

Musical forms and devices

Area of study 1 - Eduqas GCSE Music



Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB: II II:CD :II AB

The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A A

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Devices

| | |
|---------------------------|--|
| Repetition | A musical idea is repeated exactly. |
| Imitation | An idea is copied in another part. |
| Sequence | Repetition of an idea in the same part at a higher/lower pitch. |
| Ostinato | A short, repeated pattern or phrase. |
| Drone | A long held or constantly repeated note(s). |
| Arpeggio/ broken chord | The notes of a chord played individually. |
| Alberti bass | A broken chord accompaniment (I,V,iii,V) common in the Classical era. |
| Anacrusis | An 'up-beat' or pick-up before the first strong beat. |
| Dotted rhythms | A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect). |
| Syncopation | Off beat accents. |
| Conjunct | Notes that move in steps. |
| Disjunct | Notes that move in leaps/ intervals. |
| Regular phrasing | Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases. |

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V
Secondary chords ii, iii, vi, vii

C Major Scale

C Major Triads

C Major Scales

Blues Scale in C

A Minor (Harmonic) Scale

Major pentatonic

Minor pentatonic

Chromatic Scale on C

Cadences

The two chords at the end of a phrase




| | | |
|-------------|-----------------|---|
| Perfect | V-I | Strong ending – sounds 'finished'; a musical full stop. |
| Plagal | IV-I | Sounds finished but 'softer'; Amen. |
| Imperfect | I-V, ii-V, vi-V | Sounds unfinished. |
| Interrupted | V-vi | Moves to an unexpected chord; 'surprise'. |

Music for ensemble

Area of study 2 - Eduqas GCSE Music



Texture

| | |
|--------------------------|---|
| MONOPHONIC | A single melodic line.  |
| HOMOPHONIC | A chordal style or melody and accompaniment: moving together.  |
| POLYPHONIC | A more complex (contrapuntal) texture with a number of different lines.  |
| Melody and accompaniment | A tune with accompaniment (e.g. chords). |
| Unison | All parts play/sing the same music at the same time. |
| Chordal | The music moves in chords (e.g. like a hymn/chorale). |
| Descant | A decorative, higher pitched line. |
| Counter melody | A new melody, combined with the theme. |
| Round | A short (vocal) canon. |
| Canon | The melody is repeated exactly in different parts but starting at different times, with parts overlapping. |
| Drone | Long held notes. |
| 2-3-4 part texture | Textures which have 2/3/4 different lines. |

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.
Improvised: music made up on the spot.
Blue notes: flattened 3rd, 5^{ths}, 7^{ths}.
Syncopation: off-beat accents.
Call and response: a phrase played/sung by a leader and repeated by others.
Walking bass: bass line that ‘walks’ up and down the notes of a scale/arpeggio.
Swing style: ‘jazzy’ rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

‘Horn section’

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

| | | | |
|----|----|---|-----|
| I | I | I | I |
| IV | IV | I | I |
| V | IV | I | I/V |

Example in C major

| | | | |
|---|---|---|-----|
| C | C | C | C |
| F | F | C | C |
| G | F | C | C/G |

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone’s home.
Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).
Classical: **String quartets** (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small ‘chambers’.

A piece of music for:

| | |
|---------|--------------|
| DUET | 2 performers |
| TRIO | 3 performers |
| QUARTET | 4 performers |
| QUINTET | 5 performers |
| SEXTET | 6 performers |
| SEPTET | 7 performers |
| OCTET | 8 performers |

Musical theatre

Musical numbers may include:
Solo: a song for one singer.
Duet: a song for two singers.
Trio: a song for three singers.
Ensemble: a song sung by a small group.
Chorus: a large group (usually the full company/cast).
Recitative: a vocal style that imitates the rhythms and accents of speech.
Overture: an orchestral introduction to the show, which usually uses tunes from the show.
The orchestra/band is used to **accompany** the voices and to **underscore**.

Voices

Soprano
Alto
Tenor
Bass

The band/orchestra (sometimes called the ‘pit’ orchestra), may use **strings**, **woodwind** (sometimes called ‘reeds’), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

| Intro | Verse 1 / Verse 2 | Chorus 1 / Chorus 2 | Link 1 / Link 2 | Instrumental | Chorus 3 | Outro |
|--------|-------------------|---------------------|-----------------|--------------|----------|---------|
| 1 – 4 | 5 – 39 / 14 – 39 | 40 – 57 | 58 – 65 | 66 – 82 | 40 – 92 | 93 – 96 |
| 4 bars | 35 bars / 26 bars | 18 bars | 8 bars | 17 bars | 22 bars | 4 bars |

Metre and rhythm:

Simple duple time – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Instrumentation:

Rock band: drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G#m – C#m**.

Choruses use a standard chord pattern: **vi** (F#m) – **IV** (D) – **I** (A) – **V** (E).

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):

Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.

Each section is repeated (**AABB**).

Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

On some recordings, **terraced dynamics** (sudden changes) are included.

Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

The piece was composed between **1738-1739**.

The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Section B modulates from F[#] minor through **E minor, D major, G major** and **D major** before arriving at B minor.

Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

The 2nd violin and viola provide harmony with less busy musical lines.

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.

Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:
In a **sad, reflective scene**, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An **exciting car chase scene** in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

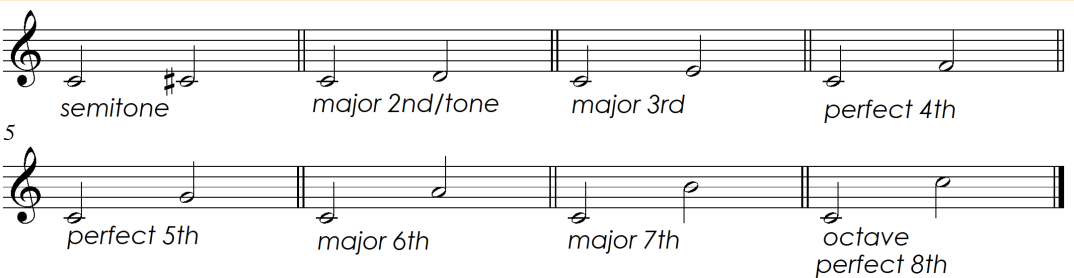
A scene where the **superhero ‘saves the day’** might use a major tonality, brass fanfares, loud dynamics, accents, 4^{ths} and 5^{ths} (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds ‘heroic’, and a semitone can sound ‘menacing’).

An **interval** is the distance between two notes.



Rising interval: moving upwards (ascending)
Falling interval: moving downwards (descending)

Specific instrumental terms

| | |
|-----------------|--|
| Pizzicato | Plucking the strings. |
| Divisi | Two parts sharing the same musical line. |
| Double stopping | Playing two strings at the same time. |
| Arco | Using a bow to play a stringed instrument. |
| Tremolo | A ‘trembling’ effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth). |
| Tongued | A technique to make the notes sound separated (woodwind/brass). |
| Slurred | Notes are played smoothly. |
| Muted | Using a mute to change/dampen the sound (brass/strings). |
| Drum roll | Notes/beats in rapid succession. |
| Glissando | A rapid glide over the notes. |
| Trill | Alternating rapidly between two notes. |
| Vibrato | Making the notes ‘wobble’ up and down for expression. |

Composers also use:

| | |
|-------------------|---|
| Theme | The main tune/melody. |
| Motif | A short musical idea (melodic or rhythmic). |
| Leitmotif | A recurring musical idea linked to a character/object or place (e.g. Darth Vader’s motif in Star Wars). |
| Underscoring | Music playing underneath the dialogue. |
| Scalic | Melody follows the notes of a scale. |
| Triadic | Melody moves around the notes of a triad. |
| Fanfare | Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord. |
| Pedal note | A long, sustained note, usually in the bass/ lower notes. |
| Ostinato/riff | A short, repeated pattern. |
| Conjunct | The melody moves by step. |
| Disjunct | The melody moves with leaps/intervals. |
| Consonant harmony | Sounds ‘good’ together. |
| Dissonant harmony | Sounds ‘clashy’. |
| Chromatic harmony | Uses lots of semitones/accidentals that’s not in the home key. |
| Minimalism | A style of music using repetition of short phrases which change gradually over time. |

Popular music includes:

- POP
- ROCK
- RAP
- HIP HOP
- REGGAE

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock’n’roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. ‘rap metal’, or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

- ELECTRIC GUITAR:**
- **Lead guitar:** plays the melody/ solos/riffs
 - **Rhythm guitar:** plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.
DRUM KIT: provides the beat.
LEAD SINGER: the main vocalist.
BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

| | |
|--------------|---|
| Riff | A short, repeated pattern. |
| Hammer on | Finger brought sharply down onto the string. |
| Pitch bend | Altering (bending) the pitch slightly. |
| Power chords | A guitar chord using the root and 5 th note (no 3 rd). |
| Distortion | An effect which distorts the sound (creates a ‘grungy’ sound). |
| Slap bass | A percussive sound on the bass guitar made by bouncing the strings on the fret board. |
| Fill | A short, improvised drum solo. |
| Rim shot | Rim and head of drum hit at same time. |
| Belt | A bright, powerful vocal sound, high in the chest voice. |
| Falsetto | Male voice in a higher than usual range. |
| Syllabic | One note sung per syllable. |
| Melismatic | Each syllable sung to a number of different notes. |
| A cappella | Voices singing without instrumental accompaniment. |

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.
VERSE: same music but different lyrics each time.
CHORUS: repeated with the same lyrics each time (refrain).
MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.
BRIDGE: a link/transition between two sections.
OUTRO: an ending to finish the song (coda).
*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

A typical rock ballad in verse-chorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro

Technology

| | |
|-------------|---|
| Amplified | Made louder (with an amplifier). |
| Synthesized | Sounds created electronically. |
| Panning | Moving the sound between left and right speakers. |
| Phasing | A delay effect. |
| Sample | A short section of music that is reused (e.g. looped, layered). |
| Reverb | An electronic echo effect. |