Sgoil

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Advanced Higher Music

Revision

Useful links:

http://www.dunblanehsmusic.co.uk/sqa-past-papers.html

http://www.educationscotland.gov.uk/nqmusic/advancedhigher/allconcepts.asp

HIGHER

http://files.snacktools.com/iframes/files.edu.flipsnack.com/iframe/embed.html?hash=fzk52nj1&wmode=opaque&forceWidget=1&t=1457730457

http://paisleygrammarschool.flipsnackedu.com/browse/fu82za03

http://paisleygrammarschool.flipsnackedu.com/browse/fzhne9mh

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http://paisleygrammarschool.flipsnackedu.com/browse/fup0o58p

http://paisleygrammarschool.flipsnackedu.com/browse/fum0r8fn

Medieval Period (500–1400)

Music mainly for the church (sacred), mainly vocal music as not a lot of

instruments invented yet.

Plainchant – Monks singing Latin text - unaccompanied – unison - no regular metre (set beats in a bar) the chant follows the natural rhythm of the text.

Mode/Modal – Not major or minor – also used in Jazz and pop music.

Renaissance (1400 – 1600) & Baroque Periods (1600 – 1760)

Non-religious (secular) music began to flourish, in particular instrumental music. Harpsichord (Basso Continuo) and Organ are now prominent.

Polyphonic texture & lots of string instruments. Complex, flowing melody lines weaving independently.

Basso Continuo - Harpsichord and Cello playing bass line and harmonies/chords

Concerto - Music for soloist accompanied by an ORCHESTRA

Concerto Grosso – Piece for Small Group of Soloists (Concertino) and Orchestra (Ripieno

Concertino – Small group of soloists in Concerto Grosso

Ripieno – Accompanying Orchestra in Concerto Grosso

Ritornello – Section of music which returns again and again.

Passacaglia – Variations over a ground bass.

Obbligato – A prominent solo instrument part in a piece of vocal music.

Da Capo Aria - Aria (solo song) in ternary form (ABA) – repeats first section with added embellishments.

Mass – sacred choral work, Latin text, polyphonic texture (further developed in the classical period)

Oratorio - a story from the Bible set to music for soloists, chorus and orchestra. Religious version of opera - includes recitatives, arias and chorus.

Classical Period (1730 – 1800)

Music is simple, melodic, mainly homophonic (melody & accompaniment), very structured, orchestra still small but now includes the horn, trumpet, clarinet, flute and oboe. Piano main keyboard instrument (no harpsichord).

Symphony – Large piece of Music for the whole orchestra.

Sonata – Music for soloist accompanied by a PIANO (or for solo piano)

Coloratura – florid vocal singing involving scales, runs and ornaments where there are a number of notes sung to the one syllable (melismatic)

Sonata Form - structure of the first movement of many sonatas – 3 sections:

Exposition, Development, Recapitulation.

Exposition - This describes the first hearing of the 'theme' and is normally associated with compositions structured in sonata form

Subject - The main theme in a composition. This then could be the main theme in Sonata form.

Chamber Music - classical music that is composed for a small group of instruments.

Piano Trio

String Quartet - A chamber music ensemble made up from two violins, one viola and one cello.

Romantic Period (1800 – 1910)

Dramatic contrasts, chromaticism (sharps and flats), use of discords, much larger orchestra, increase in emotion of music, wide breadth of dynamics.

Lied – works for solo voice and piano. German text - voice and piano are equally important.

Modern Period (1910 – present)

Very varied, experimental, innovative, individual, explorative &

imaginative.

Impressionism – Music creates blurry impression, uses whole tone and

chromatic scales.

Jazz Funk – Cross between Jazz, Rock and Funk.

Musique Concrete – Recorded natural sounds which are transformed using simple editing techniques.

Soul Music – Combination of R&B and Gospel which began in late 1950s. Features vocals, piano, drums, guitar, bass, trumpet & saxophone.

Time Changes - changing time signatures frequently in a piece of music.

Other Higher Concepts

Augmentation – Notes of a melody are doubled in length.

Diminution – Notes of a melody are halved in length.

Through Composed - A vocal/choral composition in which there is little or no repetition in the musical structure i.e. where the composition is not structured as verse / chorus.eg. Bohemian Rhapsody – (opposite of

Strophic)

Harmonics – very lightly touching a string when you play it. On bowed instrument this will sound high pitched ad eerie. On Guitar or Harp it sounds bell like.

Tremolando – rapid movement of the bow on same note for strings or between 2 notes a distance apart for other instruments (not the same as a trill).

3 against 2 - One line of music may be playing quavers in groups of two whilst at the same time another line of music will be playing triplets.

TANGO Vs STRAWBERRY at the same time.

Irregular Time Signatures - the music does not naturally fall into equal groupings eg. 7/4 or 5/4 instead or 3/4 or 4/4.

Interval – Distance between 2 notes eg C- G = 5th, F-A = 3rd

Advanced Higher Concepts

STYLES

Renaissance - means 'rebirth' and marks a period in history where there was a resurgence of interest in music based on the ideas of the ancient Greeks and Romans.

Pavan - A Renaissance court dance linked with the galliard. Slow, stately dance with 2 beats in the bar.

Galliard - A Renaissance court dance which follows the pavan. Quick and Lively with 3 beats in the bar.

Motet - A sacred choral work from the renaissance period with Latin text and polyphonic texture, usually sung a cappella.

Madrigal - A non-religious work from the renaissance period, polyphonic in style, using imitation.

Ayre/Air - Song or simple melody, sometimes the title of a movement of a suite.

Anthem - Short sacred choral piece sung in English. Sometimes sung by a choir unaccompanied and sometimes accompanied by organ, featuring solo parts.

Ballett - A type of madrigal in strophic form which was originally danced to.

Neo-classical - From about 1929, composers reacted against Romanticism returning to the structures and styles of earlier periods, combined with dissonant, tonal and even atonal harmonies.

Serial - A 20th-century method of musical composition invented by Schoenberg in which the 12 notes of the Chromatic scale are organised into a series or tone row.

Chorale - A German hymn tune, written in four parts for soprano, contralto (alto), tenor and bass.

Nationalist - Music which incorporates elements of folk music of the composer's country.

Electronic dance music - normally heard in clubs where the DJ combines tracks electronically into one smooth mix. It can encompass music of different genres including house music, dubstep, drum and bass.

Contemporary jazz - an umbrella term for all kinds of jazz music being played now - as well as jazz music of the 80s, 90s, 00s & 10s.

MELODY/HARMONY

Appoggiatura - An ornament which sounds like a leaning note, takes half the value of the main note which follows it or two-thirds if the main note is dotted.

Turn - Four notes which turn round the main note with the note above, the main note, the note below, and the main note again.

Suspension - This effect occurs when a note from one chord is held over to the next chord creating a discord, and is then resolved by moving one step to make a concord.

Tritone - Interval of an augmented 4th, eg C–F sharp or F–B. It is made up of three whole tones.

Polytonality/bitonality - The use of two (bitonality) or more keys (polytonality) played or sung at the same time.

Tone row/note row - An arrangement of the 12 notes of the octave which forms the basis of a composition.

Augmented triad - This chord is formed by a major triad in which the 5th degree is raised by a semitone

RHYTHM

Hemiola - A rhythmic device giving the impression of a piece of music changing from duple (2) to triple (3) time, or vice versa.

TEXTURE/STRUCTURE/FORM

Fugue - A contrapuntal piece based on a theme (subject) announced in one voice part alone, then imitated by other voices in close succession.

Subject - The main theme in a composition, the main themes in sonata form, or the main theme on which a fugue is based.

Countersubject - In a fugue, after the subject or answer is played, the continuation of that same instrument or voice is called the countersubject.

Answer - In a fugue, after the subject is played, the same tune appears in another voice or part in the dominant (a 5th higher or a 4th lower). This is called the answer.

Stretto - Where voices or instruments enter very quickly one after the other, as in fugue.

Antiphonal - Dialogue between voices or instruments - one group of voices or instruments answers the other.

Bridge - A link between two themes.

Leitmotiv - A theme occurring throughout a work which represents a person, an event or an idea, etc.

Inversion - When a musical shape is mirrored; an inverted chord is formed when a note other than the root is in the bass.

Retrograde - To go backwards; a melody or a section of music can be written or performed from the end to the beginning.

Song cycle - A group of songs linked by a common theme or with a text written by the same author, usually accompanied by piano but sometimes by small ensembles or full orchestra.

TIMBRE/DYNAMICS

Consort - Dance-like in style; this music could be played by solo instruments such a lutes, harpsichords or virginals, by small groups of instruments of the same family or a group of varied instruments from different families.

Countertenor - A male adult voice whose range is higher than a tenor's.

Sprechgesang - A technique used in vocal music where the singer is required to use the voice in an expressive manner half-way between singing and speaking.

Piano trio - A piano trio is a chamber music ensemble comprising of three instruments; the most common form comprises of a piano, violin and cello.

Transposition

1. Rewrite the following passage **one octave lower** on the bass clef.

2. Rewrite the following passage **one octave lower** on the bass clef

3. Rewrite the following passage **one octave lower** on the bass clef

Harmony:

Augmented Triad: A chord made up of 3 notes – a major chord whose top note is raised (augmented) by a semi-tone. For example, a C major chord (C E G) with the top note sharpened as shown below would create a C augmented chord. (This can also be notated as C^{aug} or C+)

Cadences

Here are the cadences we're most likely to find, for example in C major or A minor:

	Chords	In C major	In A minor
Perfect Cadence	**V(7) to I**	G(7) to C	E(7) to Am
Imperfect cadence	**I to V** *or* **II to V**	C to G Dm to G	Am to E
Plagal Cadence [Or Tierce de Picardie	**IV to I**	F to C	Dm to Am *Dm to A(major)]*
Interrupted Cadence [Or	**V(7) to VI** *V(7) to IV*	G(7) to Am *G(7) to F*	E(7) to F *E(7) to Dm]*

EXERCISE 12

Write chord symbols (Roman numerals or chord names) above the cadences in
these lines of music to identify an Imperfect Cadence or Perfect Cadence.

(a)

(b)

EXERCISE 13

Now write all the notes of each chord used in the cadences in these phrases, ending the
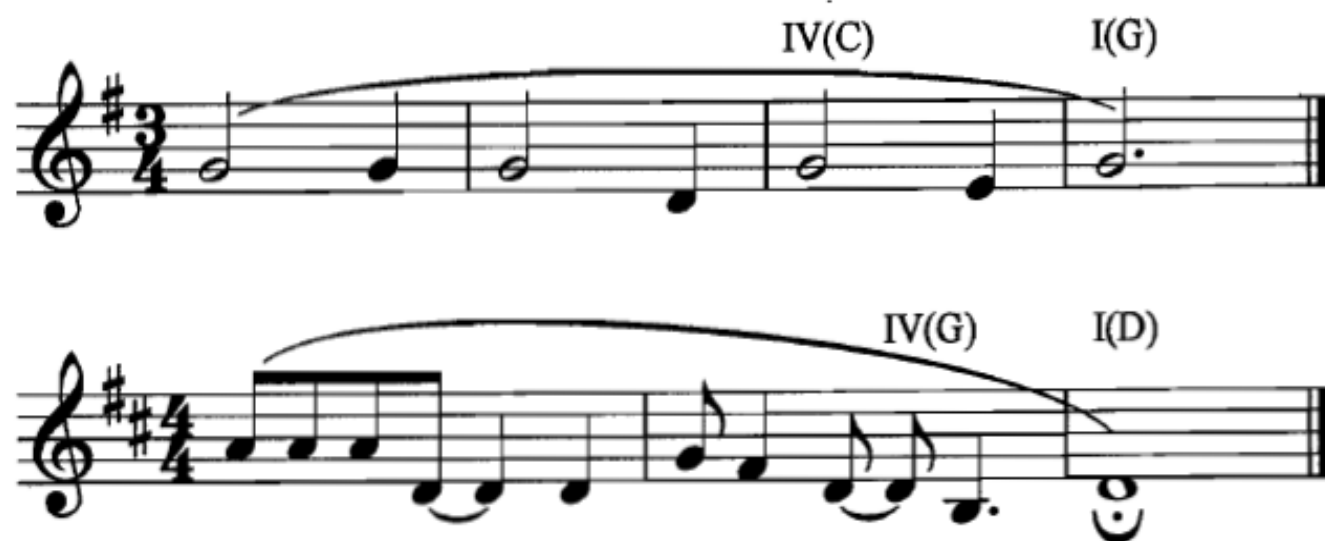first phrase with an Imperfect Cadence and ending the second phrase with a Perfect Cadence.
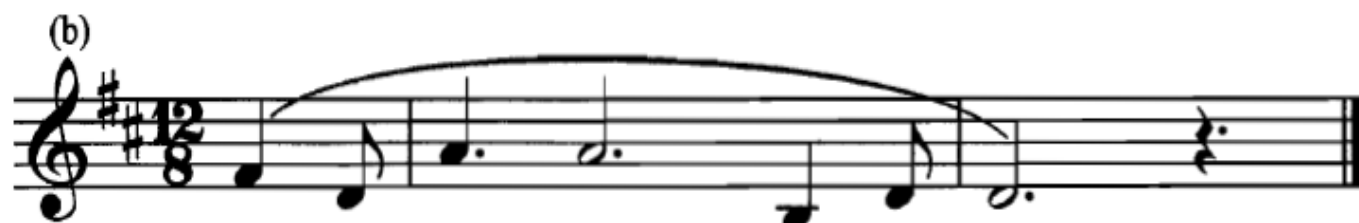
(a)

(b)

Examples of pieces ending with a Plagal Cadence include:

IV(C)   I(G)

IV(G)   I(D)

EXERCISE 14

Which chords would make these phrases end with Plagal Cadences ?
Write the correct names above the last two chords in each phrase.

(a)

(b)

EXERCISE 15

Each of these phrases ends with a PERFECT or a PLAGAL Cadence.
Decide which cadence should be at the end of each phrase and write the appropriate
chord names in the correct places.

(a)

(b)

(c)

EXERCISE 16

Complete 4-part chords to make PERFECT or PLAGAL cadences, according to
the key and the given melody notes.

(a) F major   (b) C major   (c) E minor


(d) D major   (e) A minor

One of the most familiar sounds in harmony is the **dominant 7th**.
This chord needs to resolve to another chord in conventional harmony.

It is formed by adding the note which is a 7th above
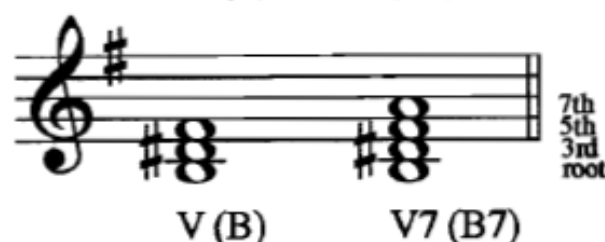the 5th (dominant) note of any scale.

The 7th normally falls to the note below in the following chord.

To form a complete **dominant 7th** chord we will use the 5th
(dominant) note of the scale as the root, with the 3rd, 5th and the 7th
above it.

C major,
Chord V (Dominant)
Triad (G) +7th (G7)

7th
5th
3rd
root

V (G)   V7 (G7)
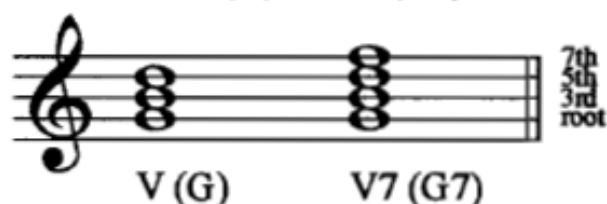
E minor,
Chord V (Dominant)
Triad (B) +7th (B7)

7th
5th
3rd
root

V (B)   V7 (B7)

Note that if we double the root and miss out the 5th of the
dominant 7th, the chord still sounds complete in most circumstances.

Inversions of **dominant 7ths** are also used in many styles of music.

Here are some examples of chords where all 4 notes of the dominant
7th are used (root, 3rd, 5th and 7th). Each of these examples uses the
dominant 7th (V7) going (resolving) to chord I, examples of one way
to create a PERFECT CADENCE at the end of a phrase.

G major (all 4 notes used in D7)
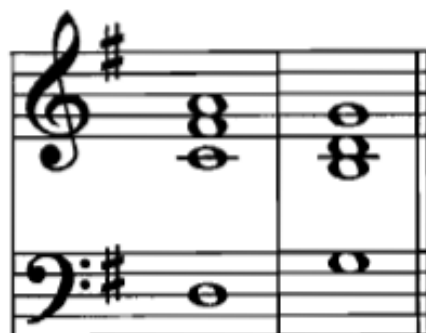
V7(D7)   1(G)

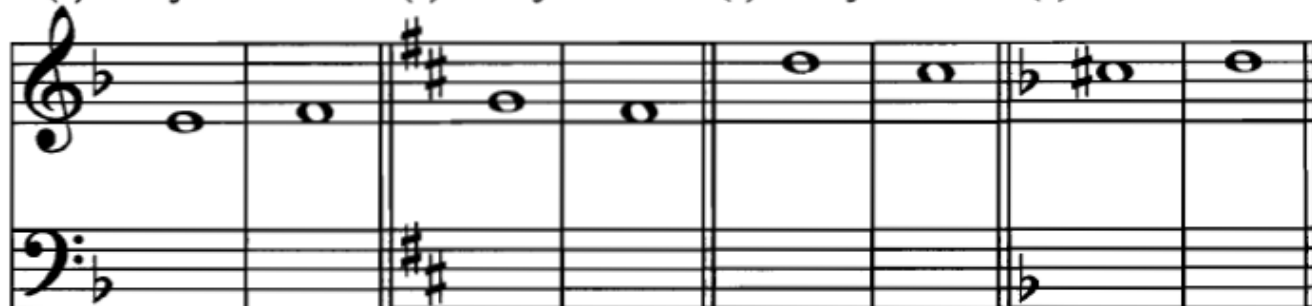A minor (no 5th in E7)

V7(E7)   1(Am)

EXERCISE 9

Harmonise the following Perfect Cadences using chords **V7 to I** in each case.
(The top note of the chord is given for each chord).

(a) F major   (b) D major   (c) C major   (d) D minor

(e) G major   (f) A minor   (g) B♭ major   (h) E minor (raised 7th!)

Diminished 7ths add a different feeling to music. They are made up of 3 intervals, each a minor 3rd apart. As in the DOMINANT 7th, the **diminished 7th** may have one note missing without changing the basic effect of the chord.

This chord is also heard in many styles of music. The most obvious use of the **diminished 7th** chord is when it is used as chord VII (based on the 7th note) in a minor scale with the 7th note of the scale as

the root, then the 3rd, the 5th and the 7th above.
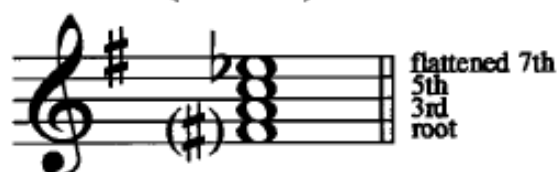
Chord VII(7) in A minor
(G#dim7)

7th
5th
3rd
root
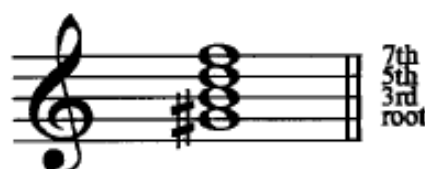
Chord VII(7) in C minor
(Bdim7)

7th
5th
3rd
root (raised 7th
note in harmonic
minor scale)

In a major key, the **diminished 7th** can again be based on the 7th note, but in this case the Chord VII7 will consist of:

the root (7th note of the scale), the 3rd, the 5th and flattened 7th above.

Chord VII(7) in G major
(F#dim7)

flattened 7th
5th
3rd
root

Chord VII(7) in C major
(Bdim7)

flattened 7th
5th
3rd
root

This produces a dissonant effect that conventionally resolves to a consonant chord (a chord that does not sound as if it needs to resolve to another chord).

Here are some examples of **diminished 7ths**, at first in root position and then giving some examples of their inversions.

C#dim7 root   1st inversion   2nd inversion   3rd inversion

Edim7 root   1st inversion   2nd inversion   3rd inversion

EXERCISE 10

Write the following Diminished 7th chords on the treble stave in root position:

(a)
| D minor, |
| Chord VII7 (C#dim7) |

(b)
| Bb major, |
| Chord VII7 (Adim7) |

(c)
| E minor, |
| Chord VII7 (D#dim7) |