

Basics

Composition  
techniques

Baroque music

Classical music

Romantic  
music

African music

Gamelan

Chinese music

Indian music

Arabic music

Japanese  
music

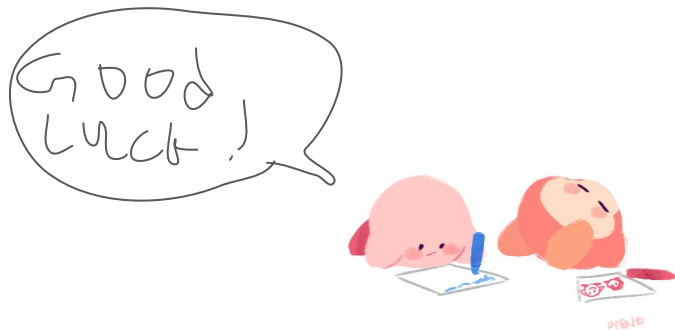
Neoclassicism

Impressionism

Jazz

Minimalism

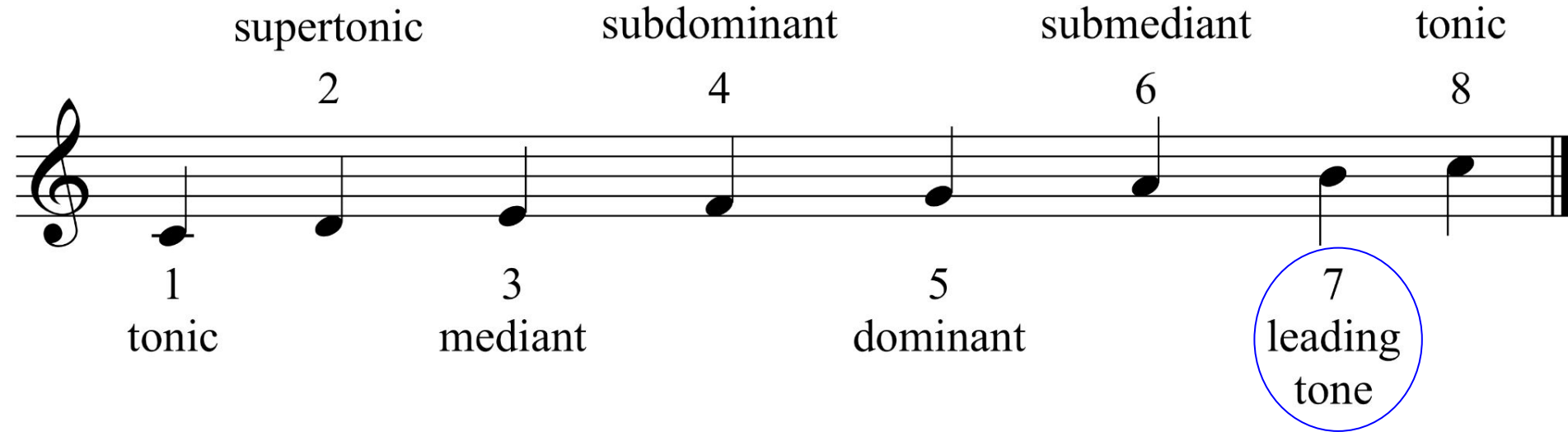
HOW TO EXAM:  
Tips, potential  
questions etc.



# Shortcuts

BASICS

# Degrees of a scale



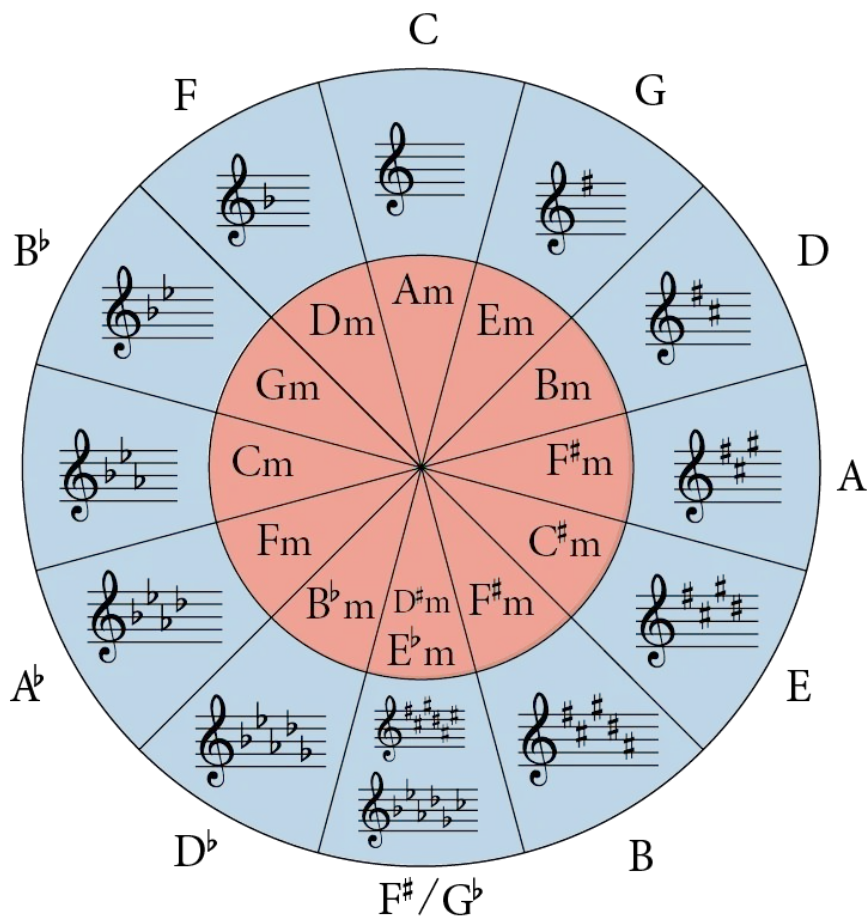
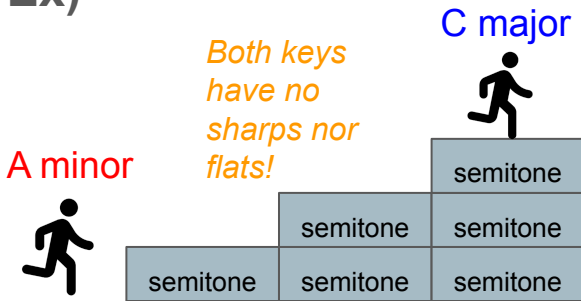
\*The **seventh degree** is called the **subtonic** when it is a tone below the tonic, like in a natural minor scale e.g. Bb in C minor key is called the subtonic.

# Relative minor/major

Key that shares the same key signature with the opposite.

- 2 same notes in triad
- Relative minor = 3 semitones down from the relative major
- Relative major = 3 semitones above from the relative minor.

Ex)



# Finding the key signature

<Sharp>

0 sharps: C major

1 sharp: G major

2 sharp: D major

3 sharp: A major

→ perfect fifth above.

<Flat>

1st sharp - Bb: F major

2nd sharp - Eb: Bb major

3rd sharp - Ab: Eb major

→ perfect fifth below between keys, perfect fifth above flat pitch in the key signature.

# Tempo Adjectives

<b>Largo</b>	Slowly and broadly
<b>Andante</b>	Fairly slow, at walking pace
<b>Moderato</b>	At moderate speed
<b>Allegro</b>	Fast
<b>Vivace</b>	Lively
<b>Presto</b>	Very quick
<b>Accelerando</b>	Gradually speeding up
<b>Rallentando</b>	Gradually slowing down
<b>Ritenuto</b>	Immediately slower
<b>Allargando</b>	Getting slower and broadening
<b>Rubato</b>	Literally 'robbed time', where rhythms are played freely for expressive effect

<https://www.bbc.co.uk/bitesize/guides/zp4d97h/revision/3>

<https://quizlet.com/gb/731728252/tempo-flash-cards/?x=1jqt>

# Rallentando vs. Ritardando

Rallentando

: a more gradual slowing of the tempo

Ritardando

: indicates a more sudden, pronounced loss of tempo than rallentando

Terms

# Instrument formal terms

- Idiophone

: Instruments that produce sound when struck.

- Metallophone

: An idiophone consisting of several metal bars graduated(arranged) in different lengths to produce different pitches.

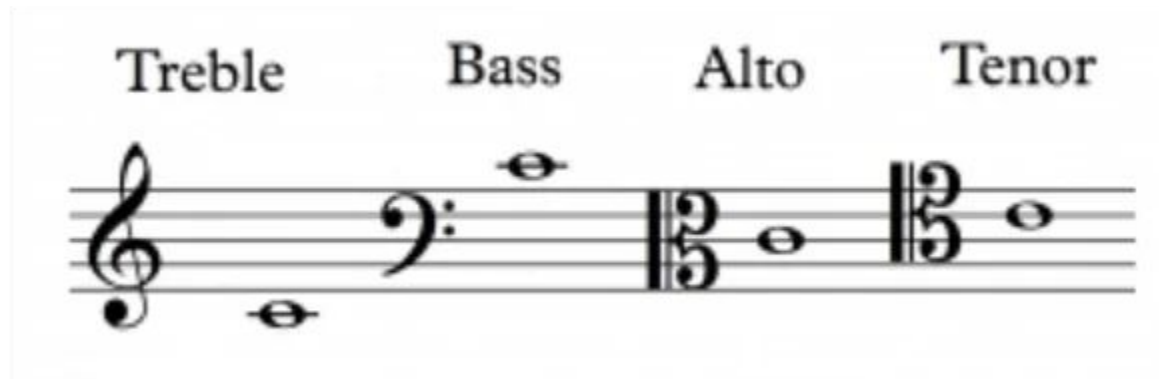
- Chordophone
- Membranophone
- Aerophone

# Formal terms

- Text setting  
: language of the piece.
- Performance context:  
: Where the piece is performed.

# Clefs

- Treble clef
- Bass clef
- Alto clef
- Tenor clef



# Intervals

## Step

: semitone or a tone away of the previous note.

## Skip, leap

: a motion from one note to another in a scale which is greater than a step.

# Theme, motif

Theme: The central passage/idea of a musical work, longer in duration than a motif.

Motif: a recurring musical passage that will often inform a larger theme.

# Primary chord and primary triad

Primary chord: the chord of the first, fourth, and fifth degrees.

Primary triads: the major triads in the major key and the minor triads in the minor key.

# Tonality

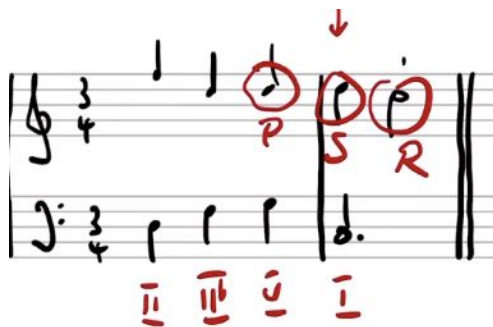
: The character of a piece of music as determined by the key in which it is played or the relations between the notes of a scale or key / the characteristic of a harmony.

- Tonal music: music in a major or minor key
  - Diatonic: music in a conventional major or minor key
- Atonal music: music not related to a tonic note and therefore has no sense of key
- Modal music: music in a mode

# Suspension vs. Appoggiatura

## Suspension

- Prepare: the note belongs to the chord at that moment
- Suspended: the note is a dissonance the chord at that moment. Same note as the 'prepare' note.
- Resolve: the note belongs to the chord at that moment.

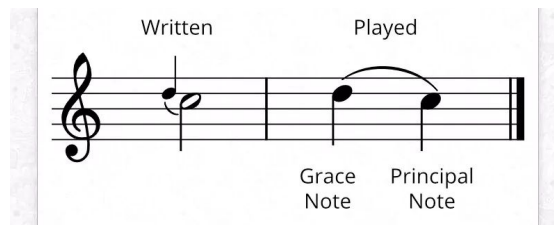
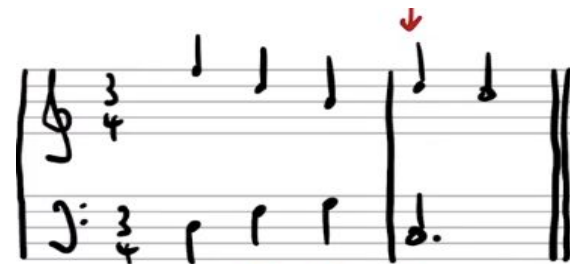


# Suspension vs. Appoggiatura (continued)

## Appoggiatura

- Sounding a note outside the chord (without preparation), which is described as creating dissonance. The note would then fall or rise by step to a note within the chord, ending in consonance.
- The appoggiatura is a type of grace note, and is worth half the length of the main note. This means that the two notes are the same length, which is half the original/principal note.

→ However this was normal in the classical era. In Renaissance and early Baroque music, the grace note is shorter than the main note.



# Appoggiatura vs. Acciaccatura

: Contrasted with an appoggiatura, an acciaccatura doesn't take time away from the principal note. So it is played on the beat but really fast, or played just before the moment the principal note is supposed to be played.



# Passing notes

Passing note: the note that passes by step between two other notes. It is a non-harmonic note inserted between harmonic notes for smooth transition from one chord to another.

- Unaccented passing note: when the passing note comes between beats.
- Accented passing note: when the passing note comes on the beat.

# Types of basses

1) Ground bass (basso ostinato)

: recurring bass

2) Drone bass

: A bass consisting of the tonic, or of the tonic and dominant, sounded continuously throughout a piece.

3) Pedal point (usually played by the bass part)

: A note sustained in one part through successive harmonies.

# Diatonic and chromaticism

Diatonic: music in a conventional major or minor key.

Chromaticism: When notes from the chromatic scale are added to primarily diatonic chords and music.

# Phrase

: a single unit of music that makes complete musical sense when heard on its own.

→ ends with a cadence that can be strong or weak.

- Antecedent phrase: ends with a weak cadence
- Consequent phrase: ends with a strong cadence

→ these two phrases make up a **period**, which is a group of phrases with the final phrase ending in a more conclusive cadence than the first phrase.

# Different types of Phrases (continued)

<https://www.classical-scene.com/2020/05/09/full-glass/>

## 1) Symmetric phrase

: two phrases in that their shape and melodic substance are closely similar, but with different harmony.

## 2) Parallel phrase

: two phrases that are identical except for their endings

## 3) Balanced phrase

: Basically a question phrase was answered by a phrase of a similar length and rhythm.

## 4) Contrapuntal phrases

: where there are two or more independent but harmonically related melodic parts sounding together. The melodies have an equal importance rather than one dominating.

# Timbre

: The tone colour or tone quality of music.

→ What distinguishes the different instruments or voices that are playing or singing the same frequency or musical pitch.

# Harmonic rhythm

: Rate of change of harmony.

→ static: same chord for every notes.

→ slow harmonic rhythm: the harmony changes every bar

→ fast harmonic rhythm: the harmony changes every note

# Context

## Background information

- Something that isn't shown through the music itself.

# Enharmonic equivalent

E = F $\flat$

# Anacrusis

=upbeat/pick up

The image shows two staves of music in 3/4 time, illustrating the concept of anacrusis. The first staff begins with a pickup measure containing four eighth notes, labeled with the numbers 3, 1, 2, and 3 below them. A blue arrow points to the first note of this pickup measure with the text "one beat anacrusis (pickup)". The second staff continues the melody and ends with a final measure containing two eighth notes, labeled with the numbers 1 and 2 below them. A blue arrow points to the first note of this final measure with the text "last measure is minus anacrusis amount (one beat)".

# Meters: Isn't 3/4 equivalent to 6/8? Why use differently?

It's all about where to stress the beat.

For example, a composer would write 2/4 to give a constant stress every two beats. The result is that ideas happen "quicker" in 2/4 than they would in 4/4 where the metronomic stress occurs over a larger period.

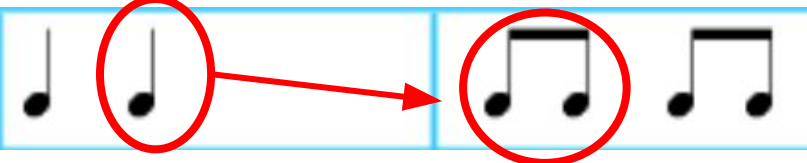
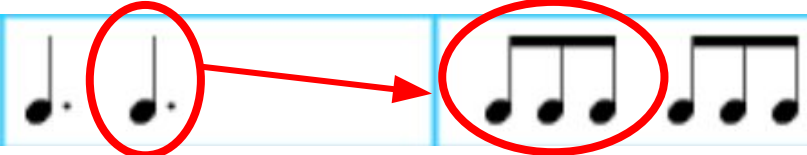
# Types of meters summarised

## 1) Simple meter

: A beat of a meter can be divided into two equal parts.

## 2) Compound meter

: A beat of a meter can be divided into three equal parts.

Simple Duple	$\frac{2}{4}$	
Compound Duple	$\frac{6}{8}$	

## Types of meters summarised (continued)

### 3) Duple meter

: Meter that has two beats per measure.

### 4) Triple meter

: Meter that has three beats per measure.

### 5) Quadruple meter

: Meter that has four beats per measure.

# Irregular meter

: Beats do not divide evenly into groups of two, three, or four.

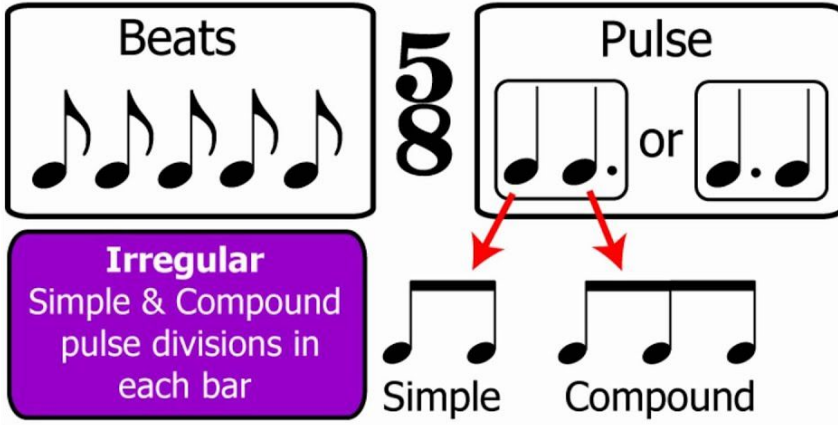
## Irregular Time Signatures

5/8

5/4

7/8

7/4



# Mode

Any kind of sequence of pitches that have different characteristics.

E.g. Major: TTSTTTS

Minor: TSTTSTT

# Key change vs. modulation

- Key change: declaration of key change
- Modulation: not declaring, but exploring key changes.

# Defining 'Diatonic'

Sticking with the notes found in the key signature.

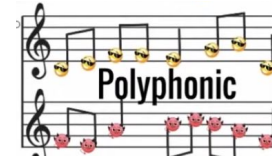
# Texture

<https://www.perennialmusicandarts.com/post/four-types-of-texture-in-music>

**Homophonic** - a main melodic line is supported by one or more additional musical lines that add harmonical support.



**Polyphonic** - voices move independently



**Heterophonic** - two or more **variations** of the same melody being played at the same time (simultaneously varying a single melody).

: achieved by ornaments(embellishments), variation in tempo, variation in dynamics

**Monophonic** - a single line, unaccompanied by any other voices or instruments. (Rather than the concept of 'accompaniment', all play the same line regardless of playing as a different voice or with a different instrument).



# Cadence

: provides resolution or closure to the end of a musical phrase, chord progression, melody, or an entire piece.

- perfect cadence = 5 to 1
- imperfect cadence = 1 to 5

(according to the key ex. Starts with a G, and ends with a D)

- Interrupted cadence = instead of a perfect cadence, a minor chord is followed. E.g. most commonly, 5 to 6(m)
- Plagal cadence = 4 to 1. Sounds finished; often used at the end of hymns and sung to “Amen”. ‘
- Half cadence = any chord to 5: makes the phrase end with unresolved harmonic tension.

# COMPOSITION TECHNIQUES

# Chromatical movement

The bass note moves down or up chromatically.

# Circles of Fifths

Let the left hand only contain the first and the fifth note of the chord.

ex) CG →

# Call and Response

: When a rhythm is played by one instrument or a group of instruments and the others copy it successively.

Pedal point

# Picardy third

(type of cadence)

A major chord used as the final chord of a minor piece.

Rule:

The tonic of the relative major of the minor key is used as the last chord.

# Reharmonisation

# Repeating the same bass line

= ground bass

Bass ostinato

# Melodic sequence

## <Definition/Rule>

: A sequence is a motif that is **repeated one or more times at a higher or a lower pitch**. The motif must be played or sung in the **same voice or clef**.

## Real

: The sequence of the notes; the intervals between the notes are identical(exact transpositions) - all notes in the sequence might not be diatonic.

## Tonal

: The sequence of the notes; the subsequent segments are diatonic transpositions of the first - all notes in the sequence is diatonic

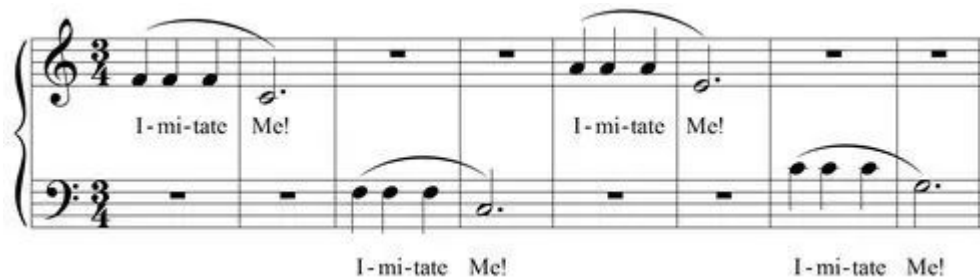
**Diatonic: involving only notes proper to the prevailing key without chromatic alteration**

**Chromatic alteration: the raising or lowering of a musical tone by a semitone**

# Imitation

<Definition/rule>

: An imitation is a motif being **repeated by another voice, clef or instrument** at the same pitch or at a different pitch.



# Repetition

<Definition/rule>

: A repetition occurs when a motif is repeated at the same pitch, in the same voice or celf.

# Inversion

<Definition/rule>

: Inversion means that the motif's interval directions (ascending or descending) are reversed, but the interval distances and the rhythm stay the same. If the motif follows these rules, it can be called inversion regardless of what voice it is sung by.

# Suspension chords

The third note of a chord either can go up or down, thus creating a suspension. When adding a suspension, make sure a note is going against another note.

Purpose: to keep something going

Suspension: a note in a chord is kept playing

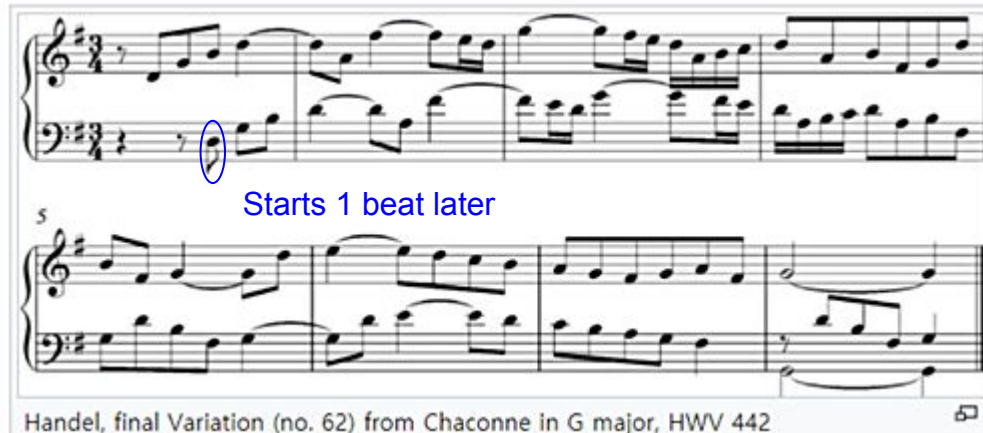
(playing a note that should have changed but didn't)

# Canon

Someone does 1 - 2 - 1

Someone does 1 - 2

(starts one motif before)



The image displays a musical score for a canon in G major, 3/4 time, from Handel's Chaconne in G major, HWV 442. The score is written for two voices, each on a grand staff (treble and bass clef). The first voice begins with a rest in the first measure, followed by a series of eighth and sixteenth notes. The second voice enters in the second measure, starting one beat later than the first voice. A blue circle highlights the first note of the second voice, and a blue arrow points to it with the text "Starts 1 beat later". The score is divided into two systems, with a measure rest (5) at the beginning of the second system. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.

Handel, final Variation (no. 62) from Chaconne in G major, HWV 442

# Genre (Opera)

**Oratorio**: A musical composition for voices and orchestra **based on a religious text**. Doesn't include staging and costumes, thus **performed in a church**.

→ Tip: If the song is in Latin, it is most likely to be religious.

**Cantata**: **shorter in duration than an oratorio**; a medium-length narrative piece of music for voices with instrumental accompaniment, typically for solos, chorus, and orchestra.

→ **On religious or secular themes**.

# Western Music

A detailed Baroque painting depicting a musical gathering in an ornate room. In the foreground, a man in a light-colored suit plays a harpsichord, while a woman in a blue dress plays a violin. To the right, a woman in a green dress and a man in a red hat are seated. In the background, a man in a dark coat stands near a doorway, and a woman in a white lace headpiece looks on. The room is decorated with a large chandelier, framed paintings, and a tall wooden cabinet.

# BAROQUE MUSIC

# Composers

- Johann Sebastian Bach
- Antonio Vivaldi
- Henry Purcell
- Monteverdi
- Handel
- Telemann
- Rameau

# Instrumentation

## <Basso continuo>

: Baroque accompaniment made up of a bass part usually played by two or more instruments: a keyboard(harpsichord or organ) plus a low melodic instrument.

- harpsichord: also has the role of the conductor
- cello
- double bass (=contrabass)
- lute
- theorbo(very long lute)
- bassoon

# Additional instrumentation traits

- String dominated instrumentation
  - Violin, cello, viola, double bass
- Woodwind
  - Recorder, wooden flute, oboe, bassoon
- Brass
  - Trumpet, horn
- Percussion
  - timpani

# Groups

- Concertino

: the soloist group

- Ripieno

: the accompaniment group

## Melody

- Syllabic

: each syllable of a text is set to a single note of music in order to make a word confident and clear.

- Contrapuntal phrases

: Polyphonic music in which there are two or more independent but harmonically related melodic parts sounding together. The melodies have equal importance rather than one dominating.

- Lots of ornamentations

: e.g. trills. The harpsichord made a short, staccato sound as the strings were plucked inside the instrument. In order to produce a longer sound on the harpsichord, the harpsichordist would have to add ornaments such as trills and mordents.

# Harmony

- Extended harmony is only used in the form of suspension.
- Groundbass: a bass line which is repeated throughout a piece.
- Music is in conventional major or minor key, but there are occasional uses of chromaticism alongside diatonic chords.

# Texture

## **Polyphonic/contrapuntal**

- Use of counterpoints.
- Fugue(genre): a contrapuntal composition where a theme is introduced by one voice and is successively taken up by other voices and developed by interweaving the parts

# Instrumental Genres

- **Fugue**
- **Baroque concerto**

More virtuosic  
than the  
ripieno



: a soloist or a group of soloists alternates (concertino) with a larger accompanying ensemble (ripieno).

- **Concerto Grosso**

: a concerto featuring a contrast between concertino and ripieno sections.

- Ritornello: what the ripieno plays; the repeating section of music for all instruments.
- Concertante: the part played by the concertino; a concert-like composition for multiple soloists

# Vocal Genre: Opera

## <Opera>

- Aria

: A subgenre featured in an opera in which emotions are explored by one or more soloists with the orchestra.

- Has major/memorable melodies.

- Recitative

: Speech-like-song accompanied by the concerto grosso. Allows for greater emotion delivery and advances the plot.

- Long sustained chords by the harpsichord.

- Chorus

: A subgenre of opera featuring a group of non-soloist groups(choir) and the orchestra.

# Vocal genre: Oratorio and Cantata

**Oratorio**: A musical composition for voices and orchestra **based on a religious text**. Doesn't include staging and costumes, thus **performed in a church**.

→ Tip: If the song is in Latin, it is most likely to be religious.

**Cantata**: **shorter in duration than an oratorio**; a medium-length narrative piece of music for voices with instrumental accompaniment, typically for solos, chorus, and orchestra.

→ **On religious or secular themes**.

# Dynamics

- Terraced dynamics
  - : abrupt change of dynamic
  - Reason: the instruments were not developed to control dynamics gradually e.g. the harpsichord.
- Small range of dynamics
  - Reason: the instruments couldn't produce extreme dynamics such as fortissimo or pianissimo as the Baroque instruments weren't capable of producing such loudness.

A classical painting depicting a man in a blue coat and white cravat looking towards the left, with a woman in a red dress playing a piano in the foreground. The man is standing and looking out of a window at a landscape. The woman is seated at a piano, her hands on the keys. The scene is set in a room with a red curtain and a framed picture on the wall.

# CLASSICAL MUSIC

# Composers

- Joseph Haydn
- Mozart
- Beethoven
- Schubert

# Instrumentation

- Strings
  - Violin, cello, viola, double bass, sometimes guitar
- Woodwind
  - Recorder, wooden flute, oboe, bassoon, **clarinet introduced**.
- Brass
  - Trumpet, horn(with valves at the end of the period).
- Percussion
  - timpani, triangle, hand cymbal, bass drum
- Keys
  - Fortepiano

## Melody

- Very tuneful
- Periodic phrasing: balanced, an open-ended phrase that is followed by a second phrase as a response; e.g. 8-bar phrases in two 4-bar sections.
- Diatonic with occasional chromaticism, but more diatonic than the Baroque era.
- Passing notes were frequently used.

# Harmony

- Regular cadences were used to balance phrases.
- A dominant seventh to the tonic was a typical perfect cadence
- Used an alberti bass line, a type of arpeggio/chordal pattern.



# Instrumental Genres

- **Sonata:** piece for the piano alone, or for another instrument accompanied by a piano; three movements

## 1) Exposition

- where the key ideas of the music are introduced
- first subject/theme: written in the main tonic key; 'stronger' than the second theme
- second subject/theme: written in another key(dominant/subdominant/occasionally the relative major or minor); 'weaker' than the first theme

## 2) Development(also called the harmonic 'x' area or 'false recap')

- where the composers would conduct many different key explorations and thematic development of themes/subjects.

## 3) Recapitulation

- first subject: written in the tonic key
- second subject: also written in the tonic key.
- Sometimes includes a coda (the concluding passage).

- **Symphony**

: Played by an orchestra; has four movements.

- 1) Quick tempo and follows Sonata form.
- 2) Almost always slow and lyrical; uses binary or ternary form.
- 3) Minuet(Scherzo) and Trio - always in triple metre
- 4) Fast Sonata or Rondo form(ABACA).

- **Concerto**

: A piece for one or more soloists accompanied by an orchestra, has three movements.

- 1) Quick tempo.
- 2) Slow tempo.
- 3) Fast tempo.

→ included cadenzas (ornamental passages for soloists).

- **String quartet**

: composed of 2 violins, one cello, and one viola; four movements.

1) Sonata form in the tonic key

2) Slow movement in the subdominant key (4th)

3) Minuet and Trio in the tonic key - always in triple metre.

4) Rondo form or sonata rondo form in the tonic key.

→ sonata rondo: includes the three sections of the sonata form, but includes elements of the rondo form(XYXZX) too.

Thus becomes, ABA - C - ABA: a seven section piece.

# Forms

Reason for forms: Music of the Classical era had to be predictable in order to be popular. The listeners expected to be able to know when the next section of music would begin and when there would be a change in the direction of the music.

- Sonata form
- Binary form (AB)

: where the music has two clear sections.

- Ternary form (ABA)

: where the music has two sections then returns to the first section again.

- Rondo form (e.g. ABACA)

: where the music has one section which keeps returning and is in between lots of different sections.

- Minuet and Trio

: always in triple metre; small ternary; moderate tempo.

# Dynamics

- Gradual change in dynamics
  - Reason: Classical orchestras were bigger in size, and existing-instruments were improved to be able to gradually change dynamics.
- Extreme dynamics
  - Reason: instruments were developed to.

A Romantic-style painting of a woman with blonde hair tied in a bun, wearing a white, flowing dress. She is sitting on the ground in a dark, wooded setting, looking down with a somber expression. The background is dark and moody, with a willow tree on the left and other trees in the distance. A white rectangular box is overlaid on the center of the image, containing the text "ROMANTIC MUSIC (1810 - 1900)".

# ROMANTIC MUSIC (1810 - 1900)

# Characteristics of the romantic era

- Drastic **increase in the size** of the orchestra
  - Valves were developed for brass instruments.
- So the saxophone and the tuba was invented.
- Composers used more brass instruments.
- The string and woodwind sections increased to balance the dynamics of the brass instruments.
- Increased **percussion** section
  - bass drum, triangle, crash cymbals, snare drum
  - Allows for more extreme dynamics
  - Different timbre (the characteristic, colour of the instrument)
- Expressive and **lyrical** themes
  - Sought to invoke a emotion within the listener(doctrine of affection).
  - **Ideas.**
  - Contrast between themes.

# Characteristics of the romantic era

- **Virtuosic**
  - Playing required high technical demands.
- **Extreme dynamic contrasts**
  - using diminuendo, crescendo, from pppp to ffff.
- Use of **chromaticism** and dissonance
  - Exploration of different keys.
  - Diminished chords.
  - Dissonance creates tension and mystery.
  - Extended chords
  - Chromatic harmony (includes notes that don't belong to the key).
- **Frequent changes in tempo**
  - **rubato** (disregarding strict tempo).
  - Markings such as 'molto ritardando' - slow down a lot.

# Concepts and Genres

- Concept
  - **Nationalism** was embedded.  
→ Introduced folk melodies.
- Genres
  - 1) **Solo recitals**
    - a performance for one instrument to demonstrate virtuosity.
  - 2) Opera
    - Scenes flow from one to another without transitions.
    - The **duration increases**.
    - Conveyed concepts more connected to reality e.g. not about myths but about the people.

# Composers

- Mendelssohn
- Schubert
- Schuman
- Wagner
- Rachmaninoff
- Liszt
- Chopin
- Mahler Gustav
- Puccini
- Tchaikovsky



# 20th Century music

# General characteristics

- Melodies
  - Angular melodies(wide leaps)
  - Chromatic and dissonant intervals(Unprepared dissonance).
  - Short than long sustained melodies.
  - Glissandi is used.
- Harmonies
  - Extreme dissonances
  - note-clusters(adjacent notes played simultaneously) may be used.
  - Shift to unrelated keys.
- Rhythms
  - Syncopation
  - Irregular meters
  - Changes of meter from bar to bar.
  - Polyrhythmic - rhythmic counterpoint
  - Ostinatos
- Timbres
  - Inclusion of exotic sounds.
  - Expansion of the percussion section, and more emphasis on percussion sounds
  - Unfamiliar sounds from familiar instruments e.g. bowing behind the bridge.

A detail from a painting, likely a Neoclassical work, showing a woman in a white dress lying down. She is positioned horizontally across the frame. Above her head is a large, dark, craggy rock. Her hands are raised near her head, and her feet are visible at the bottom left. The background is a dark, textured surface. A white rectangular box is superimposed over the center of the image, containing the text "NEOCLASSICISM".

# NEOCLASSICISM

# Context

: A genre of music strongly characterised by a strong reaction to Romanticism(goes against Romantic music and borrows elements from the Baroque or Classical era).

- 1918 - 1939(between the two world wars).

# Characteristics

- **Decreased orchestra size**

→ Avoided thick textures for huge performing forces.

- Focus on rhythm and contrapuntal texture
- Less chromaticism and **extended tonal harmony**
- Absolute music: instrumental music composed purely as music, not intended to illustrate something else such as emotion.
- **Avoided expression of intense emotion.**

→ Melodies were **angular**, rather than lyrical.

→ More focus on harmony.

- **Emphasises the sounds of wind instruments and percussion** rather than more expressive strings to produce a 'cool' sound.
- **Polyphonic.**
- **Unprepared dissonances.**

# Similarities between neo-classical music and classical music

- Tonality: less chromaticism, more exploration of harmony(but extended chords).
- Very clearly defined themes.  
→ can distinguish between themes and development parts.
- Clear rhythms, call and response elements, balanced phrases.
- Clear pulse (even if the metres are irregular)
- Instrumentation: return to a more basic instrumentation(classical Symphony) - small instrumentation, unlike Romantic orchestras which the size was large.

# Differences between neo-classical music and classical music

- Constant **metrical changes**
- Extended tonality.
- **Playing with conventions**: more baroque type 'non' melodies(not lyrical).
- Has stable and unstable elements.

→ Neo-classical music still sticks to diatonic scales, but with dissonance(using different tonalities simultaneously.)

# Composers

Igor Stravinsky

Paul Hindemith

Poulenc

Ravel


# Peek of modern music (by the 'Rite of the Spring')

Looking back at the past and modernising it.

Abrupt changes

Hard to feel a pulse

Exposed dissonance

An impressionist painting of a sunset over a body of water. A bright orange sun is in the upper right, casting a shimmering path of light across the water's surface. The water is rendered with various shades of blue, green, and yellow, suggesting reflections and movement. In the foreground, there are dark, silhouetted shapes that appear to be trees or bushes along a path. The overall style is soft and textured, characteristic of Impressionism.

2nd half of the 19th century to the first  
half of the 20th century  
1890 -1920

# IMPRESSIONISM

Weird romantic music.

20th century genres don't last long

# Characteristics

: Music whose intention is to **evoke** a mood, place, or atmosphere.

- 1890 - 1920.
- Paints a landscape rather than defines it.
- **AMBIGUITY**
- Explicit titles serve as a narrative of the music e.g. the sea  
→ the music is programmatic(tells a story).

# Harmony

- **Whole tone scales** (came from the Gamelan tuning system)
  - All notes are a tone apart (1, 2, 3, #4, #5, #6, 8)
  - But also used with diatonic scales (major, minor)
- Exotic scales
  - Pentatonic scale
  - Quarter tones
- **Use of non-functional harmony**
  - The harmony isn't cadential, so it doesn't tell the listener the direction of the piece.
- **Unresolved dissonance**
  - No formal cadences, leading to resolution.
- **Extended harmony**
  - Especially uses 9th chords.
- Modal harmony
  - De-emphasises functional harmony while still maintaining a tonal center.
- **Parallel chords**
  - A sequence of chords consisting of the same intervals (the characteristic remains the same e.g. maj9).
- **Angular melody**
  - Angular: non lyrical
  - Not memorable, unlike Romanticism.
  - Huge range of pitches.
  - Melody based/focused on the scale.

# Structure and rhythm

- **Ambiguous form**
  - Hard to tell if it's a binary, ternary, rondo, or any other form.
- **Free rhythm**
  - Absence of a strict pulse or meter
- Tremolo
  - Creates an atmosphere; an effect.
- **Contrast in texture and motifs.**
  - To paint a whole painting.
  - Frequent changes in motifs.

→ contributes to the ambiguity.

# Instrumentation and dynamics

- **Unconventional instrumentation** for an orchestra
  - To give a wide range of timbres, like the artist uses colors from their pallet.
- Focusing on tone colour.
- **Lively dynamics**
  - Frequent dynamic changes.

# Composers

**Debussy**

**Maurice Ravel**

- Jeux d'eau (Ravel)

Faure

# Impressionism vs. Romanticism

Romanticism: virtuosic

Impressionism: no melody, has dissonance

# Mocks: What to revise

What is in the basso continuo

Find the key using the key signature

- Parallel harmony
- Extended chords
- Unconventional combination of instruments:
- Chromatic step-wise melody.
- Ambiguous
- Arpeggiated
- Angular melody
- **Texture, Harmony is the focus.**
- Whole tone scale
- Reharmonisation.
- Huge range.



# JAZZ

# Traits

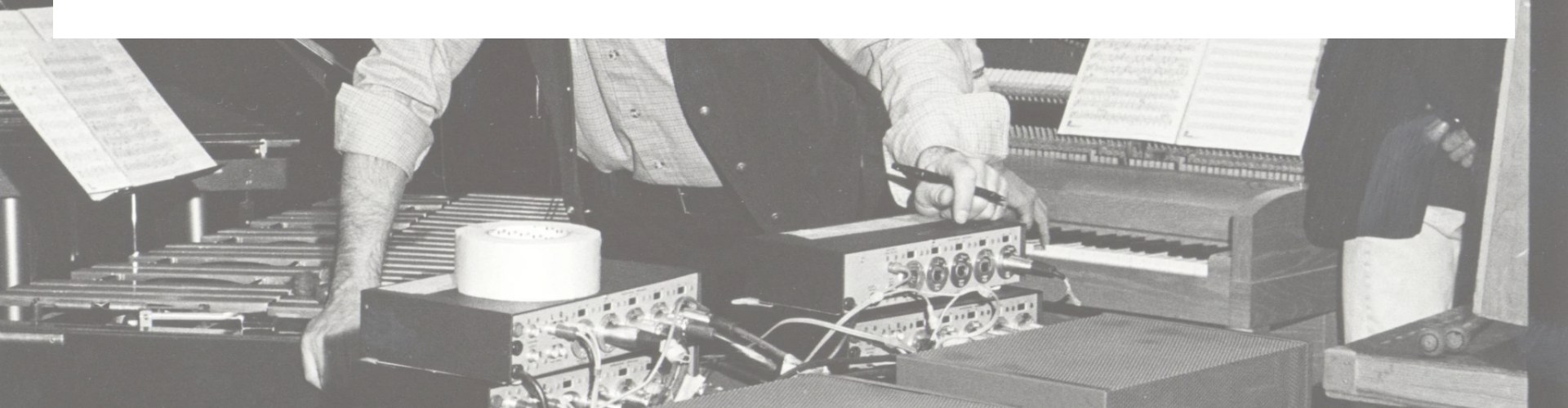
- Syncopated rhythms
- Syncopated melodies over a steady beat.
- Muted brass effects
- Improvisation
- Blue scale
- More keen interest in percussive sounds.

# Composers

- Ravel
- Gershwin
- Kurt Weill
- Stravinsky
- Copland



# MINIMALISM



# Traits

- Repeated ostinati
- Small changes in musical phrase are introduced one by one.
- Rhythmic augmentation and diminution.
- Note addition and subtraction.
- Phase shifting
- Music technology employed.

# Composers

- Philip glass
- Steve Reich

# WORLD MUSIC

The background of the image is a blurred photograph of people playing African music. In the upper half, several hands are visible, some resting on a colorful, patterned fabric. In the lower half, a wooden drum is partially visible, with a hand positioned to play it. The overall scene suggests a lively musical performance or a traditional gathering.

# AFRICAN MUSIC

# Instrumentation

## Axatse/Shékéré

A shaker(rattle) made from a hollow gourd with beads around it.



## Balaphone

A xylophone having hollow gourds as resonators. It is a type of idiophone.



## Donno (talking drum)

A double-headed hourglass-shaped drum. It is held under the arm and struck with a curved beaker or the hand. The sides of the drum are squeezed to produce different pitches.



## Tom-toms

Cylindrical-shaped drums, usually found in sets of assorted(various) sizes that produce indefinite pitches.



## Frikyiwa

An instrument made of metal in two parts, each part put on the forefinger and thumb. It produces a sharp, high, metallic sound and is found throughout Ghana.



## Kora

A twenty-one-stringed harp (or chordophone - an instrument with strings that can be plucked or bowed) played by Mandé jalis (griots - storytellers of oral traditions). The Kora is **plucked with thumbs and forefingers**. The kora is held vertically with the strings to the body.



# Rhythm

- Polyrhythmic
  - Each drum plays ostinato rhythmic patterns.
  - Syncopation
  - Cross-rhythms e.g. three against two
- Circular time

: A concept in which the **offbeat is equally important to the downbeat** and there is **no '1' in a bar**. So people can drop out of the musical piece easily.

# Melody / Singing

## <Melody>

- Pentatonic, heptatonic
- **Ostinato** singing patterns.
  - **Interlocking melodies.**
- **Polyphonic texture.**
- **Parallel** motion.
- Melodies with intervals easy to sing.

## <Singing>

- Singing
  - **Call and response:** a soloist calls and a chorus responds **in harmony**(element of homophony?)
  - Slides, grunts, groans, and yodels for expression.

## <Content>

- Animism: the belief that spirits inhabit natural things.

# Structure

## <Kora Binary form>

- Birimintingo: a section in which one or two kora players will often produce scalic flourishes on their instruments - solos.
  - **Call and response**
  - **Faster**
- Kumbengo: the basic instrumental ostinato, which serves as the foundation for Mandé jali performance.
  - Slower

## <Singing structure>

- Verse and chorus
- ABAB

# Context

- Orally passed down(oral music).
- A 'Jali' spreads heritage through music, by singing and playing the Kora.
- Functional music: music that serves a purpose e.g. music to work to.



# INDIAN MUSIC

## Tambura

- Plucked chordophone(with fingers)
- lightly passing over the strings
- Large 4 stringed lute
  - Gourd
  - **Drone instrument**
  - Provides the tonic 'sa'.

<https://youtu.be/2QZi53ZQPVo?si=wcmZSTe8JasQpGNz&t=22>



# Sitar

- Has sympathetic strings that provides the **drone**.
  - The sympathetic strings resonate with the notes(the strings vibrate due to the plucked strings even if the strings itself weren't plucked).
- Mizrab: a plectrum(a material used to pluck the strings of an instrument) used to play the sitar.

[https://www.youtube.com/watch?v=tTbY\\_EeC9Wg](https://www.youtube.com/watch?v=tTbY_EeC9Wg)

## Sitar vs tambura

: The sitar plays the melodies(also provides the drone), whilst the tambura plays more of the accompaniment(only provides the drone).

# Sarod

Lute instrument, fretless, strummed.

- Often uses glissandos, and they are smooth because it is fretless.
- Has a **richer tone than the sitar(less metallic)**.
- Has sympathetic strings.

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

# Sarangi(sa-ran-gee)

- Fretless, bowed chordophone.
- 3 playing strings(strings which aren't sympathetic)
- Has many sympathetic strings

<https://www.youtube.com/watch?v=Nh9dUYUgf8Y>

# Bansuri

- Bamboo aerophone(transverse).

<https://youtu.be/bIFCrhptbxk?si=Kd8Pq3iil-9H96lj&t=25>

# Tala (Rhythm)

: rhythmic time cycle of Indian music

Composed of long and short beats that are accented and unaccented

- Sam: the first beat(accented)
- Khali: the empty beat(unaccented)
- Vibhag: groupings of beats
- Matrás: individual beats

The diagram illustrates three Tala cycles, each with its name in red text at the bottom: Rupaktaal, Teental, and Dharamital. Above the names, the beats are listed with their corresponding syllables and numbers. In the Rupaktaal cycle, a blue oval highlights the first three beats (Tin Tin Na) and a blue circle highlights the seventh beat (Na). A blue arrow labeled 'Vibhag' points to the third beat, and another blue arrow labeled 'Matras' points to the seventh beat. The Teental cycle shows 16 beats, and the Dharamital cycle shows 11 beats.

Tala	Beat	Syllable
Rupaktaal	1	Tin
	2	Tin
	3	Na
	4	Dhi
	5	Na
	6	Dhi
	7	Na
Teental	1	X
	2	
	3	
	4	
	5	Dha
	6	Dhin
	7	Dhin
	8	Dha
	9	Dha
	10	Tin
	11	Tin
	12	Ta
	13	Dha
	14	Dhin
	15	Dhin
	16	Dha
Dharamital	1	Ka
	2	Dhi
	3	Te
	4	Dhi
	5	Te
	6	
	7	Ga
	8	Ti
	9	Te
	10	Ti
	11	Te

- Bol = syllables(corresponds to how to play)  
→ represents the sound of different strokes on the tabla

## Raga

: scales in Northern Indian music(hindustani music)

- A certain raga is played at a certain time of day, season, or a special occasion.
- The rag doesn't change within a piece.
- 'Sa' is the tonic of the hindustani octave.

**Melodies are linear.**

→ not vertical, hence harmony isn't important - the **melodies are important.**

The image displays three musical staves, each representing a different Hindustani scale. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a linear fashion, corresponding to the solfège syllables written below them. A blue oval is drawn around the first note, 'Sa', on each staff, highlighting its position as the tonic.

- Kalyan Scale:** The notes are Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa', Sa', Ni, Dha, Pa, Ma, Ga, Re, Sa. The scale is marked with a '2' at the beginning.
- Khamaj Scale:** The notes are Sa, Re, Ga, ma, Pa, Dha, ni, Sa'/, Sa', ni, Dha, Pa, ma, Ga, Re, Sa. The scale is marked with a '3' at the beginning.
- Kafi Scale:** The notes are Sa, Re, ga, ma, Pa, Dha, ni, Sa'/, Sa', ni, Dha, Pa, ma, ga, Re, Sa. The scale is marked with a '4' at the beginning.

# What to remember

Jor: improvisation still prevails, but the tabla introduces the pulse(not playing a tala)

The bayan plays the same.

## Form and Structure

Progresses from **a slow to fast tempo**.

1. Alap: **slow, non-metric**(non-metred) and freely improvised section. Soloist(often sitar or another melody instrument) **explores the rag**. Accompanied by **tambura drone. No tabla**.
2. Jor: More rhythmical music(starting to be metrical) with **pulse introduced. No tabla**, but if so, only plays a simple rhythm.
3. Gat: a **fixed composition. Tabla drums plays** tala metrical cycle. Drone plays virtuosic rhythms. Players improvise in a call and response manner.
4. Jhala: **non-metric** call and response **improvisation** between melody and drone. Drone plays drone strings(chikari strings).

How to distinguish between the alap and the jhala?

# MELODY, DRONE, ORNAMENT

- Pitch bends
- Glissando
- Rapid scales
- **Ornamentations**
- Call and response and imitation between players.

<Additionally>

Passed down orally and the teacher is called the 'guru'.

## POTENTIAL QUESTIONS AND RESPONSES

Describe the texture of the extract.

- There is a drone and a melody.

Give reasons for the music coming from India

- The tambura provides the drone.
- The sarangi improvises around the raga scale.
- The tabla enters and introduces a pulse.
- So the music moves from a slow improvised unmetered section to a faster section with a clearer metre.



# INDONESIAN MUSIC(**GAMELAN**)

Gamelan indicates both the  
**ensemble** of Indonesian music.

# Gamelan(ensemble)

: an ensemble made up of metallic mallet percussion instruments(idiophones).

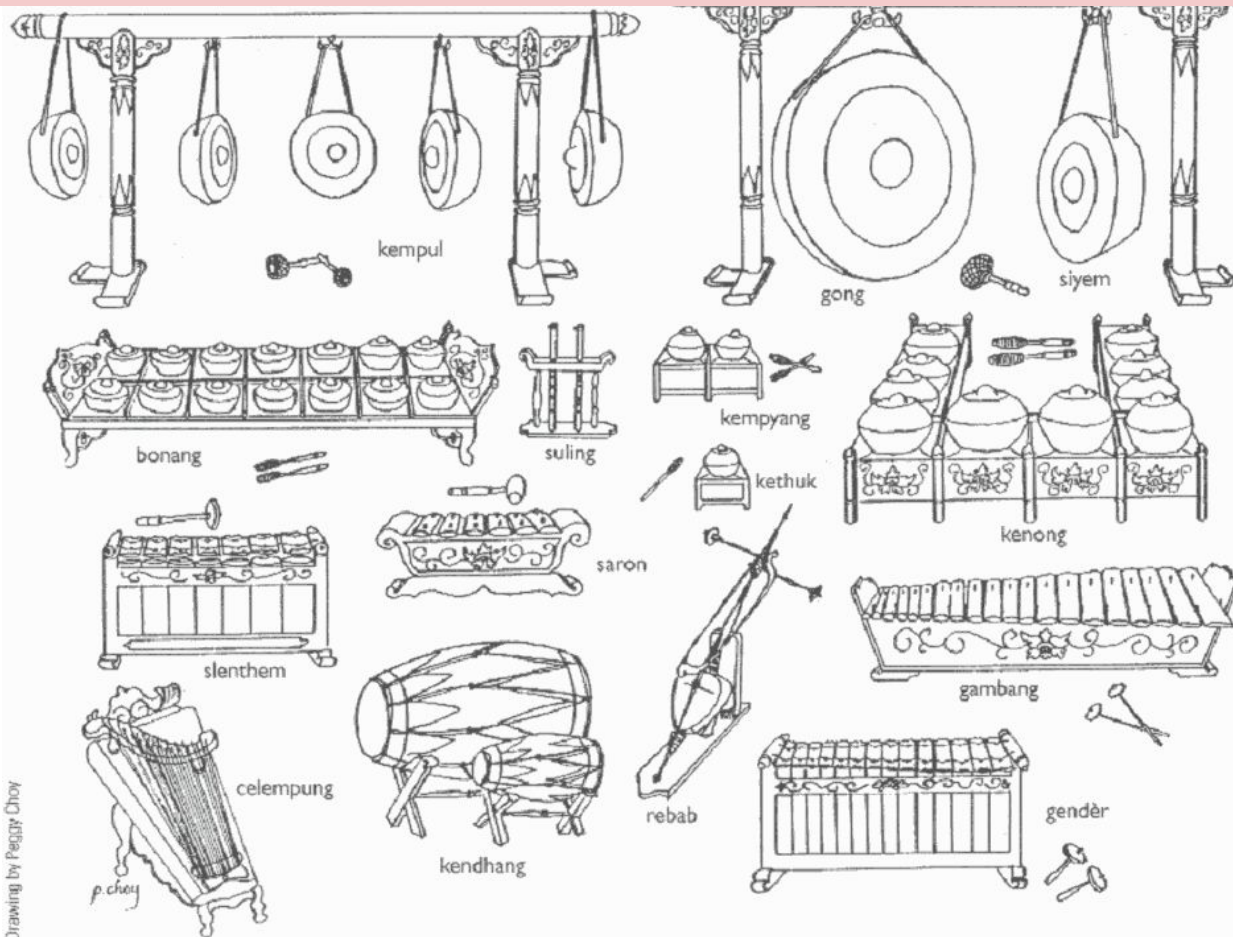
Performances are held for religious ceremonies and also for entertainment.

## Indonesia

The largest country in **Southeast Asia**, comprised of islands.

Javanese: associated with courts(kings)

Balinese: associated with temples(religion)



## Metallic gong

- Gong

## Metallophone

- Saron

## Membranophone

- Kendang

## Aerophone

- Suling

## Chordophone

- Rebab

Figure 2 - Central Javanese gamelan instruments (From J T Titon [ed.], *Worlds of Music*, 235)

# Gong

: Large gong, marks the end of the rhythmic cycle.



# Saron

: instrument with seven slabs resting on a resonator.

- Plays the main melody.



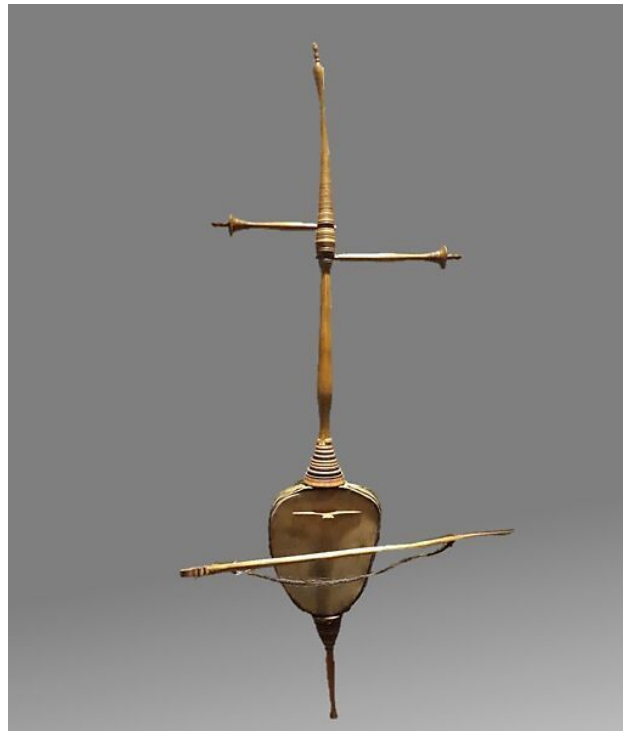
# Suling

: Bamboo flute.



# Rebab

: Bowed chordophone.



# Kendang

: Membranophone.



# Heterophony

: It is made of **interlocking** layers. Each layer is played by a different instrument. The layers are based on **different ostinati**.

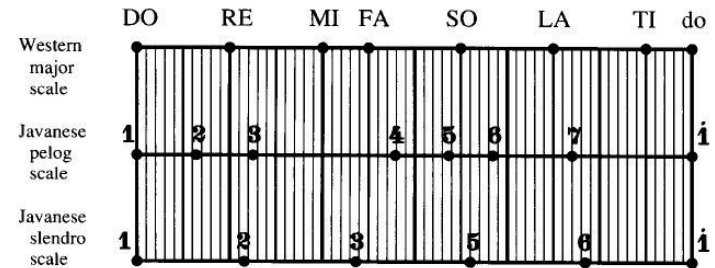
## Scales

**Gamelan: the traditional Indonesian percussion orchestra/composed of idiophones(pitched percussion using a mallet)**

Gamelans share the exact same tuning(not equivalent to Western pitches).

- **Slendro/Salendro: 5 note scale**
  - pentatonic scale except there's 'fa' instead of 'mi'.
  - actually a scale of 5 equidistant tones with an octave.
- **Pelog: 7 note scale(distance between the pitches is not uniform)**
  - has chromatisms

→ The melody is based on the slendro scale or the pelog scale.



## Colotomic

The structure involves the use of specific instruments to mark off established time intervals.

→ The gong marks the end of the cycle.

→ the kenong, kempul, and ketuk also mark off(separate a particular section) the established time intervals.

# Gamelan(genre)

## Ostinato

**Soft and strong** is determined by

- How instruments are played.
  - Strong: the dynamic is loud.
  - Soft: the dynamic is soft.
- Instrumentation
  - Strong: idiophones(saron), membranophones
  - Soft: chordophone(rebab), aerophone(suling)
- Tempo
  - Strong: the tempo is fast.
  - Soft: the tempo is slow.



# Strong and soft Gamelan(sections)

Strong-playing section	Soft-playing section
<p>The tempo is fast. Melodic <u>ostinato</u> driven by <u>metallophones</u>. The dynamic is <u>loud</u>. Instrumentation&gt;</p> <ul style="list-style-type: none"><li>- Bell like metallophone(saron) plays the melody(balungan). → kenon, kempyang, ketuk, saron,</li><li>- Overtones were audible</li><li>- Hard mallets: thus overtones were audible</li></ul> <p>&lt;Structure&gt;</p> <ul style="list-style-type: none"><li>- At the end and the start of the strong-playing part, the kendhang(membaraphone) enters.</li></ul>	<p>The tempo is <u>slow</u>. The dynamic is <u>soft</u>. &lt;Instrumentation&gt;</p> <ul style="list-style-type: none"><li>- Aerophone(suling)</li><li>- Bowed chordophone(softly played)(rebab)</li><li>- Strummed chordophone(celempung)</li><li>- Plucked chordophone</li><li>- Wooden idiophones : Gambang,</li></ul>



# ARABIC MUSIC

(MIDDLE-EAST)

# Double harmonic minor

Minor mode that has flats on 2 and 6.



# Maqam

: the name for scales in middle East.

→ each **makam** consists of also specific melodic forms, moods, and other non-musical associations.

→ notes that are used in improvised or prescribed melodies are prescribed by the makam.

- Associated with **moods**
- Associated with **occasions**

# Iqa'

: The name for the rhythmic ostinatos that are used in cycles.

- The iqa **prescribes** the rhythm.
- Each iqa has a name.
- Each rhythmic ostinato has a different number of beats.

→ free meter before the Iqa is introduced.

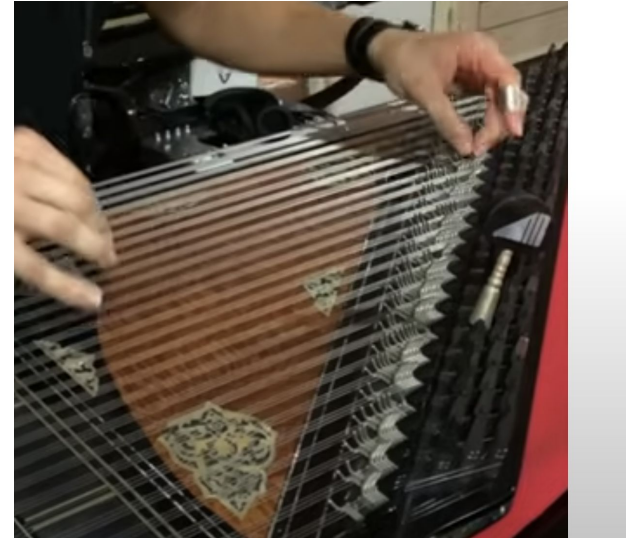
## Instrumentation(focus) - on syllabus

- 1) Oud
  - lute, large pear-shaped with a short fretless neck.
  - More resonant than the rabab.
  - Low register than the rabab.
- 2) Rabab
  - Lute.
  - Higher register than the oud.
  - Has a sharper sound than the oud.
- 3) Rebab
  - Bowed



# Instrumentation(additional)

- 1) Buzuq
  - a chordophone that has a brighter sound than an Oud.
  - Often plays chords, or 2 notes at once.
- 2) **Qanun**
  - **microtones produced** by pushing against pegs
  - produces a twangy sound
  - Trapezoidal(**zither**)
  - **a plectrum is used**
- 3) **Ney**
  - Woodwind.
  - A lot of air sounds.
- 4) Percussions
  - Riq: tambourine like percussion.
  - Doumbek: goblet-drum.



### **Microtones**(in Middle East music)

24 pitches in an Arabic octave, divided into 50 cents. Hence, microtones are used.

→ in Western music, the span between the smallest unit of pitches is 100 cents.

# Summary of Arab music

- Prescribed (maqam for melody, iqa for rhythm).
- When the music is unmetered, it sounds improvisational but the improvisation is happening within the 'maqam'.
- Iqa introduces the meter.
- Ostinato
- **vocal**
- **Call and response**
- Fermatas: indicates the end of phrases
- **Pitch bending**
- **Ostinato**
- **Some drone present**
- **Small range of notes**

A group of five people, three men and two women, are holding traditional Chinese instruments. The instruments include a Pipa (pear-shaped lute), a Guqin (zither), and a Banhu (bowed lute). The people are dressed in traditional Chinese clothing. The background is a plain, light-colored wall.

# CHINESE MUSIC

## Instrumentation(focuses) - on syllabus

- 1) Erhu([https://www.youtube.com/watch?v=q78m-Xj\\_In4](https://www.youtube.com/watch?v=q78m-Xj_In4))
  - Bowed chordophone
  - Two-stringed
  - Small sound box, thus has a smaller output than the violin.
- 2) Dizi(<https://www.youtube.com/watch?v=QYDXYKfNO1Y>)
  - Bamboo transverse(horizontally played; opposite of longitudinal) flute
- 3) Ch'in(chin) or Guqin(<https://www.youtube.com/watch?v=EkP-I2D0Pcw>)
  - Plucked chordophone
  - 7 strings
  - A zither(a musical instrument that has a flat wooden sound box and numerous strings stretched across it, trapezoidal)
  - **Sounds less twangy than a guzheng** as **plectrums aren't used** for plucking.

# Instrumentation(additional)

## 4) Guzheng(<https://www.youtube.com/watch?v=yZyowhiZcT4>)

- Plucked chordophone
- 21, 25, or 26 strings
- Tuned in a major pentatonic scale
- Plectrums worn on fingers

## 5) Sheng(<https://www.youtube.com/watch?v=66xu3kn3Jc4>)

- Reed aerophone
- Mouth organ
- Can play chords as well as single notes.

## 6) Ban

- Wooden or bamboo clappers(<https://www.youtube.com/watch?v=GBb9IXZ3wvk>)

## 7) Sangxian

- Strummed lute-like chordophone

## Tonality

Lu

: the pitches in a chinese scale.

→ Although there are 12 lu, melodies are formed using the **pentatonic scale**.

# Texture

## Heterophony

: achieved by ornaments(embellishments e.g. trills, pitch bending, glissandi, vibrato), variation in tempo, variation in dynamics

→ everyone is playing the same melody.

### <Why use ornaments?>

One reason of using ornamentation is because of the difference in characteristics of instruments.

E.g. A flute can sustain a note longer than a drum. So the drum does a tremolo to increase the length of playing.

# China(silk and bamboo)

Silk: strings, bamboo: aerophones

R: **Repetition of ideas and rhythms**(rhythmically consistent).

C: Performance context - not staged, but played in a gathering

M:

- clear melody - step-wise, easy melody, regular meter
- Major pentatonic

I: Erhu, Dizi, Ban, Sheng, Sanxian

T: Heterophonic.

T: The tempo doesn't change.

# Guangdong music

C: Pieces typically tell a story, thus is **staged**

T: **homophonic**(has harmony)

S: Sophisticated structure e.g. has call and response

**M: Heavily ornamented**

T: Tempo is quick/lively and there are **tempo changes**.

# Peking Opera(Beijing Opera)

C:

- was developed during the 20th century, so has some Western harmony and instrumentation.
- Staged

T: Homophonic

- a melody is accompanied by a chinese orchestra
- But has elements of heterophony, like sometimes the melody is doubled.

T: Tonality

- Major pentatonic, but Western harmonies can be heard.

Nasal vocal quality.

- sound is generated through the nose. \

M:

- No vibrato.
- Men play female roles, so the register of the voice is often high.



# JAPANESE MUSIC

## Instrumentation

### Koto

: long zither with 13 strings (developed from the chinese)

→ plectrum on thumbs of only one hand.

### Shakuhachi

: end blown bamboo flute

### Sho

: A mouth organ with 17 bamboo pipes.

→ can play a simple version of the melody or chords.



## Shamisen

: 3 strings, played with a plectrum.

→ quite percussive.

→ tuning could be C-F-Bb, C-F-C, C-G-C.



# Scales

## Ryo

: major pentatonic scale

1, 2, 4, 5, 6, 8

→ the fourth is the tonic.

## Ritsu

: major pentatonic scale

1, 2, 3, 5, 6, 8

→ the first is the tonic

# Sankyoku(genre)

- Chamber music
- Sankyoku means 3 instruments  
→ Koto, Shakuhachi, Shamisen, voice

## <Structure>

- voice accompanied section
- embellished motif(shakuhachi joins in and out)
- **instances of solo**  
→ hence, it is literate music(written music)

## <Traits>

- **Space between the notes** - silence
- **Heavy/pronounced articulation**(less ornaments, so each note is played harder)
- Consistent dynamics(not a big range)
- **No improvisations**(most music is fully notated).

# Instruments(Sankyoku)

## Sho

: mouth organ with 17 bamboo pipes

## Biwa

: lute like chordophone; 4 or 5 strings that are tuned in 4ths - played with a plectrum; usually plays the melody.

## Taiko, Kako

: drum

## Ryuteki

: **transverse** bamboo flute

## Hichiriki

: double reed converse aerophone

**Also koto and the shakuhachi**



# Gagaku (court music)

**Court music: music played in royal spaces**

<Traits>

- Heterophonic melody
- Whole ensemble **concentrates on the melody(what does this mean)** - memorised
- Pulse remains broadly the same

<Structure>

- Each section describes a place, scene, or people. **There is no improvisation.**
- 1. Jo(Introduction)
- 2. Ha(Breakaway)
- 3. Kyu(Hurried)

**<Gagaku vs Sankyoku>**

- The instrumentation is different(no voice and drums in Gagaku)
- Gaps, strong articulation, less ornamentation, **shares the melody(memorises)**, heterophonic, soloists
- Gagaku has a large instrumentation.

# Characteristics of Japanese Music

- No chordal harmony
- Music is a succession of new ideas.
  - there is structure, but it doesn't depend on repetition or variations of ideas.
- **Melodic lines are rhythmically independent**, but come together at cadences.

# China vs. Japan

## Japan

- Smaller instrumentation.
- Thoroughly composed.
- Pauses.

# WORLD FOCUS - LATIN AMERICA

Disclaimer: The world focus differs every year, so only  
use this as a reference!

Choro music(Brazil)

# Context

: An **instrumental genre** emerged around **1870** in **Rio de Janeiro**.

<Origin of name>

- The verb *chorar* means “to cry”.
- Many choro compositions have a melancholic feeling, so the name could have derived from the characteristic.
- However there are compositions that are lively and light-hearted too.

<African and European influences>

- A synthesis of European melodies and harmonies(polka - provided form and harmonic structure) with Afro-Brazilian rhythmic timbres and textures(lundu, the dance of African slaves).

## Instrumentation

**\*\*Portability unites all the instruments.**

- Traditional choro ensemble: flute(solo), cavaquinho(rhythm, harmony), pandeiro(rhythm), two six or seven-stringed guitars(bass, harmony).
- 1) **7-string guitar(fixed)**
  - Plays both the bass and chords(harmonisation).
  - Produces a low-register melodic counter melody.
- 2) **Cavaquinho(European - Portuguese)**
  - A small, plucked lute with four metal strings(ukulele-like).
  - Played with a pick.
  - High register.
  - Percussive.
  - Accompanies the solo instruments, plays chords using downward or upward pick strokes, plucks the rhythm, can play the solo role too.

renaissance endings, scales

- 3) **Pandeiro(Indigenous)**
  - tambourine-like hand frame(played by hand) drum, membranophone.
  - Has a drum head that can be tuned, with metal jingles around the rim.
  - Played by alternating the thumb, fingertips, heel and palm of the hand.
  - Shaken to make sound.
  - A finger can be run along the head to produce a drum roll effect.

- 4) Bandolim(European)
  - A flat-back variant of the mandolin(lute with a round back) with four courses(two adjacent strings that are close and played as one string) doubled in unison.
  - **Solo instrument.**
  
- 5) Flute / Clarinet / Saxophone
  - Most common solo instruments, including the bandolim.
  
- 6) (Extra) Accordion(**bandoneon**)
  - melody instrument
  - is mobile so is used for easy transport(for marches)
  - the piano accordion was very popular in the 1940s(presumably, as it sounds like Bebop jazz, and Bebop jazz was made in the 1940s).
- 7) (Extra) Samba percussions(1930~)
  - Ganza
  - Reco-reco

# Harmony

- 1) Tonality
  - Tonality: the characteristic of a harmony(major or minor).
  - Uses diatonic major and minor scales(influence from the European art music tradition).
  - Scales with simple key signatures.
  - Triadic harmonies are common, with extended chords.
  - Modulations occur frequently(major: to the relative minor or subdominant keys, minor: to the relative major or tonic major).
  - Modulations to the dominant key are rare, but perfect cadences are favoured.
- 2) Harmonic rhythm:
  - rhythm: beats put into a pattern.
  - Harmonics rhythm: rate of change of harmony.
  - Has a fast harmonic rhythm: the harmony changes almost every 2 beats.
- 3) Inversions
  - Chords are often inversions because the bass line plays a melodic counterpoint, and doesn't always play the root note.
  - Improvisation is important.

# Musical form

- Typically in **rondo** form: A B A C A.

→ The first theme returns in alternation with contrasting themes.

- Also ternary form: A B A, is used.
- Each sections tend to be **regular**, being 16 bars or 32 bars long.
- Soloists trade solos.
- Solo instruments often imitate melodic phrases of another one.

# Meter and rhythm

- **Most pieces are in 2/4,  $\frac{3}{4}$ .**
- Due to Afro-European influences, **dance rhythms** are one of the defining characteristics of the genre.
  - from the waltz, polka(a dance music originated from Bohemia, Czech), lundu(the dance of African slaves), samba.
- 3/4: played at a slower tempo than 2/4 with notes of longer duration.

# Meter and rhythm - 2/4

- **2/4**: uses semiquavers(fast tempo)

1) 1st pattern.



2) Samba pattern

- On the beat samba rhythm
- Off the beat samba rhythm.

Ex. 2 On the beat samba rhythm used in choro (notated by Murray in 2013: 134)



Ex. 3 Off the beat samba rhythm (notated by Murray 2013: 135)



# Performance practice

## Variation

- Altering various parts of the rhythm.
- Adding melodic or bass lines.
- Using chordal inversions.
- Dynamics.

## The role of Soloists

- Plays the main melody.
- Solo instruments take turn playing the main melody.
- Improvises by embellishing and ornamenting melodic lines.

## The role of the 7-string guitar

- Plays counterpoints over rich and varied chord changes.
- Produces a low-register melodic counter melody.
- Sometimes improvises countermelodies based on the harmony.

# Performance practice[2]

## Improvisation

- In traditional choro, improvisation is the melodic and rhythmic decorations and variations on the themes.  
→ Jazz is mostly based on using notes of the scale.

# Performance context

- Roda de choro

: An informal **gathering of musicians** to play choro in small cafes, bars and private homes.

- Choro performers were treated equally regardless of social background and talent.
- The focus was on the spirit of camaraderie(fellowship) and exchange, rather than musical virtuosity.
- It was a tradition, and still considered as part of the 'ethos'(identity) of choro.
- Initially was in cafes/bars/private homes(informal), but now is played in concert halls(more formal).

Traditional performance context: gathering

Current performance context: concert hall

It wasn't important(not bolded in the "teacher's guide to world focus"), but I just made a note of it. Honestly, I think making notes is unnecessary: reading is enough.

## Socio-political context

- 1870 - 1920(emergence)
  - The most popular music in Brazil.
- Mid 1920s(diminish)
  - Samba(stronger rhythmic feel) and foreign music such as jazz(North America) gained more popularity than Choro. The public favoured Choro less.
- Late 1940s - 1950s(reinvigoration)
  - As a response against the widespread of foreign music, "Old guards" such as composer Heitor Villa Lobos worked on Choro music and reinvigorated Choro.
- 1960s(diminish)
  - Choro's new-found popularity decreased again due to the influence of foreign investment and international popular music in Brazil.

- Mid 1970s(reinvigoration)
  - Brazil moved away from dictatorship to an establishment of civil liberty.
  - The new government launched the 'National Cultural Policy' in 1975, which recognised Choro as one of the music traditions to be safeguarded for the preservation of Brazilian 'cultural identity'.
  - The government continued to promote choro to the public, middle-class critics claimed choro as an 'authentic culture', and it led to a full-scale boom of choro.

# Texture

## Contrapuntal texture

- Due to the low-register counterpoints played by the 7-string guitar against the melodies of the solo instruments.
- Sometimes two solo instruments play in a heterophonic texture, but sometimes plays a countermelody so produces a contrapuntal texture.
- Lots of independent melodies are played together **within a polyphonic structure, hence creates a contrapuntal texture.**

# Characteristics

- Doubling of melody.
- Imitation of melodic phrases.
- Use of lots of semiquavers.
- Countermelodies.
- Inversions of chords due to melodic counterpoints of the guitar.
- Afro-European influences: Polka, Lundu.
- Diatonic major or diatonic minor.
- Modulations.

# Samba vs. Choro

## 1) Scale difference

Samba:

- 10 choirs(so vocal genre)
- Lots of percussions
- Larger instrumentation
  - Choro: one instrument per part
- Harmonic rhythm
  - Choro: fast harmonic rhythm
- 7-string guitar
  - Plays counter melodies, not just a simple rhythm that a double bass would play.

Samba(Brazil)

# Context

: an Afro-Brazilian form of clamorous dance music that is associated with carnivals held before the lent(celebration of Jesus' resurrection, often involving fasts).

- Carne(meat) + Vale(farewell): carnivals are final celebrations to eat and drink freely before the lent(has restrictions).
- Slavery was abolished in the late 19th century, and mass migration of labourers brought samba to Rio de Janeiro from Bahia, a region where African slaves were first brought to Brazil.
- Early samba is a mix of European-derived dance music with African-derived rhythm and musical practices.
- 1928, the first Samba school was built.
- **Carnival samba**, one of the most well known styles of samba, involve a large percussion section and strongly syncopated style of playing.

→ Gives the music its Afro-Brazilian identity.

## Context extended - the emergence of carnevale

The ancient greeks adopted the festival of the ancient Egyptians as they conquered them. Portugal colonised brazil along with many African slaves. Portugal's two colonies interacted and overtime European rituals fused with African rituals, thus creating Brazil's carnevale. Samba makes full use of the many and varied cultures and directly supports Carnavale.

## Bateria - large percussion section

- 1) Tamborim(Portugal, Africa)
  - A **small round frame drum** without snares(wire stretched across the head) or jingles.
  - Tightly tuned to ensure a high, sharp timbre.
  - Played with a small wooden rumstick or with a beater made of nylon strings bound together.
- 2) Agogó
  - A **double metal bell** attached by a u-shaped piece of metal.
  - The bells each produce different pitches.
  - Played by hitting the bells with a wooden stick or squeezing them together to produce a clicking sound.
- 3) Ganza
  - A **cylindrical shaker** filled with beads to create rattling sounds.
- 4) Reco-reco
  - A notched(has holes) scraper made of bamboo or metal.

# Bateria - large percussion section

- 5) Caixa
  - A **snare drum** played with two wooden drum sticks.
  - Has metal wires that run across one head to give it a 'snare drum' sound.
- 6) Cuíca
  - A single-headed bucket shaped **friction drum**.
  - A long, thin stick pierces through the centre of the drum skin.
  - A **squeaking sound** is produced by rubbing the stick between the thumb and forefinger with a damp sponge (the vibration by rubbing the stick vibrates the drum head).
- 7) Repinique
  - Two-headed drum.
  - A **lead and solo instrument** that is tuned to a very high pitch to stand out among the rest of the ensemble.
  - Played with one wooden stick and one hand.
- 8) Surdo
  - A large **bass drum**.
  - **Three** surdo drums are used.
  - Played with one mallet, and one hand damping the head.
- 9) Pandeiro
  - A hand frame drum with metal jingles.

Apito: a whistle used by the leader to signal an instruction to the samba band.

# Pitched instruments

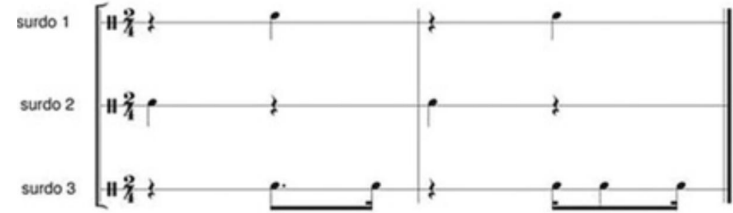
- 1) Cavaquinho
    - Provides harmonic accompaniment.
  - 2) Guitars
    - Provides harmonic accompaniment.
  - 3) Pitched percussion instruments
    - Contribute to the melody.
- + 4) Vocal
- The leading singer and the chorus sing the same melodic phrase simultaneously.

# Musical structure

- 2/4 meter.
- **Consistent tempo.**
- Catchy eight-bar melodic phrases, played by the guitar, cavaquinho, or mandolin in instrumental sambas.
- Introduction → verse(A) → chorus(B).
- **Percussion breaks**, called **paradinhas**, interrupt the verse and chorus.
- The bateria(percussion section) stops the main samba groove (rhythmic ostinato) to play a call and response phrase or to play a different rhythm.  
→ The repinique plays the calls.

# Rhythmic structure

- Fast energetic tempo.
- Cross(INTERLOCKING) rhythms → Rhythm broken down by many instruments.
- Duple metre.
- Call and response structure
- The percussion instruments in the bateria combine to produce a dense **polyrhythmic** texture.



Terceira rhythm

## <Surdo>

- Primeira
  - the largest and deepest-pitched surdo.
  - Provides the pulse or rhythmic reference(basis) for the entire bateria.
  - Plays beat 2 of the duple metre and sometimes pick-up notes to start the music.
- Segunda
  - Slightly smaller and higher-pitched surdo.
  - Plays beat 1 of the duple metre.
- Terceira
  - The smallest and highest-pitched surdo.
  - Plays complex rhythms that provide fills and syncopations, over the basic pulse created by the other two surdo parts.
  - The terceria patterns provide the '**swing**' feel of the bateria.

When there is a rest in the surdo rhythms, the non-mallet hand makes a soft dampened sound by pressing the head of the drum head.

- Agogo bell
  - Plays a simple duple metre rhythm.



- Tamborim
  - Provides a **syncopated** layer.



- Pandeiro, ganza, repinique
  - Provides a constant **semiquaver rhythmic pulse**, giving the music its drive.



## Son clave rhythm.

- 2:3 form
- 3:2 form



# Performance setting

- Performed in the pre-Lenten street Carnival celebrations which lasts four or five days.

→ Carnival: the final celebration of eating and drinking without restrictions before fasting.

- Participating groups in the Carnival wear extravagant(excessive) costumes.
- Sambistas(samba dancers) dance through city streets with the bateria.
- Samba schools compete for prizes based on their musical performance, dance choreography, and costumes.
- Each performance is based on a specific theme, often national, historical or political figures and events that **promotes Brazilian identity** e.g. soccer.
- Choreographed.

# Socio-political context

- Early 1920s
  - Samba was developed in the poor hillside neighbourhoods of Rio de Janeiro and was associated with dissenting (going against the conservative church) groups.
  - So the music and its erotic dances were considered vulgar (unrefined) to local authorities and the elite (the rich).
- Mid 1920s
  - As Carnivals gained momentum and due to the rising recording industry, parading groups of Sambistas and samba music began to gain popularity among the middle class and internationally.
- 1930s
  - Samba was promoted by the government.
  - 1934, Carnival was officially claimed as an official national event and became a symbol of Brazilian identity.
- 1960s
  - The **samba schools** had increased greatly in size.
  - Commercialisation (the process of managing something for financial gain) of samba schools set in as Carnival became more competitive as it became an important part of the **tourist** economy of Rio de Janeiro.

HOW TO EXAM

# ADJECTIVES FOR MUSIC

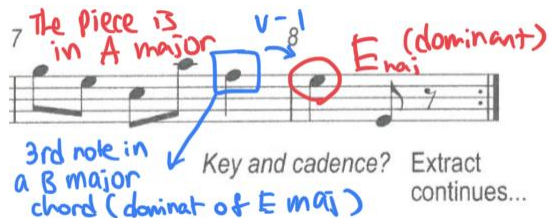
- Fanfare like theme
- Grace notes.
- Arpeggiated chords.
- Repetitive.
- Breaks down a chord to form the bass line.
- Descending sequence.
- Starts from a lower pitch.
- Lower register instrument.
- **Talk about tempo.**

TIPS

# Finding the key

For questions like “name the key and cadence in bars 1-2”,

- The key refers to the key in the consecutive bar.
  - Find what notes are notated on the bar, and deduce the chord.
  - Listen to check its tonality(major or minor).
- The cadence is the cadence between the last note in the first bar and the first note in the second bar.
  - **When the piece changes keys to the dominant, the dominant resolves from its own dominant(secondary dominant).**



Always  
appears!

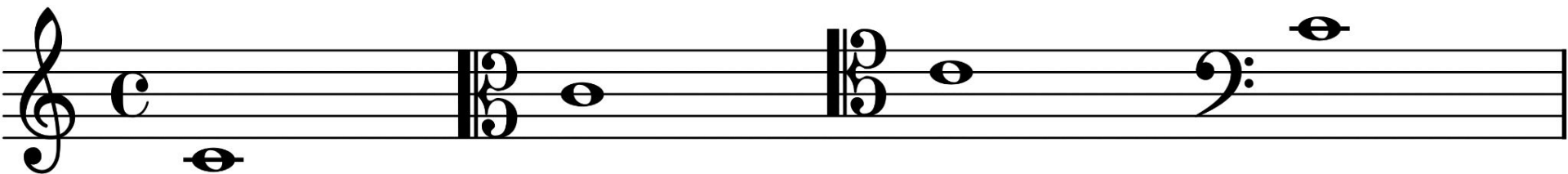


## Answering vocal type questions

1. **Word painting:** “How does the music of the singers support the concept X?”
  - E.g. Glory and praise: forte, major mode, sings on strong beats, high pitches.
2. Relation between the vocal line and the instrumental music
  - E.g. Imitation: the vocal line doubles the instrumental music.

# Transposing

Below shows where the middle C is located for each clef.



# How to memorise traits

Listen to examples of the genre and try listing the traits, either by thinking or in written form.

Exam potentials

# A1

## **Choral music/vocal genre**

- Oratorio

→ voice and orchestra/solo voice and chorus.

- Cantata
- Art song(one soloist)
- Chamber(choir + orchestra)

# A1

- Voice type?
  - Soprano etc.
- Word-painting
  - Using music to support the lyrics.

# Texture questions

- Describe the texture of the extract[3].
  - **all textures used** and
  - **what instruments were used by each texture,**
  - **how is another texture created**(embellished melodies?)

GENRES

# March

- **Driving rhythm.**
- **Quadruple** metre.
- Emphasises **strong beats**(notes played on strong beats).
- Involves **percussions**.
- Tempo is **moderato**(to walk to it).

# Minuet

- Followed by a 'trio' section, which is in a minor key.  
→ **Binary form**: the first section is the minuet and the second section is the trio.
- **Triple metre.**
- Lyrical.
- **Various ornaments** on its long melodic notes.
- **Moderate tempo.**

# Waltz

- **One chord per bar.**
- Bass note followed by chords.
- **Fast tempo.**
- **Feeling of one beat per bar**(ONE-and-a, TWO-and-a instead of one-two-three, two-two-three).
- Lyrical melody.
- **Triple metre.**