Castle Rushen High School

Music Department

IGCSE Music

2016-2018

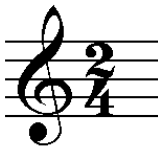
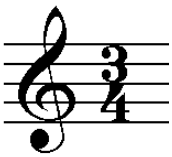
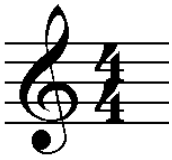
Musicianship through composition

Name:

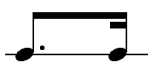
Contents

1. Beat and rhythm – Simple time

- All music has a beat, and we work out rhythms in relation to this beat.
- In simple time this beat is a crotchet (tea).
- We know a piece of music is in simple time as it uses a 4 as the lower number in its time signature. The most common ones are shown below.

Time signature	Beats in bar
	2 beats
	3 beats
	4 beats

- You have worked with rhythms using words to represent them. On the next page you will find those rhythms and others.
- The rest symbol which would represent the same length has also been included.

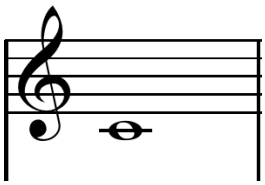
Rhythmic symbol	Symbol of rest	Word we use	Number of beats it fits into	UK name
		Tea	1	Crotchet
		Cream	2	Minim
		Milk	3	Dotted minim
		Cheese	4	Semi breve
		Coffee	1	2 quavers
		Cappuccino	1	4 semi quavers
		Pineapple	1	Quaver and 2 semi quavers
		Weetabix	1	2 semi quavers and 1 quaver
		I------love	2	Dotted crotchet and a quaver
		fee	½ beat	Quaver
		Ginger	1	Dotted quaver and semi quaver

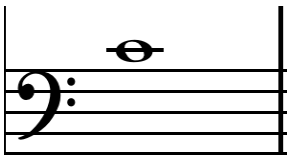
2. Melodic notation: treble and bass clef, keys and scales

- Most western music uses melodic notation based around notes of the scale. The only exception is guitar and drums, which use different forms of notation.
- The treble and bass clef are the two most important clefs, which all musicians use to read music. They look like this;

Treble clef		**Bass clef**	

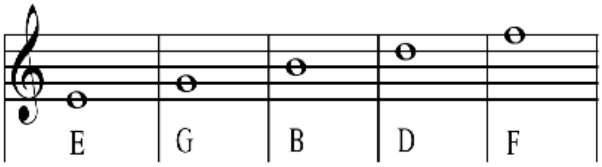
- Both the treble and bass clefs have five lines and four spaces, which represent different notes. This is called a **stave**. However, the notes don't just stop at the bottom and top of the stave.
- Different instruments use different clefs depending on the pitch of the instrument. For example, the Flute uses the treble clef because it is a high-pitched instrument, while the cello uses the bass clef because it is a low-pitched instrument.
- As a starting point it is good to know where '**Middle C**' appears on both the treble and bass clefs. They are both the same note.

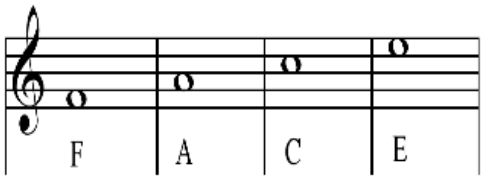




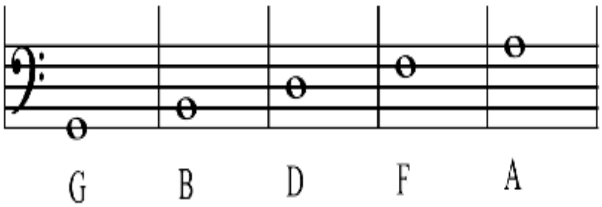
- Below are the lines and spaces of the treble and bass clefs. These patterns will help you to be able to read melodic notation in both clefs.

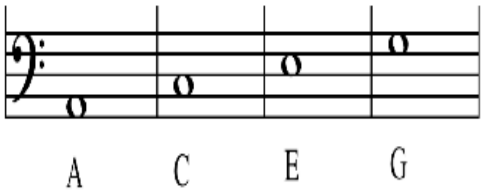
Treble clef (Lines and spaces)





Bass clef (Lines and Spaces)





Major keys and scales

There are 12 different major Keys and scales, which are used to form the basis of much of the music we listen to. These scales are made up of musical intervals, which form a pattern of 7 notes based around a particular key signature.

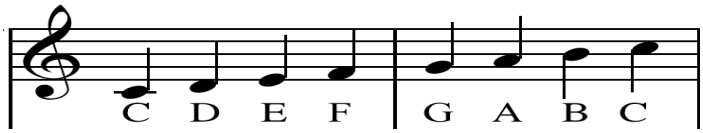
Key signatures are a crucial component when writing a piece of music and it is important to recognise what they look like and how they work.

The common feature of most keys is that they contain sharps and flats, these are known as **accidentals** and are what make key signatures unique. They use the following signs

FLAT (Flattens the note) **This sign before the note means that the note is flattened**		**SHARP (Raises the note)** **This sign before the note means that the note is sharpened.**	

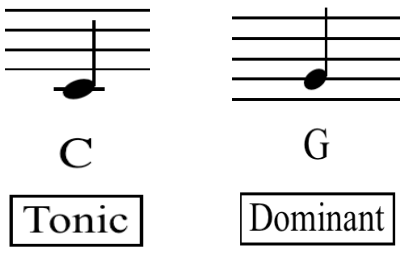
Some major scales are more commonly used than others. This is because they have a simpler key signature to compose in, and have less accidentals. The most common major key and scale is **C major,** which has no accidentals in its key signature.

C major:



When working within any key signature it is important to know that some notes of the scale have more significance than others. The two most important notes of any scale are notes 1 and 5**.** These are commonly referred to as the **Tonic and Dominant notes, or I and V.**

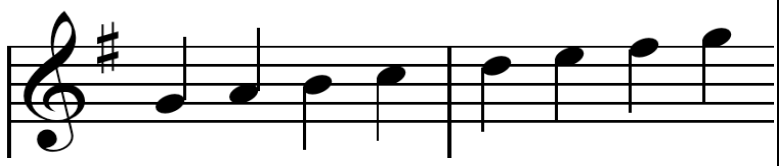
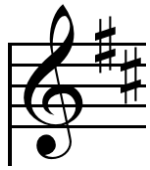
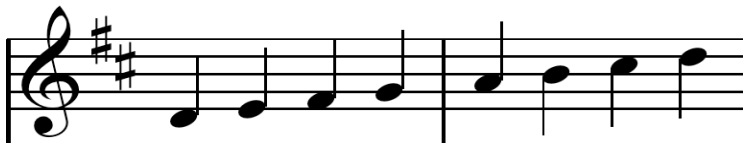
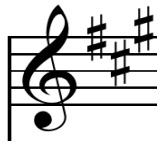
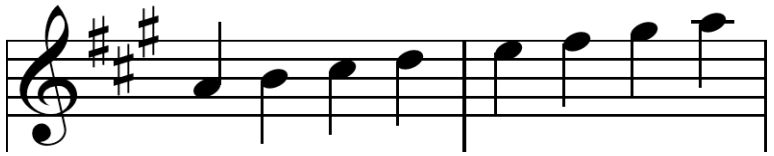
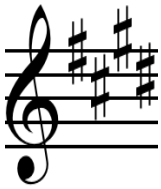
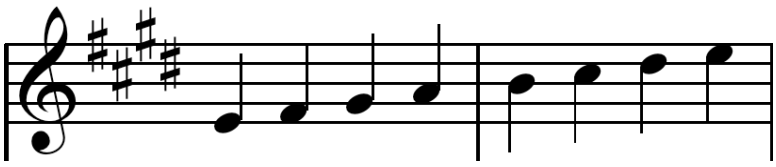
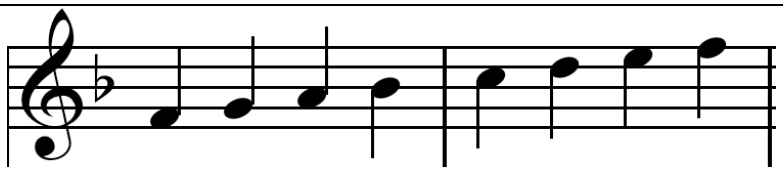
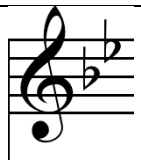
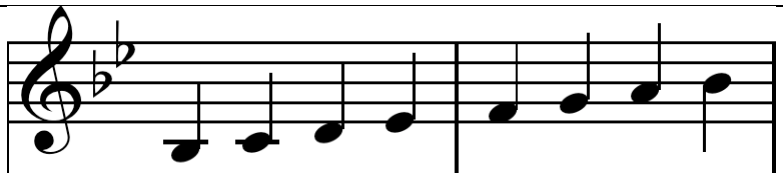
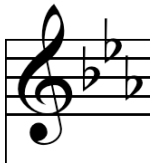
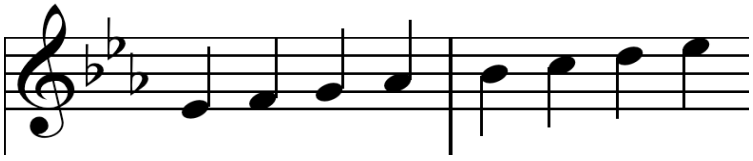
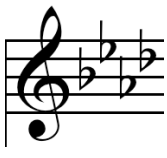
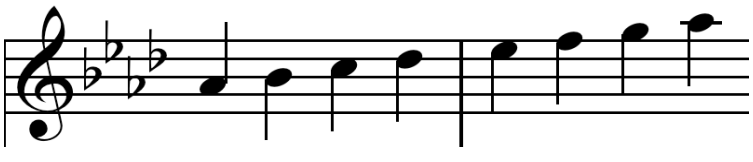
C major:



The tonic and dominant notes are the strongest points of the scale. In C major the C is the tonic note and the dominant note is G. This principle applies to all keys. In chapter 3 you will see how this principle works when using chords and harmony

Below is a table with four major keys that use sharps, and four major keys that use flats. Notice how each key signature adds a new sharp or flat each time. These are just some of

the major keys you could use to help you create ideas for your compositions. See if you can work out the **tonic** and **dominant** notes of each of these major keys.

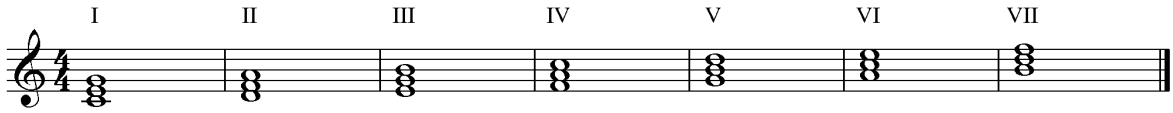
Key	Key Signature	Scale	Sharps/flats
G major			**1- F#**
D major			**2- F#, C#**
A major			**3- F#, C#, G#**
E major			**4- F#, C#, G#, D#**
F major			**1- Bb**
Bb major			**2- Bb, Eb**
Eb major			**3- Bb, Eb, Ab**
Ab major			**4- Bb, Eb, Ab, Db**

3. Chords and harmony

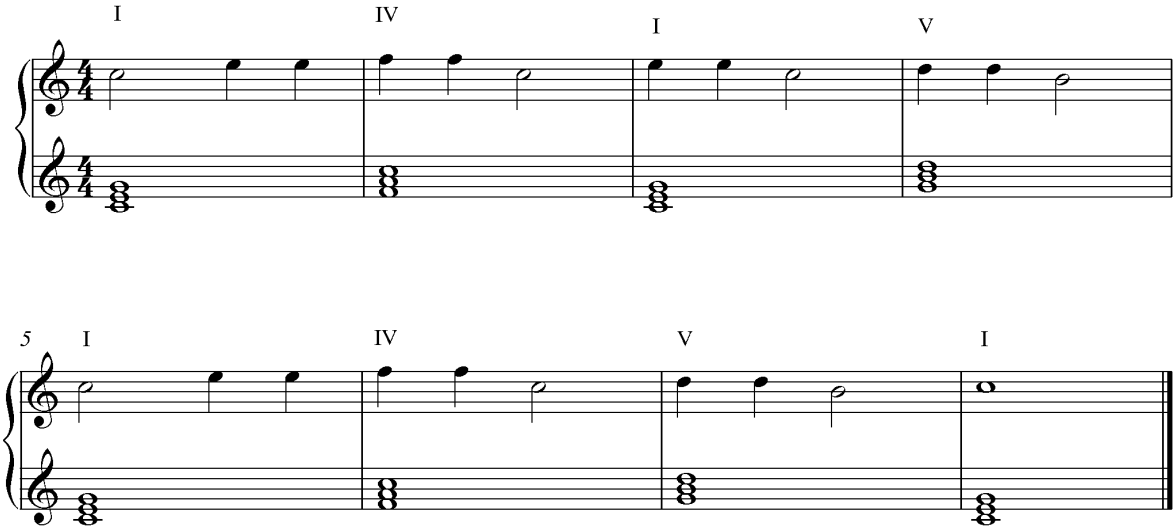
You have already learned about keys and scales which can be used to write a melody. You are now going to learn how composers successfully combine notes to create harmony through the use of chords. These chords help the listener to understand the tonal centre or key of the music and phrasing.

- A chord is created when more than one note is played at the same time.
- We usually create or choose our notes from a chord by creating triads.
- These triads are built from the notes a third apart.
- These are labelled using roman numerals.
- A chord may be called by its roman numeral or the note it is built on. (Chord I in C major can also be called the C chord.)

Triads in the key of C major



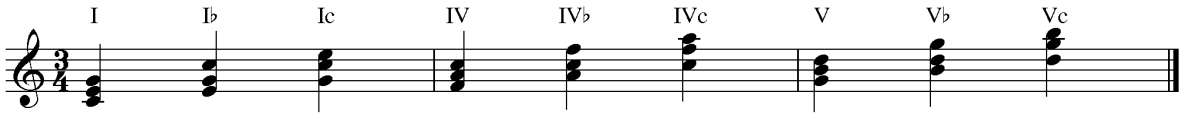
- Each note of the scale has a number. That number also tells you about the triad which is built above it.
- Therefore chord one (I) in C major is built above note one of the scale which is C. Chord one in C major is therefore made up of the notes CEG.
- Although triads can be created above any notes the most commonly used chords are those above notes one, four and five.
- These are called the **primary triads**. Chords **I, IV and V**
- As the notes of these primary triads include every note in that scale any melody in that key could be harmonised just by using these chords.



4. Making chords more interesting – Inversions

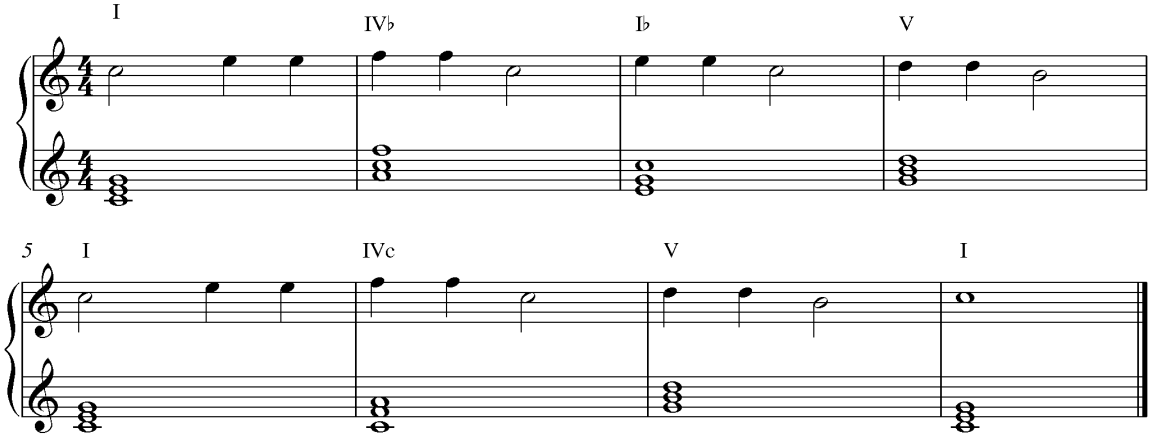
- You already understand that triads are created by building chords on notes of the scale.
- So far the lowest note of the chord as we have written and played it has always been the chord note we have built the triad on. This is called the **root.**
- Chords do not always have to use the root as the lowest note of the chord. We create **chord inversions** when we do not use the root as the lowest note.
- You can therefore create/write any chord in **root position (a), first inversion (b) and second inversion (c).**
- We do not usually bother label root position as a. We just write the roman numeral.

Primary chords and their inversions in C major



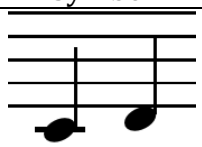
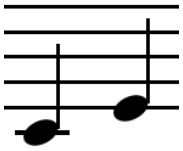
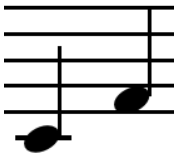
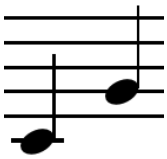
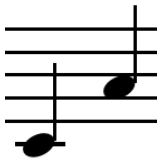
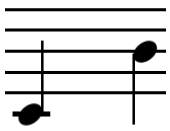
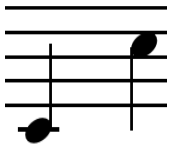
- Chords played in an inversion sound less strong than in root position.
- We therefore often use root position chords in important places in a piece, such as the beginnings and ends of phrases.
- Second inversion (c) is only occasionally used.

Chord inversions give the music more variety. Compare the harmonisation of this simple tune from the previous page.



5. Intervals

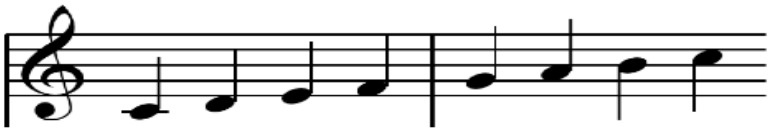
- In music, an interval is the difference in pitch between two notes.
- Intervals are an important musical aspect when composing because they are able to shape melodies, and particular intervals are important when modulating to new keys, which we will look at in more detail in later chapters.
- The most typical musical intervals are 2nds, 3rds, 4ths, 5ths, 6ths and octaves. These are shown in the table below. Any interval that stretches over an octave is known as a **Compound interval.**

Symbol	Notes	Name/Interval
	**C-D**	**2nd (Major)**
	**C-E**	**3rd (Major)**
	**C-F**	**4th (Perfect)**
	**C-G**	**5th (Perfect)**
	**C-A**	**6th (Major)**
	**C-B**	**7th (Major)**
	**C-C**	**Octave**

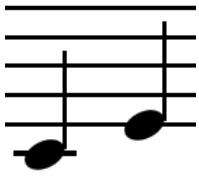
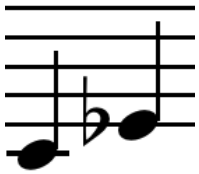
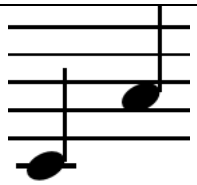
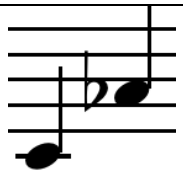
- This table shows how intervals are formed between notes starting on C. The C at the bottom could be replaced by any note of the scale and reproduced in exactly the same way.
- Now we have looked at how to work out a simple interval, we now need to look at the different types of intervals we can get, depending on the key we are working in.
- The four main types of interval you need to know are called

Major	**Minor**	**Perfect**	**Diminished**

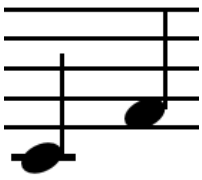
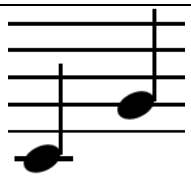
Lets take the key of **C major:**



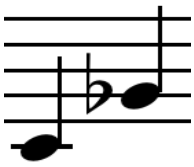
- Here is the C major scale. C major has no sharps of flats in its key signature and so it makes it easier to work out the intervals between notes within this key. Below are some examples of different intervals in this particular key.

Major interval	Interval	**Minor interval**	Interval
	Major 3rd (C-E)		Minor 3rd (C-Eb)
	Major 6th (C-A)		Minor 6th (C-Ab)

Intervals of 4th's and 5th's are known as **PERFECT** intervals as shown below- These are intervals which predominantly approach cadences.

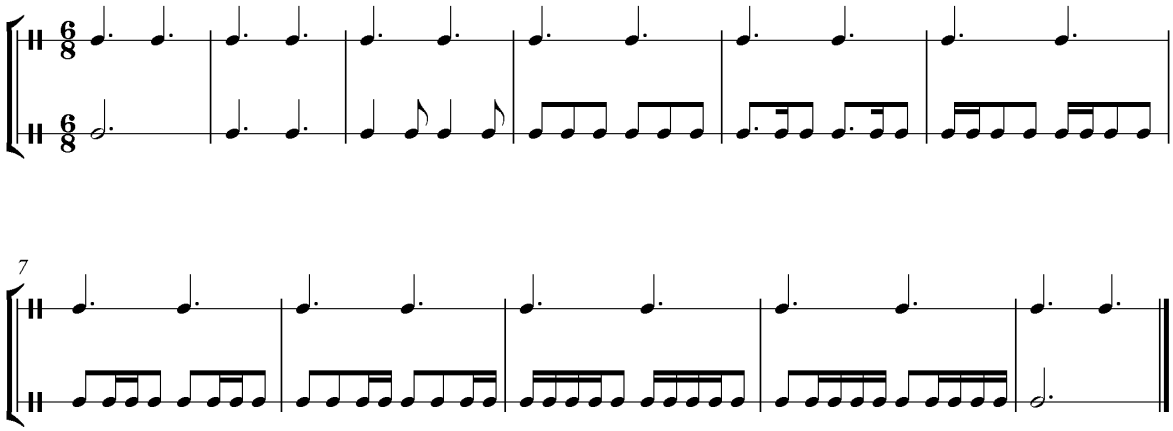
Perfect intervals	Interval	Perfect intervals	Interval
	Perfect 4th (C-F)		Perfect 5th (C-G)

A diminished interval occurs when a Perfect interval has a flattened 5th

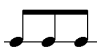
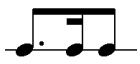
Diminished interval	**Interval**	**Reason**
	Diminished 5th	**The G has become a Gb, which therefore makes this interval diminished. Look at the comparison with the interval above to see why.**

6. Beat and rhythm – Compound time

- By now you will understand the difference in sound between simple and compound time. These pages aim to help you understand the theory as well.
- The 8 as the lower number in the key signature tells us that the beat is counted in quavers. Therefore 6/8 time has 6 quavers in every bar.
- But as you will already know, most of the time we actually feel this rhythm as 2 in a bar, 2 dotted crotchets.
- The rhythms you can use in 6/8 are included in the piece of music below. The dotted crotchet beat is shown above.



- You may find these words below helpful when using compound time. You could try to make up your own for the ones not included here.
- All of these rhythms fit into one dotted crotchet/are worth 3 quavers.

Rhythm	Word we use
	Home
	Gallop
	Hoppity
	Run away

- Music can also be written in 9/8 and 12/8, but this is not as common.

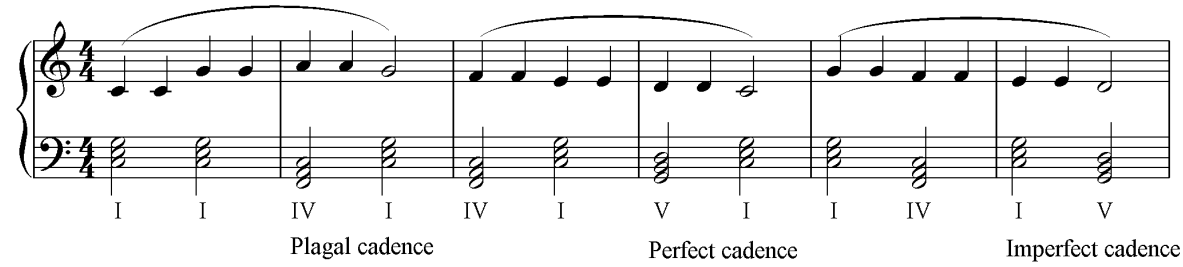
7. Phrases and cadences

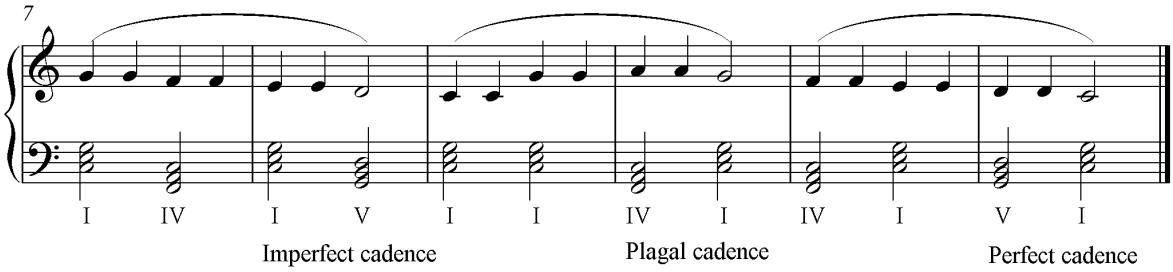
- All music is made up of **phrases** which are like musical sentences.
- These are important in allowing music to make sense to the listener.
- The movement from the second last to the last chord in a phrase is known as a **cadence**.
- The two chords which are chosen to make up this cadence are very important as they work just like punctuation would in a piece of writing.
- A cadence can either sound **finished** (like a full stop), or **unfinished** (like a comma).
- They are so important to music that they all have names which you need to know.

With the primary chords (I, IV and V) that you have used so far you can create the following cadences:

Cadence names	Finished/unfinished	Second last chord	Last chord
Perfect cadence	Finished	V	I
Plagal cadence	Finished	IV	I
Imperfect cadence	Unfinished	Chords I or IV	V

These cadences are used in the following piece of music.



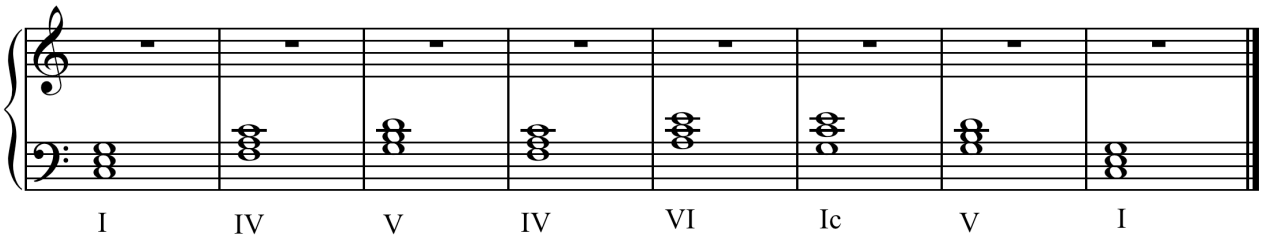


- A piece of music will almost always end with a finished cadence, but as you can see, these can also occur in the middle of the music.
- The chords which make up a cadence may occur in the middle of a phrase, but only create a cadence at the end of a phrase.

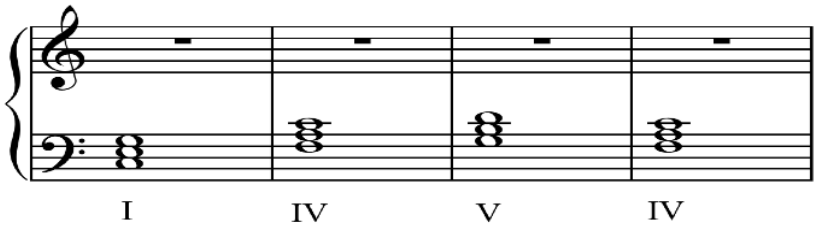
8. Writing a melody

- Using the chapters on melodic notation, chords and harmony, and intervals, we are going to explore the key components, which you need to use in order to write a successful melody.
- A good melody is something that is memorable and has a lyrical quality.
- Writing a good melody is one of the most difficult challenges as a musician. It is important that any melody is well structured and that it has a sense of direction, but **most crucially** that it fits well with other musical lines.
- Lets have a look at some of the steps to writing a good melody.

Firstly- The chord structure

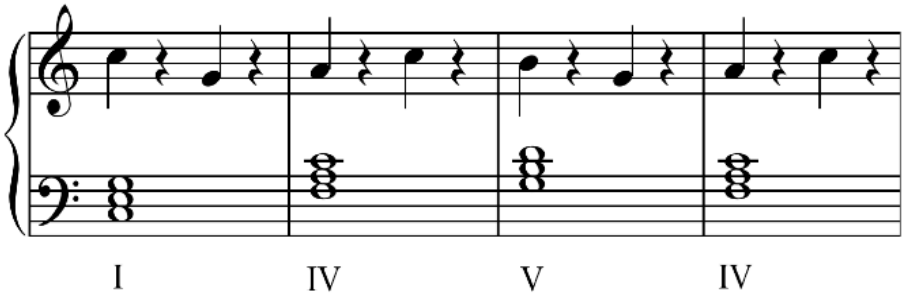


1) Lets start with the first 4 bars



- These chords determine the harmony of the piece of music we are going to write, but also crucially important they give us a basis for which to start and construct our melody.
- **It is always important to think that your chords are your foundation for your melody!**

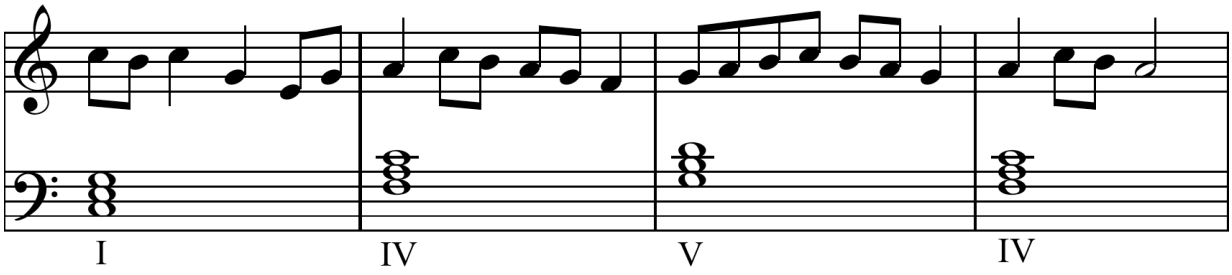
2) The next step is to start to construct a simple line together that uses primary notes of the chords:



- As a first step I have decided to just use the notes of the chords in the bass. My next step would be to elaborate on these notes and start to add in more note values and intervals to make the melody more interesting. These are known as **non chord notes**

Using non-chord notes

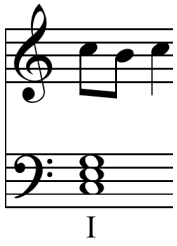
As we begin to develop a melody we start to add in some of what we call **non-chord notes.** These notes are called non-chord notes because they don't appear within the chord in the bass. Take the notes below in the first bar. The first chord, chord I is C, E, G. If you look at the notes in the treble clef you will find that the only non-chord note highlighted is the B, this is because the B is not part of the C major chord in the bass; therefore it is a **non-chord note. The same rule applies to the rest of the bars.**



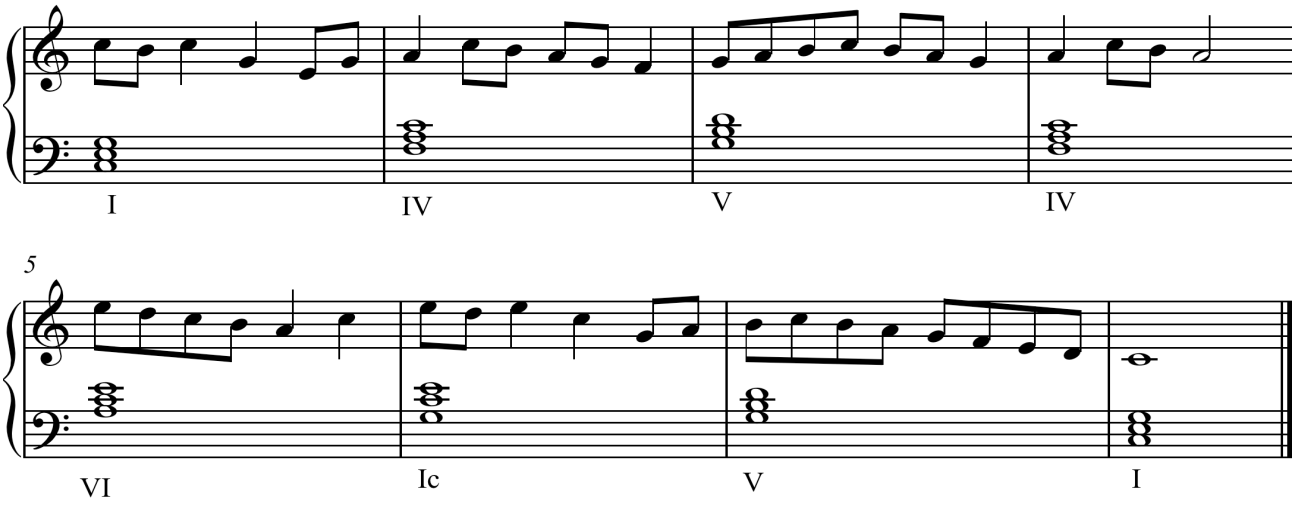
Within these first 4 bars:

- More rhythmic values have been added to make the melodic line more interesting.
- Also you should be able to notice that the intervals between notes are not very big, which makes it easier to sing/perform.
- The melody has a good amount of steps and leaps within the intervals this is all down to the use of melodic decoration.

The two types of melodic decoration that you need to be aware of are **Auxiliary notes** and **passing notes.** Below are examples of both of these and how they are used

Auxiliary notes		**An auxiliary** note is either a semitone or tone above or below the notes either side. The two notes either side of the auxiliary are the same pitch. For example this auxiliary move from C to B then back to C.
Passing notes		**A passing note links the notes before and after.** In this example from above the A and C are passing notes as they link the G and B which are part of the chord. Passing notes usually fall on the weak beats of the bar.

4) After experimenting with ideas and continuing to develop new ones, I completed my ideas for the second 4 bars and made the piece into an 8 bar structure. See if you can highlight all the non-chord notes within the last four bars, and any auxiliary or passing notes.

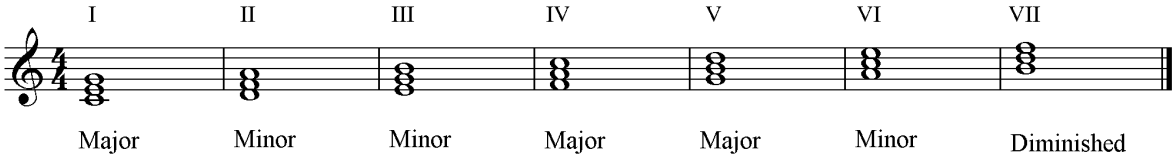


Important things to remember:

- Always listen to what you are writing (It helps to develop your ideas)
- Use your chord structure to help you initially, and then let the melodic line lead.
- Give your melody a sense of direction.

9. More chords and cadences

- So far you have only used the primary chords.
- In a major key these are all major chords. They are used most often to keep the major character of the music.
- For more variety you can also use the other chords. These add interest as they are minor and diminished chords.

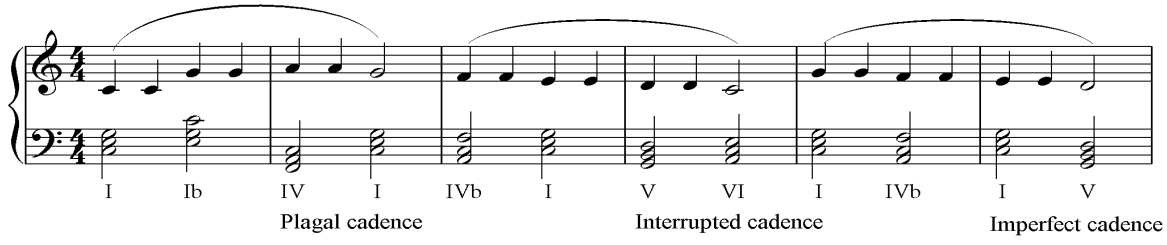


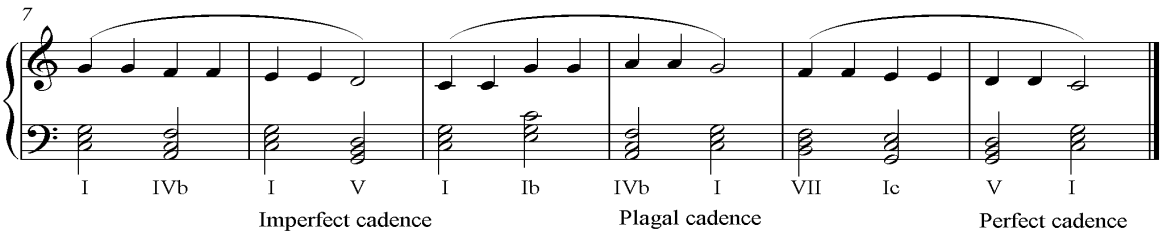
More on cadences

- By using other chords there is another cadence you can use.
- Below is the complete list of cadences and chords.

Cadence names	**Finished/unfinished**	**Second last chord**	**Last chord**
Perfect cadence	Finished	V	I
Plagal cadence	Finished	IV	I
Imperfect cadence	Unfinished	Chords I, II or IV	V
Interrupted cadence	Unfinished	V	VI

Here is *Twinkle, Twinkle Little Star* using different chords and cadences.



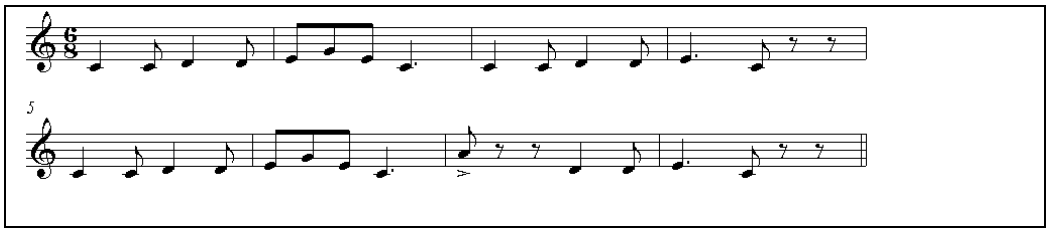


10. Musical textures

- In music, texture is the way the melodic, rhythmic and harmonic materials are combined in a composition, and this determines the overall quality of sound of a piece.
- A piece's texture may be affected by the number of parts playing at once, the timbre of the instruments or voices playing these parts and the harmony, tempo, and rhythms used.
- Texture is often described in regards to its thickness and range between the lowest and highest notes. We also distinguish the texture of a piece according to the relationship between the musical voices.

- Below are the three main musical textures that you need to be aware of when composing different styles of music.

Monophonic

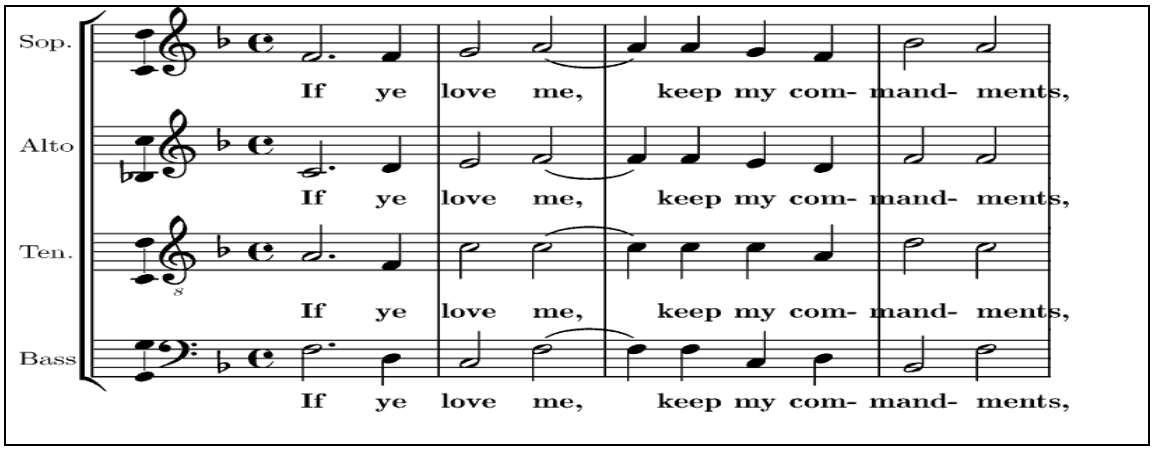


"Pop goes the Weasel" melody (Kliewer 1975, p.270-301).

A monophonic texture is a single melodic line with no accompaniment.

- Many solo sections within pieces can be described as monophonic as they are mainly unaccompanied. This piece above 'pop goes the weasel' has just one melodic line, therefore the texture is **monophonic.**
- Another musical texture called **Biphonic** is similar to a monophonic texture. The only difference is that a biphonic texture has two distinct lines, with the lower line acting as a drone while the upper line has more of a melody

Homophonic

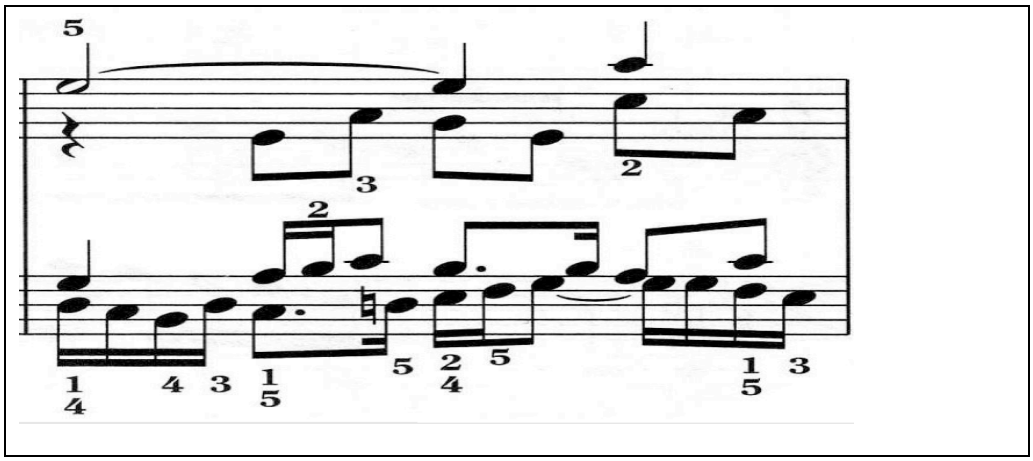


Homophony in Tallis' "If ye love me," composed in 1549

A Homophonic texture is Melody and accompaniment. Multiple voices of which one, the melody, stands out prominently while the others form a background of harmonic accompaniment.

- Many pieces of western music composed during the classical and romantic period and into the 20th century can be described as **Homophonic.**
- The extract above is an example of good homophonic writing, whereby there are multiple voices of which one, the soprano melody, stands out prominently.
- This extract could also be classed as **homorhythmic** because all of the parts have the same rhythm.
- Other examples of good homophonic writing can be found in many piano works by Beethoven, and lots of 20th century jazz writing.
- Most homophonic music is read vertically, simply because it is usually very chordal based music.

Polyphonic



J.S. Bach's "Fugue No.17 in A flat", BWV 862, from *Das Wohltemperirte Clavier*

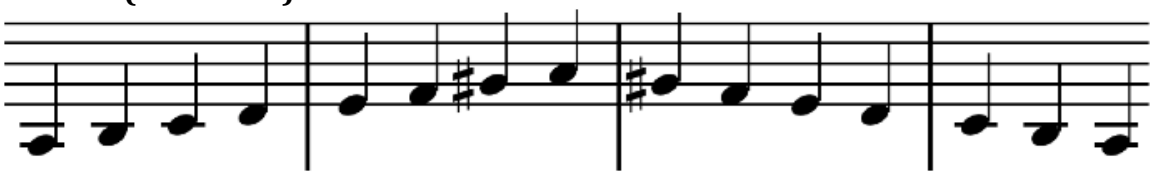
A polyphonic texture is multiple melodic voices/lines, which are either independent of each other or imitate each other.

- Polyphonic music is a very characteristic texture of the Renaissance period and particularly the Baroque period. J.S.Bach wrote many chorales and fugues, which this extract is taken from, which demonstrate how several different musical lines create a linear texture.
- Most polyphonic music is read horizontally, simply because the musical lines move freely and independently amongst each other, rather than in blocks or clusters of notes.

11. Working in a minor key

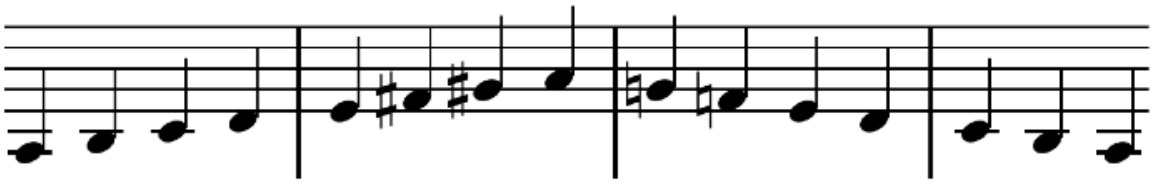
- Composing in a minor key poses its musical challenges to any composer.
- Minor keys are typically used by composers to provide musical contrast within a piece of music. In pieces that have a ternary form (ABA) of binary structure (AB), the middle section (B) is usually in the relative minor key of the tonic major.
- When working in a minor key it is first important to understand that there are two types of minor scale; **Melodic minor** and **Harmonic minor.** These different minor scales are shown below and explained

a minor (Harmonic)



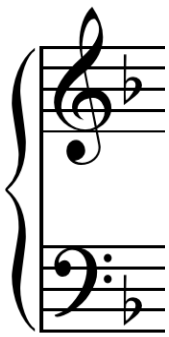
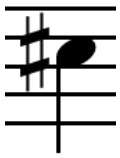
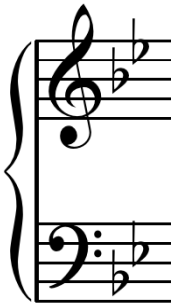
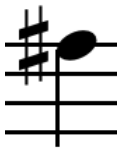
- The **harmonic minor** is the most commonly used minor scale and the notes of this scale would be used when working within the key of **a minor.**

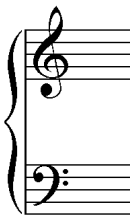
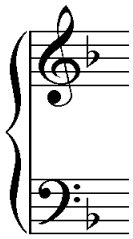
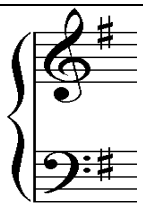
a minor (Melodic)



- You will notice that one of the features of the **melodic minor** scale is that it is different when ascending and descending. The descending notes of the scale are more linked with the relative major key of **C major. The melodic scale not only raises the 7th note of the scale but also raises the 6th, hence the F becomes an F#. These then become natural on the descending part of the scale.**

- It is always important to recognise that one of the key main features of being in a minor key is that the **7th note of the scale is always sharpened.**

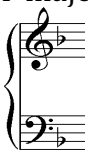
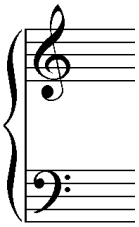
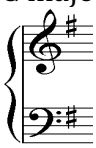
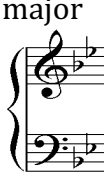
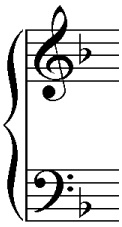
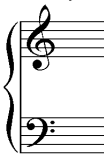
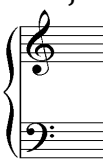
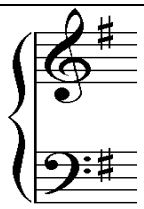
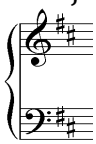
Key	Key signature	Raised 7th	Key	Key signature	Raised 7th
d minor		C sharp 	**g minor**		F sharp 

TONIC KEY		RELATIVE MAJOR
a minor		C major
d minor		F major
e minor		G major

12. Modulation Explained

What is modulation?

- As you already know music is written in a key
- The key a piece of music begins in is known as the **tonic key**
- Music **modulates** when it moves from the tonic key into a different one
- The most common keys music modulates to are the dominant, sub-dominant and relative minor.

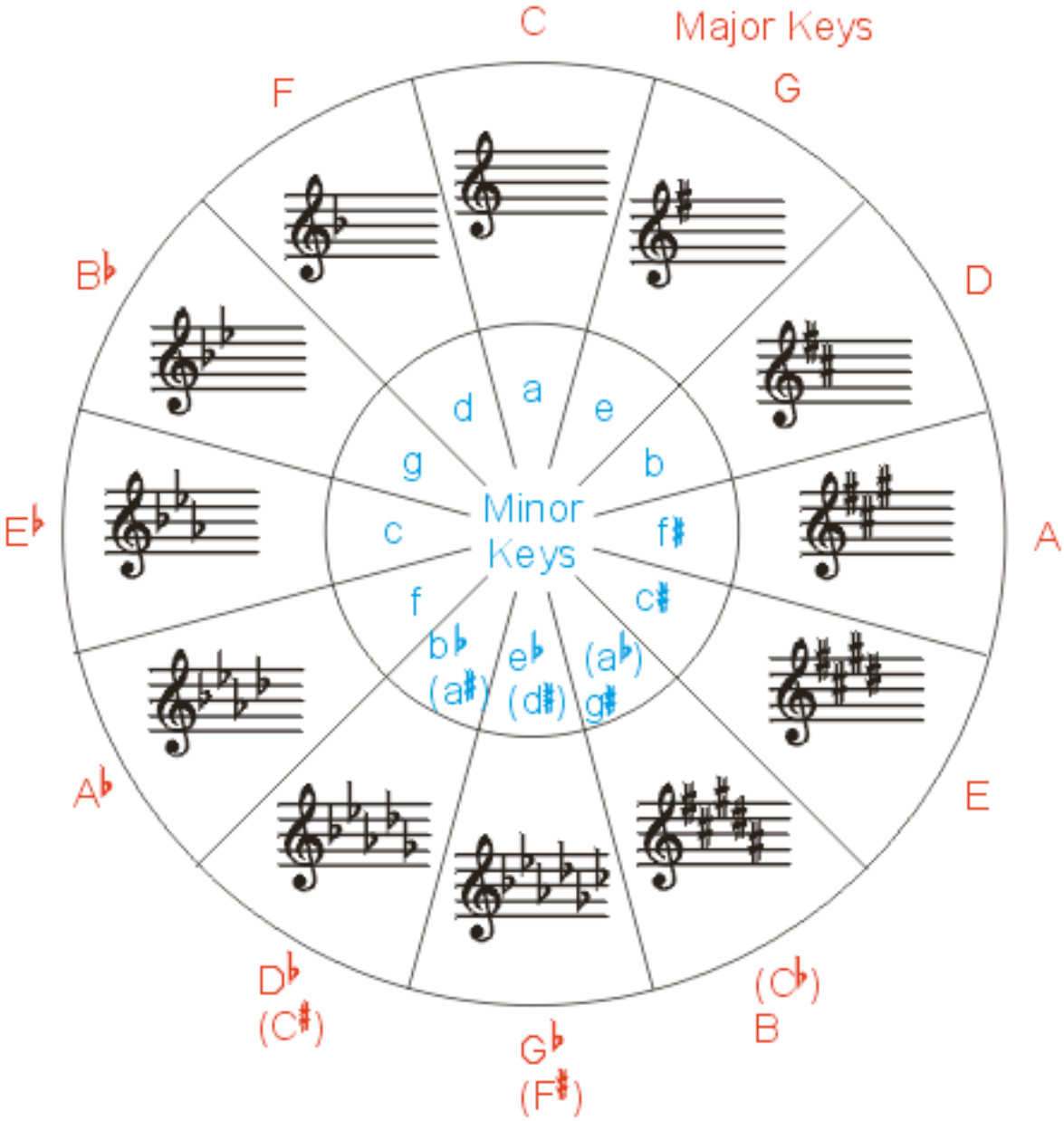
Sub-dominant (4^{th})	**TONIC KEY**		Relative minor	Dominant (5^{th})
F major 	**C major**		a minor	G major 
Bb flat major 	**F major**		d minor	C major 
C major 	**G major**		e minor	D major 

Working out the closely related keys

- To work out the dominant key count the tonic note as 1then the 5^{th} note will be the dominant. (C=1,D=2,E=3,F=4,G=5) Therefore the dominant of C major is G major.
- To work out the sub-dominant count the tonic note as 1 and the 4^{th} note will be the sub-dominant. (C=1,D=2,E=3,F=4) Therefore the sub-dominant of C major is F major.
- To work out the relative minor count down 3 semi-tones. (C to B, B to Bb and Bb to A) Therefore the relative minor of C major is a minor.

You may find the circle of fifths below useful for working out keys

Circle of Fifths



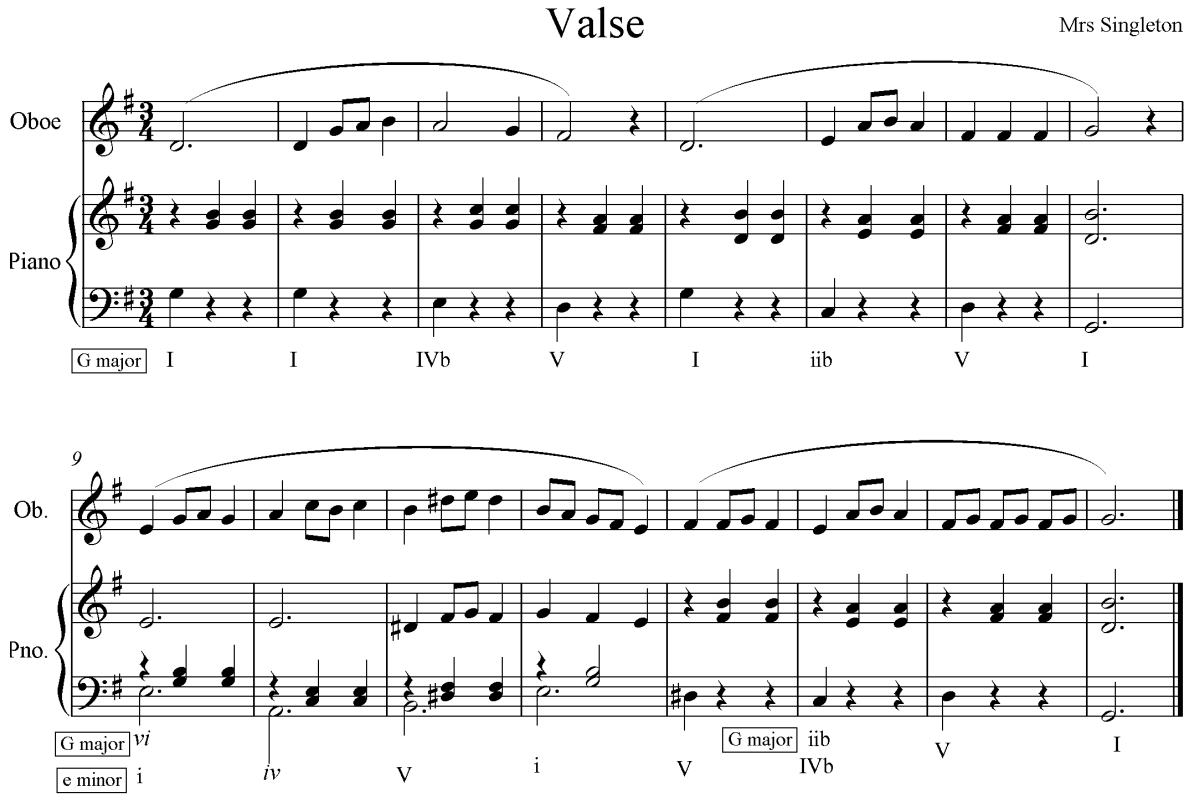
- When music modulates to a new key you then name the chords in this new key
- Modulation adds interest and variety to the music.
- A piece of music may modulate many times
- **You should always return to the tonic key for the end of your piece**

13. Modulation in practice

Now you understand what modulation is, you need to know how you can achieve this in your own music. There is a short piece of music below to help you understand this.

- The piece is written in the key of G major and starts on chord one of G major. The first eight bars are in this key and finish on a perfect cadence (V-I) in this key.
- In the next eight bars you will see the music modulates twice before ending on a perfect cadence in the tonic key.
- In both cases this is done by using what is called a **pivot chord**. This is a chord which appears in both keys. You will always be able to find chords which are the same in related keys and use these as pivot chords.

G major						E minor				
Chord	I	ii	IV	V	vi	i	ii	iv	V	VI
Notes	D B G	E C A	G E C	D F# A	B G E	B G E	C A F#	E C A	F# D# B	G E C
Pivot chords		E minor iv	E minor VI					G major ii		G major IV

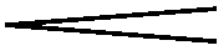
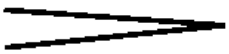


- A change of key should always be confirmed by a perfect cadence in the new key soon after the modulation.
- After the pivot chord the music is being written in the new key, so the chord symbols represent the new key.
- Accidentals need to be used to show the notes which are not the same in each key. If you are modulating for a long time in your music you may wish to add in your key change.

14. Expression markings

- Expression is one of the most important musical features. It allows composers and performers to shape their piece of music and make it more stylistic to perform.
- The four main areas of musical expression you need to be aware of are **dynamics**, **tempo**, **articulation and ornamentation.**
- It is important to make these expressive elements clear within your compositions in order to give your music individual character. Below are a table of expressive markings, which you need to know; their meanings; and their Italian terms, which are common in all music.

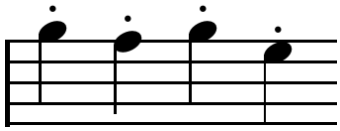
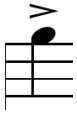
Dynamics

Symbol	Italian term	Meaning
pp	*Pianissimo*	Very soft
p	*Piano*	Soft
mp	*Mezzo-piano*	Moderately soft
mf	*Mezzo-forte*	Moderately loud
f	*Forte*	Loud
ff	*Fortissimo*	Very loud
sfz	*Sforzando*	Suddenly loud
	*Crescendo*	Gradually getting louder
	*Diminuendo*	Gradually getting softer

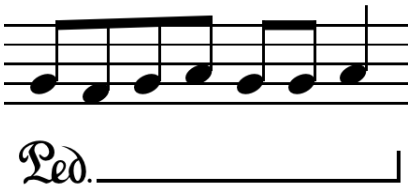
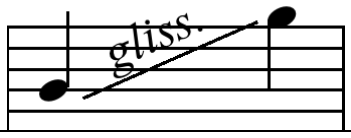
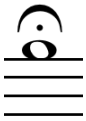
Tempo

Italian term	Meaning
Lento	Slowly
Andante	At a walking pace
Allegretto	Moderately fast
Allegro	Fast
Vivace	Very fast (Briskly)
Con moto	With movement
Rallentando	Gradually getting slower
Accelerando	Gradually getting faster

Articulation

Symbol	Musical term	Meaning
	Staccato	Detached
	Legato	Smoothly
	Accent	Accent that particular note
	Tenuto	Stress the note

Ornamentation

Symbol	Musical term	Meaning
	Trill	A musical ornament which flutters between two adjacent notes
	Pedal	Sound is sustained during the whole phrase.
	Glissando	Sliding from one note to the next.
	Fermata	Pause on the note

15. Musical Forms

All music is composed using a structure or form. Using these in your own compositions will help you to achieve a satisfying piece of music and allow you to make the most of your musical ideas.

Forms in song writing

When discussing song structure we think of the structure presented by the lyrics. These will be organised into verses and possibly a chorus.

Strophic

- Most of the songs you will be familiar with will be written in strophic form which consists of verses and choruses or just verses.
- The lyrics of the verse will change each time but the melody will remain the same, although there may need to be slight rhythmic changes to fit in the different words.
- The lyrics and melody of a chorus will remain the same each time it is performed.
- Other sections such as a bridge or middle 8 may be added to this verse-chorus structure for interest and variety.
- Although the melody remains the same throughout you can still develop your musical material by varying the accompaniment and changing key.

Through-composed

- This is the opposite of strophic form as the music is not repeated, it changes throughout.
- The lyrics of each verse have new music. This may be a new melody, chords, or both.
- This form is useful for telling a story as it allows the music to be varied as the story moves on, such as in an opera or musical.

Ternary form/Da capo

- ABA
- Contrasting A and B sections are performed. The singer then completely repeats the A section again.

Musical Forms Continued
Forms in instrumental writing

As with ternary form (above) we often label parts of the musical structure by using letter names.

Binary Form

- AB
- A contrasting A and B section are composed.
- They are often both played twice, marked using repeat signs.

Ternary Form

- ABA.
- This is also used in instrumental writing.
- The B section should contrast with the A section.
- The repeat of the A section may be the same or with slight changes and developments. This would make it A1 – B – A2.

Rondo Form

- ABACADA etc.
- In rondo form the main theme keeps being repeated with other contrasting sections called episodes in between.
- As in ternary form the repeats of the A section may be slightly different and sometimes shortened.
- Small passages may be used to link the sections smoothly.

Theme and Variation

- A theme is stated first. This is usually short and memorable.
- This theme is then repeated several times but is changed by using different techniques to develop it.
- Examples of variation may be playing it in a different key, changing the texture of the accompaniment or using ornamentation.

Ground Bass

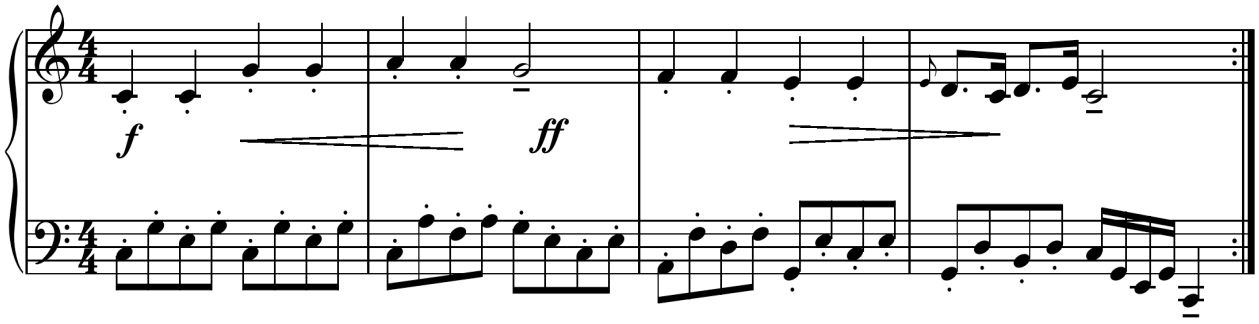
- This uses similar techniques to theme and variation, but it is the same bass line which is being used throughout.
- Changes can therefore be made to the melody, rhythm, tempo etc.

Sonata Form

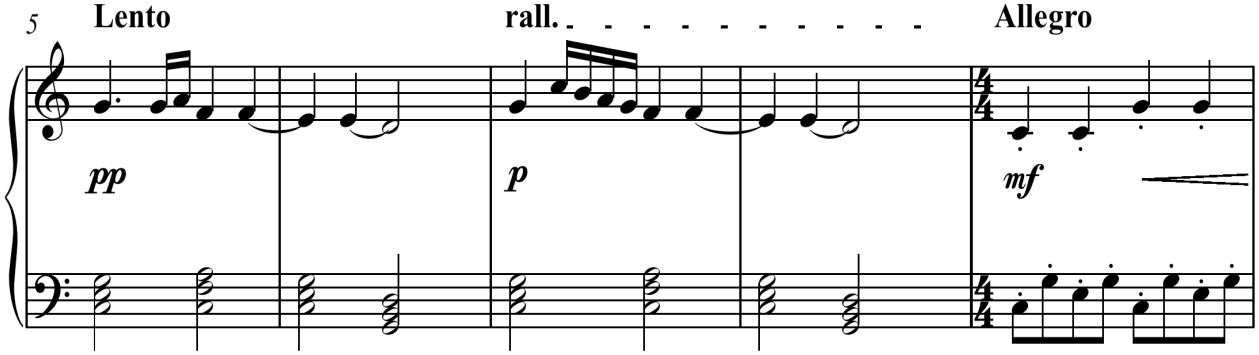
- **Sonata for is the form of one movement, rather than a whole sonata.**
- **Like ternary form it is split into three main sections but has more structure to the way it is written.**

Exposition (Stating the musical material)			**Development** (Developing the musical material)	**Recapitulation** (Restatement of the original material.)			**Coda**
First subject (In tonic key)	**Bridge** (Used to modulate to the new key.)	**Second subject** (New key)	This will develop the ideas used in the exposition and move through many keys.	**First subject** (In tonic key)	**Bridge** (Different as it is not being used to change key.)	**Second subject** (In tonic key.)	Used to finish off the movement

Allegro



5 Lento rall. Allegro



accel.

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