki unusual.**
Dynamics	**Section 1** Quiet calm and peaceful - focussed on the singer. **Section 2** Much louder (full rhythm & harmonised backing vocals added).
Stylistic features & other info	Full title (in Gaelic) is 'My Father sent me to the house of sorrow'. It's an extract from a lament about a girl who is unhappy with the choice of husband her father made for her. The style of language suggests the song was around 200 years old. The songs are passed by word of mouth (oral tradition). The Skye Waulking Song is an example of a Work Song, as in women waulking the cloth in the Scottish Isles – 6/8 rhythm would help keep workers movement in time - (more efficient and alleviate boredom).

Yiri – by Koko

Date	September 2000
Genre	**Folk Music**
Era	Part of history to current day
Where performed	In concert and recording but traditionally in villages/communities
Structure,	**Strophic** (heterophonic) **Introduction** - Simple balaphon introduction (first 1, joined by 2nd - uses a **tremolo**) **Main section** - Alternating passages of instrumental (balaphon) vocal passages. The drums play **repetitive ostinati** throughout & create a **strong, clear pulse**. Voices drop in and out of the constant ostinato texture provided by drums and balaphons in **call and response.** **Coda –** Short balaphon phrase played 5 times in slightly varied versions, the drum ostinati is interrupted by rests and a **bell sounds to mark the end**.
Texture	**Monophonic at the very beginning** with the solo balaphon. **Heterophonic when 2 balaphons play** (different versions of same tune at same time) Contains **call and response** (Voices and instruments). Layered textures.
Tonality and Harmony	In the key of G*b* major (mostly **hexatonic** – six note-scale base i.e. not using the note F).
Melody	Balaphon & singers perform short, **falling phrases** which emphasise **G*b* and D*b*** (tonic & dominant). **Chorus sings in UNISON** (No harmony). There are more virtuosic balaphon solo breaks in between the choruses.
Rhythm and Tempo	Main metre is **4/4** with a **steady pulse** although it is **FREE TEMPO IN THE INTRODUCTION** and there are instances of other metres occasionally throughout. **Syncopation** is frequent particularly balaphon and vocal parts (the **vocalist uses triplets** as well!) The main rhythm is theϕ ϕδα  τ throughout plus fills on the djembe
Instruments/Timbre	Balaphons (tuned wooden bars with gourds underneath for amplification). Djembe drum, Dun Dun, Donno or talking drum (played with hooked stick – it imitates speech due to tuning strings). Ends with solo (agogo) bell. **Male voices – soloists + chorus** (for call & response).
Dynamics	**Very little variation of dynamics** – mostly loud though
Stylistic features & other info	Oral tradition. Yiri means "wood" – possibly because apart from the bell and vocals – the instruments are made from wood? Musicians perform from memory – there is no score. The score that exists now was created after the recording and is called a transcription.

Raga Desh - North Indian Classical Music - 3 versions:

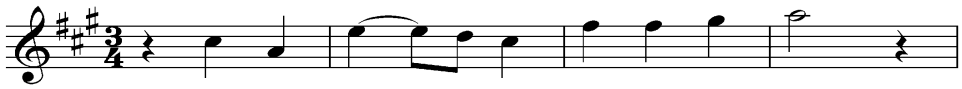
Genre	North Indian Classical Music
Era	Long history dating back more than 200 year to current day
Structure **YOU MUST BE ABLE TO HEAR WHICH SECTION IS BEING PLAYED AND ON WHICH INSTRUMENTS**	Rag's are often performed in 3 parts, **starting slowly & getting faster:** The versions of Rag Desh that we are studying have the following sections.... **Alap** – Slow - rag is introduced against a drone, free rhythm (no pulse & no drums) **Gat** – Fixed composition on which solo instrument improvises, a clear pulse is established (fatser than Alap). **Jhalla** – Fast, final section with **virtuosic,** decorative playing. (VERY fast) A **Bhajan** is an Indian devotional **SONG.**
Stylistic features & other info	**Improvised form of music** with in defined structures and conventions. Students study for many years with a guru (teacher to refine their skills). There are 3 main elements: 1. **Melody (based on a raga)** on a solo instrument e.g. sitar, voice, bansuri - **A rag is a pattern of notes (a little like a scale).** There are different rags associated with different seasons or times of day – Rag Desh is associated with late evening & the monsoon season. The pattern going up (ascending) is different to the pattern going down (descending).  2. **Harmony (drone/korag/accompaniment)** – on a **stringed instrument** – e.g. sarod or swarmandel (both plucked strings), sarangi or esraj (both bowed strings), shruti box (electronic drone-playing instrument 3. **Rhythm (tal) – played on drums** e.g. tabla (dayan & bayan), pakhawaj (double head drum) cymbals. The **tal** is a cycle of beats that is repeated & also improved during the performance. The first beat, called **sam** is stressed.

Who	1 Rag Desh Anoushka Shankar	2 Rag Desh Chiranji Lal Tanwar	3 Rag Desh S .Gorn & B. Wertheimer
	Recorded 2001 at New York Concert (daughter of famous Indian musician Ravi Shankar)	As a **bhajan** (Hindu devotional song) released 2004	Recorded by american musicians, released 2004
Instruments	1. **Sitar** - plucked string instrument 2. **Tabla** - Pair of drums	**1. Sarod** - Plucked string instrument **2. Sarangi** - bowed string instrument **3. Pakhawaj** - Doubled headed drum **4. Tabla** - Pair of drums **5.** Small pair of **cymbals**	**1. Bansuri** - bamboo flute **2. Esraj** - bowed string instrument **3. Shruti box** - electronic (plays drone) **4. Swarmandel** - plucked string instrument **5. Tabla**
Rhythm	Uses 2 tals: 1 - **Jhaptal** - 10 beat cycle -2+3+2+3 2 - **Tintal** -16 beat cycle - 4+4+4+4	Uses 1 tal: 1. **Keherwa tal** (8 beat cycle - 2+2+2+2)	Uses 2 tals: **1. Rupak tal** - 7 beat cycle 3+2+2 **2. Ektal** - 12 beat cycle - 2+2+2+2+2+2
Structure	**Alap** - Sitar only, slow & no regular pulse. It introduces the notes & mood of the rag. The melody is decorated with slides and pitch bends (called) **meends.**	**Alap** - sarangi & then voice introduce notes of the rag. Slow tempo with no regular pulse.	**Alap** - Starts with a drone on notes D & A. The bansuri then introduces the notes & mood of the rag. The esraj takes over from the bansuri - both bansuri & esraj then alternate improvised phrases. The tempo is slow & there is no regular pulse.
	Gat - Tabla enter & play a fixed composion (the gat) in a moderate tempo. The sitar & tabla improvise. The sitar's improvisations are based on the gat & the tabla's on the tal. The improvisations end with a **tihai** (short melody or rhythm played 3 times ending on the sam). Towards the end of this section, the tempo increases.	**Bhajan** - Tabla join in playing the keherwa tal. A sung verse is followed by short solos for both sarangi & sarod. This pattern repeats a number of times. The player (Tanwar) decorates important words with melisma & ornaments.	**Gat 1** - This is a slow gat in rupak tal which begins with a bansuri solo. The tabla comes in after about 30 seconds & then the bansuri begins to play the composed gat. The bansuri & tabla improvise around the gat & the tal. The section finishes with a **tihai -** short pattern played 3 times, ending with **sam.**
	Jhalla - The music is fast & sitar strings are strummed to create rhythmic excitement.		**Gat 2** - This is fast and in ektal tal. It begins with a tabla solo. The improvisation becomes more elaborate. The bansuri plays **tans** (fast scales) and the piece ends with 3 **tihais.**

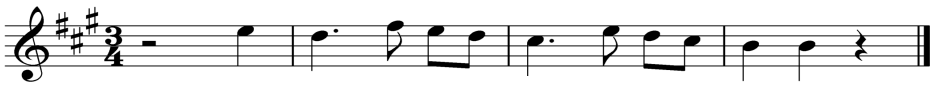
Handel - And The Glory Of The Lord

Date	**1741**
Genre	**Chorus from an Oratorio**
Era	**Baroque**
Where performed	**Concert Hall**
First Performance	**Dublin**
Tonality and Harmony	**Major** keys – reflects happy mood. **Begins and ends in A major.** **Modulates** to **E major** (dominant) and **B major (**dominant of dominant) **Diatonic harmony** (using notes of the key), mainly **root position (**e.g. in E chord, E note is in the bass). **Cadences** are mainly **perfect** (V – I), with **plagal cadence** (IV – I) at the end.
Melody and Rhythm and Tempo	In **3/4** throughout. Use of **hemiolas** makes it sound like it is **2/4** in places. Uses **dotted rhythms** and **crotchet syncopation.** 4 melodies, each relating to a line of the song. Mix of **syllabic** (one note per syllable) and **melismatic** (several notes to a syllable)
Instruments/Timbre	Written for **voices (SATB)**, **strings** and **continuo (bass, cello and keyboard).** Later, Handel added **oboes** and **bassoons**. Strings mainly **double** the voices (play the same thing). Some sections accompanied only by continuo. Keyboard had to **improvise** their part using bass part.
Dynamics	**Wide dynamic range.** Section A is *p* (quiet) throughout. Section B starts soft, crescendos (gets louder), builds to *ff* (very loud)
Texture	**Homophonic** (4-part choir) mostly. **Polyphonic (contrapuntal** means same as polyphonic) in parts, with some **monophony** (one voice)**.** Lots of **imitation.**
Other info:	**Oratorio** is music based on bible stories. Consists of **arias** (solos), **choruses** and **recitatives** (song telling the story) **Messiah** tells story of Jesus.

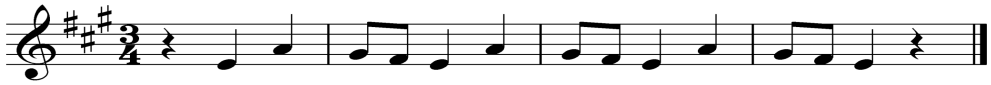
It has 4 main themes: syllabic, melismatic, mixture of syllabic & melismatic ï one of them centres mainly around one note



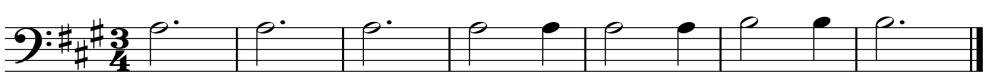
IDEA 1 And the glo - ry the glo ï ry of the Lord



IDEA 2 Shall be re - veal - - - - - - - - ed



IDEA 3 And all flesh - shall see - it to - ge - ther

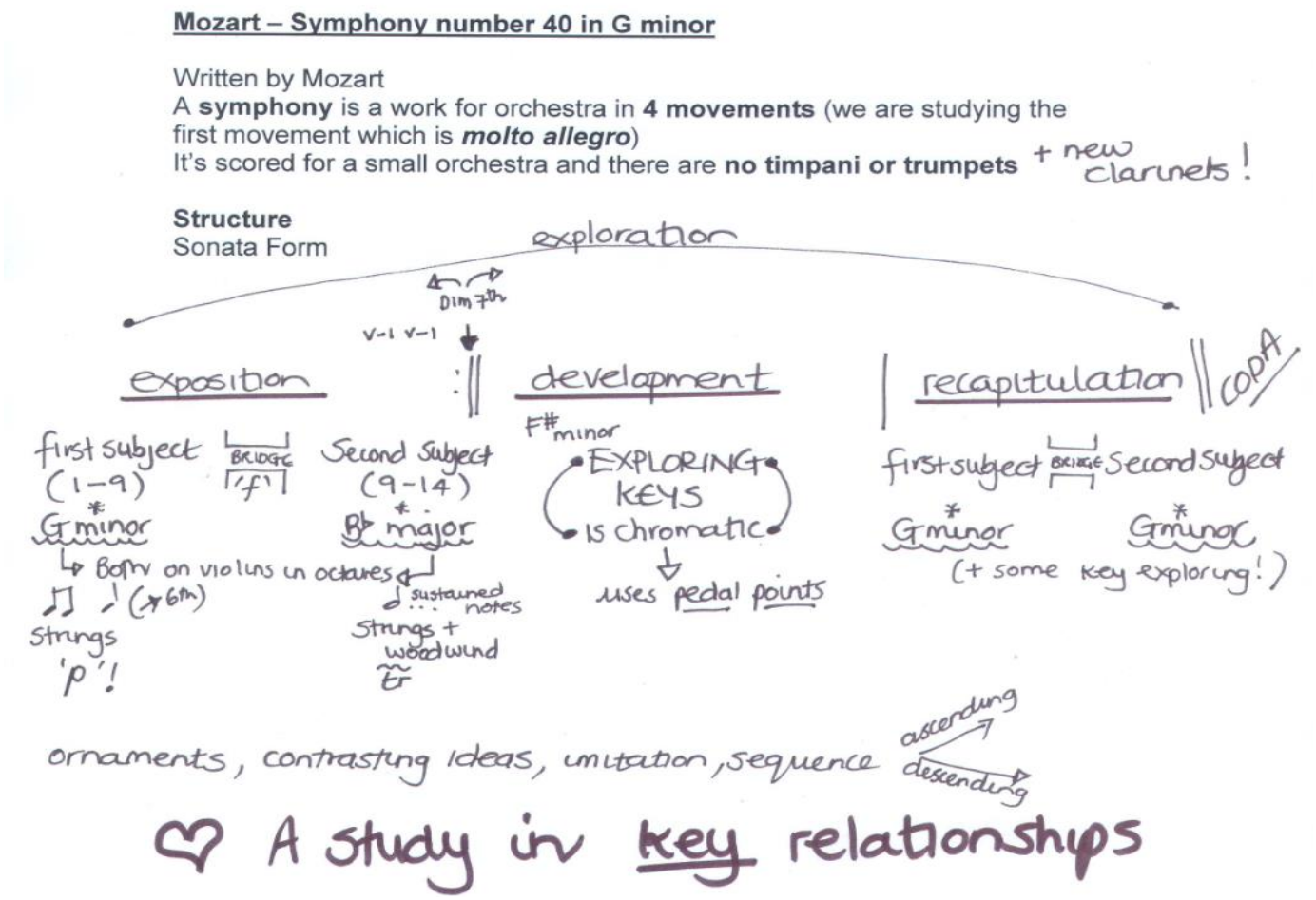


IDEA 4 For the mouth of the Lord hath spo - ken it

Mozart – First movement from Symphony No. 40 in G minor

Sonata Form Centres around **Repetition** and **Contrast.** Developed from Binary Form, but repeated the first section, making it three sections.

First Section	Second Section	Third Section
Exposition – Themes are 'exposed'/ heard for 1st time	**Development –** Themes go through a number of twists and turns	**Recapitulation –** Themes are 'Recapped'
First Subject – Always in Tonic or home key. Usually most lively or rhythmic.	A development of one or both subjects. It can be based on the whole melody or a fragment or few notes from the theme. Example of features – **Sequencing** – varying the pitch, **Imitation**, with slight changes, Making notes longer and shorter – **Augmentation** and **Diminution**, **New rhythms**, **Inversion** – turning the tune upside down. It will also feature various keys, deliberately avoiding the tonic and dominant. Constantly changing with a restless feel.	**First Subject.** This is repeated but sometimes slightly modified – shorter, added ornaments
Transition / Bridge Passage – A short linking section, used to modulate the Music to the 2nd Subject.		**Transition / Bridge.** This balances with the Exposition, but this time is not needed for a modulation
Second Subject – Contrasts in both mood and key. The key is related – e.g relative Major/minor or dominant key.		**Second Subject –** Stays in the tonic key this time. Again, sometimes modified – changing which instruments play the theme etc
Codetta / Closing Section – Brings the section to a close, uses material already used and may modify it. N.b The whole Exposition is often repeated so that the listener will become familiar with the two subjects before the development		**Coda -** Not essential but will often appear, particularly if there has been a codetta' to balance the work out. The coda is longer than the codetta. It is the finishing section, largely in the tonic key, bringing in material from the whole piece, slightly varied.



Chopin – Rainbow Prelude

Revision chart – Chopin

Date	**1838**
Genre	**Piano prelude** (no. 15 of 24)
Era	**Romantic** period
Where performed	**Home/ small concert hall / recital room**
Structure	**Ternary** ABA (+ coda)
Tonality and Harmony	**Section A – Db major** **Section B – C# minor (tonic minor)** **Section A – Db major**
Melody and Rhythm and Tempo	**A section** – RH (right hand) cantabile melody, dotted rhythms, syncopation, chromaticism, ornamentation. LH steady quavers (pedal note). 4-bar phrases, repeated with small variation. **B section** – RH steady quavers (pedal note). LH has melody, crotchets and longer notes. Narrow range. 4- and 8-bar phrases.
Instruments/Timbre	**Piano**. Middle range used in A section. Bass register used in B section. Cantabile tone (in a singing style), wide dynamic range, repeated pedal notes, octave doubling in B section, much use of sustain (right) pedal, not virtuosic (it's not too difficult)
Dynamics	**Wide dynamic range.** Section A is *p* (quiet) throughout. Section B starts soft, crescendos (gets louder), builds to *ff* (very loud)
Texture	**Homophonic** throughout A section is tune and accompaniment, thin texture, 2-note chords with repeated pedal note support RH melody B section is chordal, pedal notes in RH, melody and bass in LH, texture thickened by octave doubling
Other info:	Section A is calm. B is more dramatic. Raindrops shown by repeated G#/Ab quaver pedal notes throughout, changing from LH to RH. Piano very popular with composers in Romantic period. Melodies were most important part.