

**Dynamics**

*The volume; how loud or quiet the music is.*

<u>Italian Term</u>	<u>Meaning</u>	<u>Symbol</u>
Piano	Quiet	<i>p</i>
Mezzo Piano	Moderately Quiet	<i>mp</i>
Mezzo Forte	Moderately Loud	<i>mf</i>
Forte	Loud	<i>f</i>
Crescendo	Getting Louder	
Diminuendo	Getting Quieter	

**Tempo**

*The speed; how fast or slow the music is.*

<u>Italian Term</u>	<u>Meaning</u>	<u>BPM</u>
Adagio	Slow	60-80
Andante	Walking Pace	80-100
Moderato	Moderately	100-120
Allegro	Fast	120-160
Rallentando	Getting Slower	---
Accelerando	Getting Faster	---

**Tonality**

*The key.*

The character of a piece of music is related to its tonality.

Tonal music is in a **major** or **minor** key.

Major	A piece of music in a happy, uplifting key.
Minor	A piece of music in a sad, more serious key.

A **modulation** happens when a piece of music changes key.

**Texture**

*The layers of music.*

Monophonic	One melodic line with no accompaniment.	
Homophonic	One main melody with a harmonic accompaniment.	
Polyphonic	Many melodic lines that weave in and out of each other.	

**THIN** texture = few instruments

**THICK** texture = many instruments



**Instrumentation**




*The instruments used.*

<u>STRINGS</u>	<u>WOODWIND</u>	<u>BRASS</u>	<u>PERCUSSION</u>	<u>GUITARS</u>	<u>KEYBOARD</u>	<u>VOICES</u>
Violin	Flute	Trumpet	Drum Kit	Acoustic Guitar	Piano	Soprano
Viola	Oboe	French Horn	Snare Drum	Electric Guitar	Harpsichord	Alto
Cello	Clarinet	Trombone	Bass Drum	Bass Guitar		Tenor
Double Bass	Bassoon	Tuba	Cymbal	Ukulele		Bass
Harp	Saxophone		Triangle			
			Tambourine			
			Xylophone			
			Glockenspiel			

**Structure**

*The order of the sections; how musical ideas are organised.*

*In classical music...*

Binary Form	Two different sections.	
Ternary Form	Three sections where the first and last are the same.	
Rondo Form	A main theme, which keeps returning after different sections.	

*In popular music, the different sections of a song may include...*

**Introduction - Verse - Pre-chorus - Chorus - Bridge - Instrumental - Outro**

**Melody**

*The main tune.*

<u>Description</u>	<u>Meaning</u>
High Pitch	A high sound.
Low Pitch	A low sound.
Conjunct	Notes move by step (e.g. C-D-E).
Disjunct	Leaps between notes (e.g. C-G-C).
Narrow Range	A small distance between the highest and lowest note.
Wide Range	A large distance between the highest and lowest note.



Pulse

Rhythm

The regular heartbeat of the music - the steady 'beat'; the bit you tap your foot to.

Patterns of long and short sounds played within a steady beat.

Note Values

Symbol	Name	Length	Rest
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beats	
	Quaver	1/2 beat	
	Semi-quaver	1/4 beat	
	Two quavers beamed	1/2 + 1/2 = 1 beat	
	Four quavers beamed	1/2 + 1/2 + 1/2 + 1/2 = 2 beats	
	Two semi-quavers beamed	1/4 + 1/4 = 1/2 beat	
	Four semi-quavers beamed	1/4 + 1/4 + 1/4 + 1/4 = 1 beat	
	One quaver and two semi-quavers beamed	1/2 + 1/4 + 1/4 OR 1/4 + 1/4 + 1/2 = 1 beat	

Rhythm Notation

Dotted Rhythms

A dot next to a note makes it longer. The dot makes the note longer by half.

For example, a dotted crotchet = 1 + 1/2 = 1 1/2 beats.



Context

Africa is a vast continent with many different regions and nations, each with its own traditions and identity. Music plays an important part in African society. It has religious, ritual and ceremonial functions, as well as being used at social gatherings. Traditional African music is an **oral tradition**, and was never written down. Despite Africa's diverse and different cultures, there are some musical features, such as rhythm patterns, structures, textures and the use of improvisation, that unite the music of various groups and areas.

West African Drumming

The drum is an important musical instrument in African culture. Drums have been used as a means of communication for hundreds of years, and there are many different varieties found throughout the different regions. The **djembe** is a single-headed drum which comes in a range of sizes in order to produce different pitch ranges.

Drum music may be performed by a **solo** instrument or in **ensembles**. Like all traditional African music, drum music is not notated, so in a drum ensemble the performance is directed by a **master drummer**.



Djembe Strokes



BASS



TONE



SLAP

Note Values

Symbol	Name	Length	Rest
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beats	
	Quaver	½ beat	
	Semiquaver	¼ beat	

A **dot** placed after a note makes the note **longer by half**. (e.g. a dotted crotchet = 1 + ½ = 1 ½ beats)

A **triplet** is a rhythmic device where **three equal note-values are played in the time of two**. (e.g. three quavers played in the time of two)

Musical Features used in West African Drumming

Feature	Meaning
Repetition	When musical ideas are repeated.
Ostinato	A continuously repeated idea or phrase.
Call & Response	A short musical idea (the call) followed by an answering phrase (the response).
Improvisation	Music that is made up on the spot by the performer.
Polyrhythm	Many individual rhythmic parts interweaving with each other.
Cross-rhythm	Two conflicting rhythms are heard together.
Syncopation	On the off-beat.
Accent	Emphasise the note.





Context

Samba is Mardi Gras or carnival music from Brazil that features a large percussion ensemble. It is music to dance to and has its own characteristic rhythms that distinguish it from other Latin-American music. It originated in Rio de Janeiro, the result of a unique musical fusion of Angolan, African, Portuguese and Spanish/Cuban cultures. Today, different types of samba have evolved, but by far the loudest, and most brash, is *Samba Batacuda*, a purely percussion form of samba.

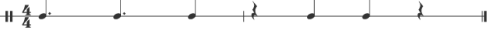
Structure of Samba

Intro	Groove	Break	Groove	Break	Groove	End
Call and response between the leader and the rest of the group, ending with a final rehearsed pattern, which acts as a signal to the main groove.	Main body of the piece; all instruments play their own rhythms over and over.	The main groove stops and other things happen – everyone plays the same rhythm, certain instruments play on their own, instruments play different rhythms, vocal breaks, etc.	Main body of the piece; all instruments play their own rhythms over and over.	The main groove stops and other things happen – everyone plays the same rhythm, certain instruments play on their own, instruments play different rhythms, vocal breaks, etc.	Main body of the piece; all instruments play their own rhythms over and over.	The piece can end in many ways – just stopping, call and response, pre-rehearsed ending phrase, etc.

Samba Instruments

Surdo	Repinique	Caixa	Timba
			
Tamborim	Agogo Bell	Ganza	Apito
			

Musical Features used in Samba Drumming

Feature	Meaning
Repetition	When musical ideas are repeated.
Ostinato	A continuously repeated idea or phrase.
Call & Response	A short musical idea (the call) followed by an answering phrase (the response).
Polyrhythm	Many individual rhythmic parts interweaving with each other.
Son Clave	An important rhythm in samba music, which creates a cross-rhythm against the pulse. 
Cross-rhythm	Two conflicting rhythms are heard together.
Syncopation	On the off-beat.
Unison	All parts playing the same part at the same time.

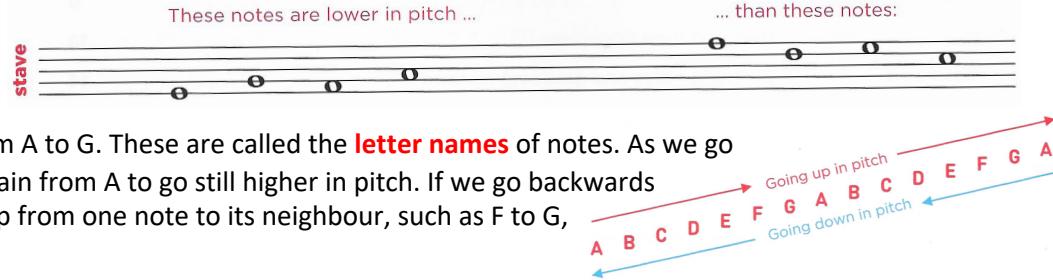
Notation

Music is written on a set of five lines called a **stave**. Notes can be written on the lines (which actually means that a line passes through the notes) or in the spaces between the lines. The notes are read from left to right, like words in a book.

If a note sounds higher than another note we say it is higher in **pitch** and it is written in a higher position on the stave. If a note sounds lower than another note, we say it is lower in pitch and it is written at a lower position on the stave.

The shapes on the stave are **note heads**. They are ovals, not circles, and should be written clearly so there is no doubt which line or space they are on.

The pitches of notes are named after the first seven letters of the alphabet, from A to G. These are called the **letter names** of notes. As we go through the alphabet, the pitches get higher: **A, B, C, D, E, F, G**. After G, start again from A to go still higher in pitch. If we go backwards through the alphabet (G, F, E, D, C, B, A) the pitches get steadily lower. The jump from one note to its neighbour, such as F to G, is called a **step**.

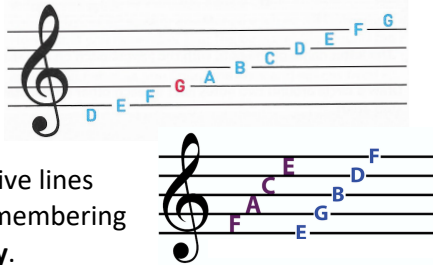


The Treble Clef

A **clef** is written at the start of every stave to show how the letter names of notes fit on the lines and spaces.

The **treble clef** is used for higher notes.

The notes in the four spaces spell **FACE**, reading up from the bottom. Some people like to learn the names of the notes on the five lines (**EGBDF**, reading up from the bottom) by remembering a sentence such as **Every Good Bird Does Fly**.



The Bass Clef

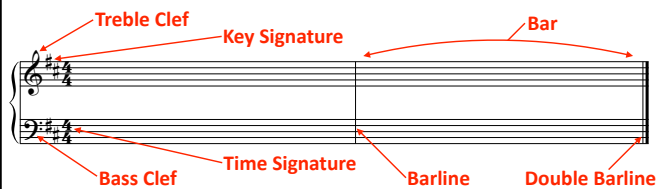
The **bass clef** is used for lower notes.

Some people like to learn the names of the notes in the four spaces (**ACEG**, reading up from the bottom) by remembering a sentence such as **All Cows Eat Grass**.

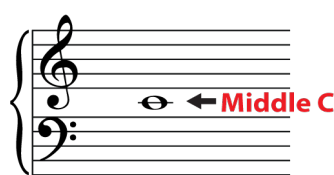
Some people like to learn the names of the notes on the five lines (**GBDFA**, reading up from the bottom) by remembering a sentence such as **Grizzly Bears Don't Fear Anything**.



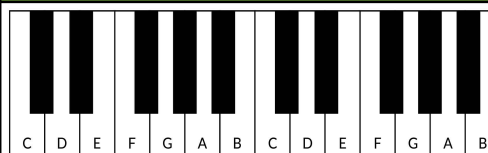
The Grand Stave



Middle C



Keyboard Layout



**C is to the left of the two black keys.**

Can you name these notes?



**Practice writing notes on a stave too!**



Theme & Variations

Theme and variations is a very common musical structure. The structure is built upon a musical idea called the **theme** which is played at the start of the piece. The theme can be as short as 8 bars in length or can be much longer. It usually consists of a memorable melody with an accompaniment of some sorts.

Once the theme has been played the composer then repeats it, but varies it in some way. This is called **Variation 1**.



Once Variation 1 has been played, the composer repeats the theme again, this time varying it in a different way, therefore producing **Variation 2**.

This process is repeated as many times as the composer chooses producing a musical structure called **Theme and Variations**. Each variation is different, but can still be traced back to the original theme in some way.

Variation Techniques

<b>Tempo</b>	<b>Dynamics</b>	<b>Instrumentation</b>	<b>Augmentation</b>	<b>Diminution</b>	<b>Retrograde</b>
Change the speed of the theme – play it faster or slower.	Change the volume of the theme – play it louder or quieter.	Change the sound of the theme – play it on a different instrument.	Double the note values of the theme.	Halve the note values of the theme.	Play the theme backwards.
<b>Articulation</b>	<b>Pitch</b>	<b>Tonality</b>	<b>Inversion</b>	<b>Retrograde Inversion</b>	<b>Melodic Decoration</b>
Change the way the theme is played – play it <b>legato</b> (smoothly) or <b>staccato</b> (short and detached).	Change how high or how low the theme is played – play the same notes, but at different pitches, e.g. in different <b>octaves</b> .	Change the tonality of the theme from major to minor, or vice versa.	Play the theme upside down by inverting the intervals between each note.	Play the ‘inverted’ variation of the theme backwards.	Adding extra notes or embellishments to the theme, such as <b>ornaments</b> and <b>passing notes</b> .
<b>Metre</b>	<b>Rhythm</b>	<b>Texture</b>	<b>Accompaniment</b>	<b>Canon / Round</b>	<b>Style</b>
Change the metre of the theme – rework the theme in a different time signature.	Change the note values of the theme – try adding devices such as <b>syncopation</b> , <b>triplets</b> and <b>dotted rhythms</b> .	Change the amount of layers – play as a <b>solo</b> , add an <b>accompaniment</b> , add a <b>countermelody</b> , add a <b>pedal</b> , etc.	Change the accompaniment style of the theme – play as <b>block chords</b> , <b>broken chords</b> , <b>stab chords</b> , etc.	Play the theme as a <b>canon/round</b> – different performers play the same theme but start one after the other.	Use the elements of music to change the style of the original theme – play as a waltz, a jazz piece, etc.



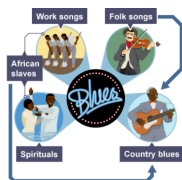
Origins of The Blues

The Blues is a musical style that emerged at the start of the twentieth century in America. Exactly how, when and where it started is unclear, but the blues had been evolving in various guises since the first Africans were enslaved in America.



During the 18th and 19th centuries, thousands of people were taken from regions in West Africa and enslaved in America. For these African people, life became a nightmare. Many died on their long journey by sailing ship. Those that survived were sold in auctions. The life of slavery was cruel and horrible.

The blues started as simple work songs among the slaves in America. They would sing **work songs** and **field hollers**, which often used a **call-and-response** pattern. In their religious services, they sang **spirituals**.



After the American Civil War and the freeing of the slaves in 1865, a new type of music developed – a type of music about the conditions of the people, who, though free, were often unemployed and poor. This came to be known as **The Blues**. Blues songs are short – usually having three lines of verse; the second being a repeat of the first. Their subjects include slavery and eventual freedom, drugs, unemployment, poverty, unhappiness, suicide and unrequited love – hence the associations of a “blues” sound with unhappiness.

The Blues also helped the development of other popular music styles such as jazz, swing, rhythm ‘n’ blues and early rock ‘n’ roll.

12-Bar Blues in C

<b>C</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4
<b>F</b> 1, 2, 3, 4	<b>F</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4
<b>G</b> 1, 2, 3, 4	<b>F</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4	<b>C</b> 1, 2, 3, 4

Typical Blues Instruments

There are instruments specific to each genre of music. Below are the instruments that we would expect to hear in blues music. These might not all be used in every song.

We group the instruments into two sections: **solo** - the instruments that play the melody line and take more of a distinct role; and **rhythm** - the instruments that play together to create the foundation of the blues and create the **harmonic structure**.

RHYTHM SECTION			SOLO INSTRUMENTS		
Acoustic Guitar	Electric Guitar	Bass Guitar	Trumpet	Trombone	Saxophone
Double Bass	Piano	Drum Kit	Clarinet	Flute	Harmonica

Chords

C major: <b>C E G</b>	F major: <b>F A C</b>	G major: <b>G B D</b>
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Blues Scale in C



**b (flat)** = lower the note by one semitone



Blocked 5ths & 6ths Bass

Walking Bass

The Blues on the Keyboard

12-Bar Blues Chords in C

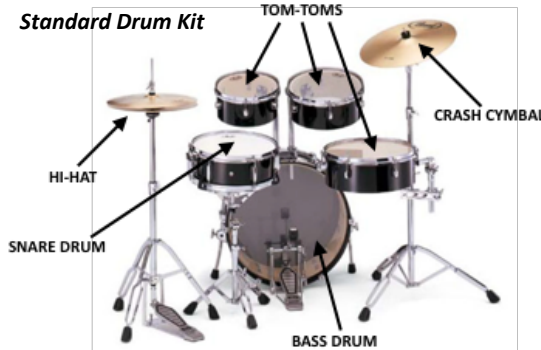
C major	F major	G major

Blues Scale in C

The Drum Kit

GM Standard Drum Map

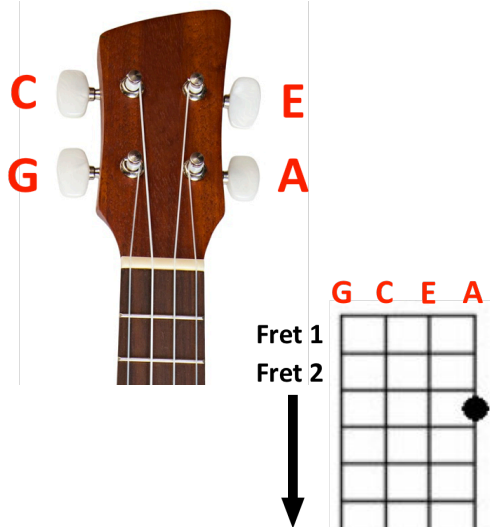
- E2 DH#2 RIDE CYMBAL
- D2 CH#2 CRASH CYMBAL
- C2
- B1
- A#1 OPEN HI-HAT
- A1 HIGH TOM
- G#1 PEDAL HI-HAT
- G1 MID TOM
- F#1 CLOSED HI-HAT
- F1 LOW TOM
- E1 SNARE DRUM 2
- D1 SNARE DRUM 1
- C1 BASS DRUM



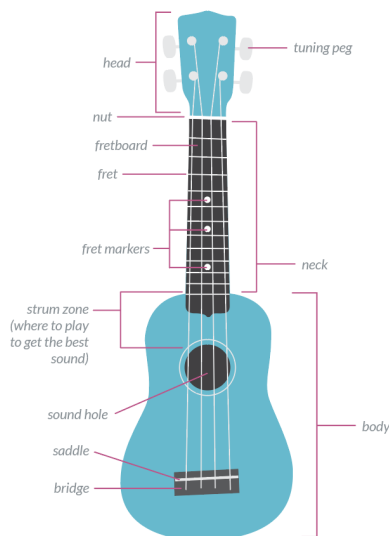
Swing Rhythm

	1.1	1.2	1.3	1.4
Ride Cymbal	■	■	■	■
Snare Drum		■		■
Bass Drum	■		■	

Ukulele Tuning



The Ukulele

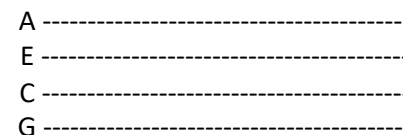


Ukulele Tab

Music **tablature**, or **tab**, is a simplified **form of musical notation** used for **stringed instruments** like the ukulele.

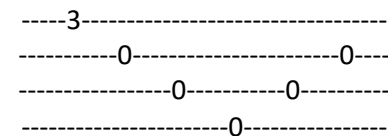
Unlike a regular piece of music, tabs show you exactly where to play the notes on the fretboard.

For the ukulele, in a piece of tablature, you will see four lines:



**Each line represents a string on the ukulele.** The top line represents the bottom string of the ukulele; the bottom line represents the top string of the ukulele.

When you look at a piece of tab, you will see numbers scattered across the different 'strings' or lines:

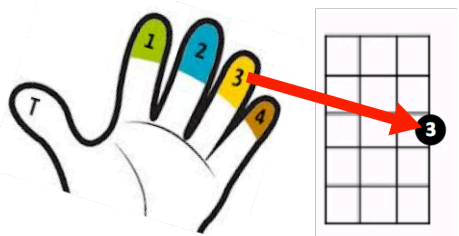


**Each number refers to a fret number.**

For example, in the tab above, you would first pluck the third fret of the bottom string on the ukulele. As we read across the piece of tab, we see that we would then pluck the open E string (second to bottom string), then the open C string (second to top string), then the open G string (the top string), and so on...

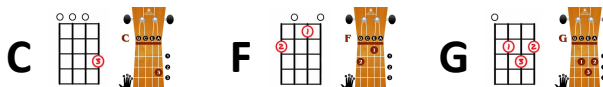
In a piece of tab, you might see some numbers line up vertically. When you see this, this means you play a chord. In other words, you play all the notes vertically aligned together.

How To Read & Play Chords



If the strings on the chord diagram do not have dots for your fingers, play them 'open'.

Chord Diagrams & Strumming Patterns



A **strumming pattern** is a preset pattern of **down** and **up** strokes. The strumming pattern will determine the **rhythm** of the chords.

