

**Dynamics**

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

Italian Term	Meaning	Symbol
Pianissimo	Very Quiet	<i>pp</i>
Piano	Quiet	<i>p</i>
Mezzo Piano	Moderately Quiet	<i>mp</i>
Mezzo Forte	Moderately Loud	<i>mf</i>
Forte	Loud	<i>f</i>
Fortissimo	Very Loud	<i>ff</i>
Crescendo	Getting Louder	
Diminuendo	Getting Quieter	

**Tempo**

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

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

A **pause** symbol (◡) over a note tells the performer to hold the note for longer than its original value.

**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.*

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

**Articulation**




*How a note is played.*

Staccato	Short and detached.
Legato	Smoothly, without breaks between notes.
Accent	Emphasise the note.

**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.*

Description	Meaning
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	
	Semiquaver	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 semiquavers beamed	1/4 + 1/4 = 1/2 beat	
	Four semiquavers beamed	1/4 + 1/4 + 1/4 + 1/4 = 1 beat	
	One quaver and two semiquavers 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.



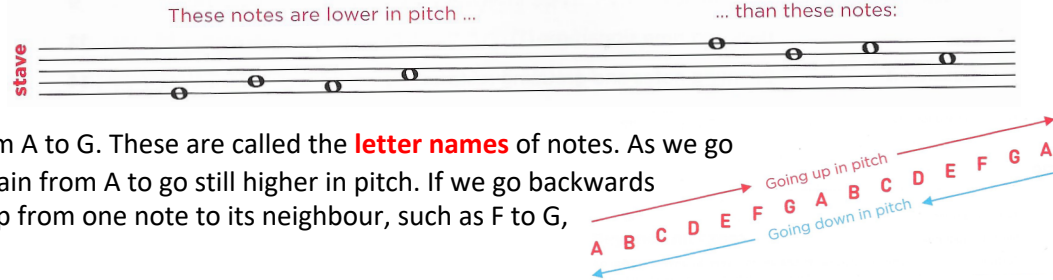
Notation

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**.

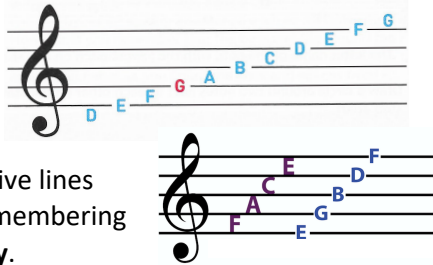


The Treble Clef

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**.

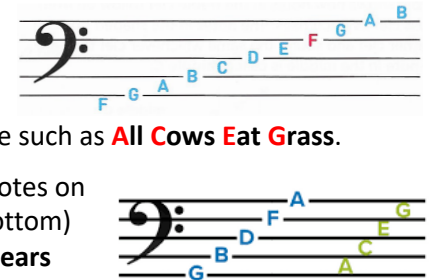


The Bass Clef

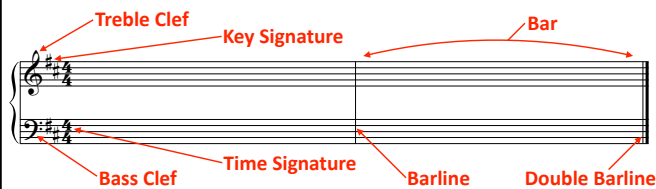
The **bass clef** is used for lower notes.

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**.

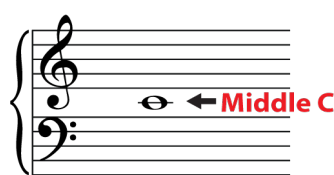
Some people like to learn the names of the notes on the five lines (**GBDFA**, reading up from the bottom) by remembering a sentence such as **Grizzly Bears Don't Fear Anything**.



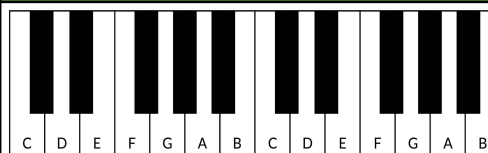
The Grand Stave



Middle C



Keyboard Layout



C is to the left of the two black keys.

Can you name these notes?

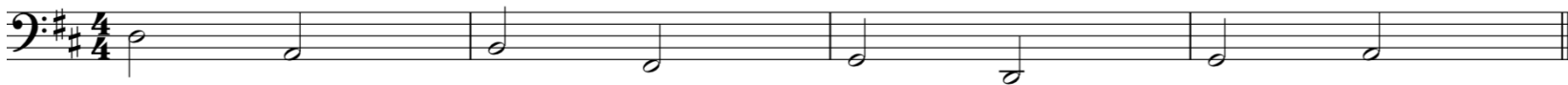


Practice writing notes on a stave too!

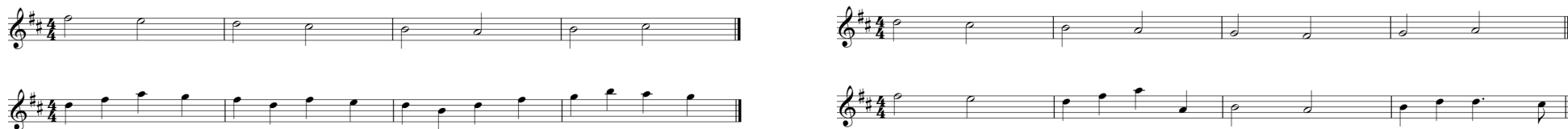
Ground Bass

A **ground bass** is a short theme, usually in the bass, which is constantly repeated as the other parts of the music vary.

A well-known example is Pachelbel's 'Canon in D', composed in the Baroque era, around 1680, for three violins and continuo. The entire piece is built upon this ground bass:



As the ground bass pattern repeats, new ideas are introduced and developed in the upper parts. For example:



Over the years, this particular ground bass pattern has been used as the harmonic basis for other pieces of music.

Major Scales & Key Signatures

<b>Major Scale</b>		T	T	ST	T	T	T	ST	
C Major	C	D	E	F	G	A	B	C	
D Major	D	E	F#	G	A	B	C#	D	

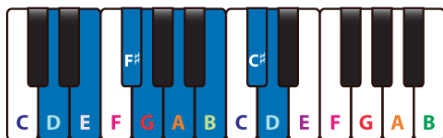
<b>Semitone (ST)</b>	One step between notes, e.g. C to C# or E to F.
<b>Tone (T)</b>	An interval of two semitones, e.g. C to D (C - C# - D)

<b>Major Scale</b>	I	ii	iii	IV	V	vi	vii°
C Major	C	Dm	Em	F	G	Am	B°
D Major	D	Em	F#m	G	A	Bm	C#°

C Major Scale



D Major Scale



<b>MAJOR TRIAD</b> (e.g. C E G)	Root + 4 semitones + 3 semitones
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<b>MINOR TRIAD</b> (e.g. C Eb G)	Root + 3 semitones + 4 semitones
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**Minimalism**

Minimalism was originally a style in art before it became a type of music. As a musical style, it relies on the **repetition** of a **limited number of small musical ideas** (melodies, harmonies and/or rhythms). Throughout the repetitions, these musical ideas are **changed gradually**, so the effect is like an ongoing process rather than a style governed by the rules of more conventional music.

**Features of Minimalist Music**

- A limited number of short and simple melodic, rhythmic and harmonic cells.
- Repetition of ideas.
- Layering of cells.
- Making complex music from very simple ideas.
- Subtle and gradual development of original cells.
- Strong sense of pulse.
- Constant tempo maintained throughout.
- Tonal with simple, diatonic harmonies.

**Origins of Minimalism**



Minimalism is a style of music which originated on the West coast of America in the 1960s.

The composer who is supposed to have started this style is La Monte Young (b. 1935) and he influenced another minimalist composer, Terry Riley (b. 1935). Other minimalist composers include Steve Reich (b. 1936), John Adams (b.1947) and Philip Glass (b. 1937).

**Minimalist Techniques**

<b>Layering</b>	Adding new musical parts, commonly one at a time.
<b>Phase Shift</b>	The process of two cells beginning in unison, becoming 'out of sync' through displacement, and gradually, after a number of repetitions, coming back 'in sync' with each other.
<b>Note Addition</b>	Gradually adding notes to a cell over a number of repetitions.
<b>Note Subtraction</b>	Gradually taking notes away from a cell, leaving rests in their place, over a number of repetitions.
<b>Augmentation</b>	Lengthening the cell by doubling the note values.
<b>Diminution</b>	Shortening the cell by halving the note values.
<b>Inversion</b>	An upside down version of the original cell; the intervals between notes are inverted.
<b>Retrograde</b>	Performing the original cell backwards.
<b>Retrograde Inversion</b>	Performing the 'inverted' version of the cell backwards.

**Simple Time vs Compound Time**

Music is in **simple time** when the beat can be **subdivided into two** (e.g. each crotchet beat divides into two quavers), creating a **strong-weak** pattern.

*2/4, 3/4 and 4/4 are simple time signatures.*



Music is in **compound time** when each beat is a **dotted note** that **divides into three**, in a **strong-weak-weak** pattern.

*6/8, 9/8 and 12/8 are compound time signatures.*



**Film Music: A History**

Music has always played a very important part in the cinema. In the early days, silent films were accompanied by “live” music, usually played on a piano or organ. The musician’s job was to keep an eye on the screen and provide non-stop entertainment, changing the mood as the film required. Certain pieces of music became well-known to cinema-goers, including a tearful melody called ‘Hearts and Flowers’ for a sad scene, and an urgent tune called ‘The Devil’s Galop’ for a chase.

Then in the late 1920’s, the “sound-track” was invented. The voices of the actors – and the background music – could be recorded onto the film itself and reproduced whenever it was shown. The days of the cinema pianist were over. The first commercially issued film soundtrack was that for the 1937 Walt Disney film, ‘Snow White and the Seven Dwarfs’.

Writing music for a film is a demanding but rewarding task. The composer is first called in to see a “rough cut”. This is the film, roughly assembled, but with the precise lengths of the shots not yet finally decided. Both composer and director discuss what kind of music is needed, and at which points of the film it is to be heard.

Next, the film is edited, so that some sequences may be altered or shortened. Then a “fine cut” is assembled – the film as it will be seen in the cinema. The composer is then given “cue sheets”, or “timing sheets”, with very precise timings in seconds and fractions of seconds. The timings on a cue sheet show the composer how they must plan their music, which must fit the film exactly.

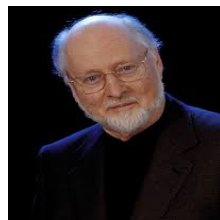
When the music is completed, the orchestra is called into the studio. The film is projected, without soundtrack, onto a screen behind the players. The conductor has a very difficult job to do. Besides interpreting the music, he must keep his eye on the screen so that the music is recorded in precise synchronisation with the film.

**The Purpose of Film Music**

**Good film music can add to our enjoyment and understanding of a film:**

- It can create a mood or atmosphere, often quicker and more effectively than words or pictures.
- It can give us information by setting the atmosphere of a certain country, place or period of time.
- It can build up suspense during an exciting scene, or prepare us for something about to happen, perhaps not hinted at by the pictures we see.
- It can emphasise an emotion so that we feel it more strongly, such as pity, fear, sadness or laughter.
- It can tell us something about a character, perhaps their state of mind, which the words and pictures might not make clear.

**Film Music Composers**



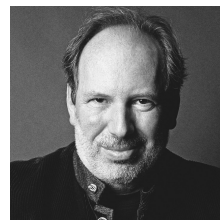
**John Williams**

*Films include:*  
Star Wars, Harry Potter, Jaws, E.T., War Horse, Jurassic Park, Home Alone



**Michael Giacchino**

*Films include:*  
The Incredibles, Cars 2, Up, Zootropolis, Jurassic World: Fallen Kingdom



**Hans Zimmer**

*Films include:*  
The Lion King, Pirates of the Caribbean, Inception, Kung Fu Panda, Interstellar



**Rachel Portman**

*Films include:*  
The Duchess, Emma, Chocolat, The Cider House Rules, Bessie



### Categories of Film Music

There are two main categories of film music:

#### DIEGETIC MUSIC

This is **music contained within the action**.

Examples include:

- a singer performing to an audience in a theatre
- music heard on a CD player in a scene
- music playing on a TV while the scene's characters watch
- characters attending a music concert where music is being performed

This is music that can be heard by the on-screen characters, as well as the film audiences. It is an integral part of the drama.

#### NON-DIEGETIC MUSIC

This is **background music supporting the on-screen action**.

The role of non-diegetic music is to :

- support the drama
- represent the mood
- create an atmosphere
- reinforce and reflect the action

It is music that is not heard by the on-screen characters, but is heard by the film audiences.

### The Leitmotif

Music helps to create memorable moments, through distinctive themes or motifs.

One important device used by film music composers is that of the **leitmotif**. A leitmotif is a **short musical theme or idea linked with a character, object, place or idea**. It can be a melodic, harmonic or rhythmic idea.

The idea of the leitmotif goes back a long way, with some of the most famous examples being heard in the operatic music of Richard Wagner (a composer from the 19<sup>th</sup> Century). In a single opera, he used over 60 different leitmotifs to represent various dramatic themes, symbolic objects and characters.

Leitmotifs are usually quite short, distinct and consistent in their use. This is because the audience needs to be able to recognise the musical features in order to associate the idea with the dramatic subject or situation. The leitmotif may be heard even when the character or idea is not on screen.

Different musical ideas lend themselves to different types of character. For example, characters such as Jaws (the shark) and Darth Vader from *Star Wars* have instantly recognisable leitmotifs.

Can you think of any other leitmotifs?



The leitmotif might be changed, altered or developed as necessary – but it is always recognisable. This is known as **thematic transformation**. By varying the musical features from the initial melody, the whole character of the music can be altered.

For example, a hero's leitmotif played on brass instruments, accompanied by fanfare-like rhythms, will suggest our hero is triumphant, yet the same leitmotif played by lower instruments, accompanied by eerie sounding chords, will suggest our hero is lost or sneaking around.

Consider how you might use the elements of music to create a leitmotif for these potential film 'characters'.

