

# Tonality

Tonality refers to the key of the music. In most Western music, the key is a major or minor key, such as 'F major' or 'A minor'. However, music can also use other tonalities, such as the blues scale, and modes.

In this chapter, you will learn about all the keys and key signatures used in Western tonal music. You will also learn about modulation (changing key), and about scales that do not belong to the Western system of major and minor keys.

## Key signatures

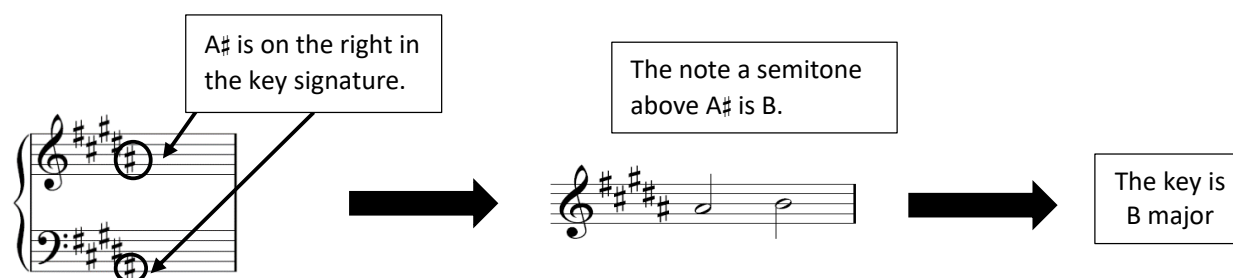
For A Level Music, you will need to know all the key signatures, up to seven sharps and flats. You can use two mnemonics to help you remember the order of sharps and flats within a key. Notice how the sharps and flats are always written in order, from right to left.

Sharp keys	Flat keys
<b>Father Charles Goes Down And Ends Battle</b>	<b>Battle Ends And Down Goes Charles's Father</b>
<b>Example:</b>	<b>Example:</b>

To work out which key a piece is in from the key signature, you can apply these rules:

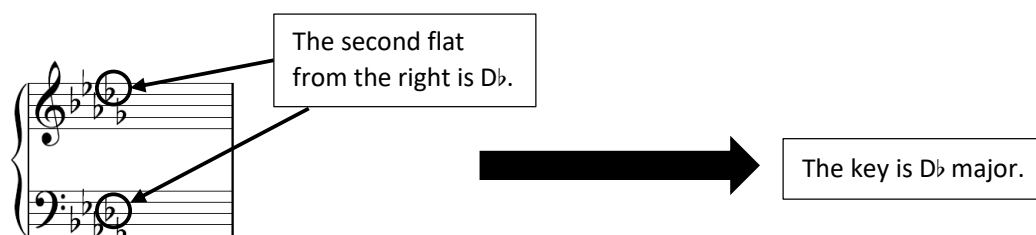
### Major sharp keys

In **major** keys with sharps in the key signature, the first note of the scale (tonic) is a semitone above the final sharp on the right in the key signature.



### Major flat keys

In **major** keys, with the exception of F major (one flat), the first note of the scale is the same pitch as the penultimate (last-but-one) flat from the right in the key signature.



## Minor flat and sharp keys

In both flat and sharp keys, the tonic note of the relative minor is a minor third (three semitones) below the tonic note of its relative major.

The major key with this key signature is G $\flat$  major.

The note a minor 3<sup>rd</sup> below G $\flat$  is E $\flat$ .

The key is E $\flat$  minor.

## Activity 1

Name the major and minor key that use each of these key signatures.

<p>i.</p> <p>Major key: .....</p> <p>Minor key: .....</p>	<p>ii.</p> <p>Major key: .....</p> <p>Minor key: .....</p>	<p>iii.</p> <p>Major key: .....</p> <p>Minor key: .....</p>
<p>iv.</p> <p>Major key: .....</p> <p>Minor key: .....</p>	<p>v.</p> <p>Major key: .....</p> <p>Minor key: .....</p>	<p>vi.</p> <p>Major key: .....</p> <p>Minor key: .....</p>

## Modulation

Although most pieces of music have a tonic, or home, key, they also visit a variety of other keys in passing. When the key of the music changes, this is called modulation. Look at the melody below. This starts in G major (no sharps or flats), but ends in F major (one flat). We can therefore say that this melody modulates.

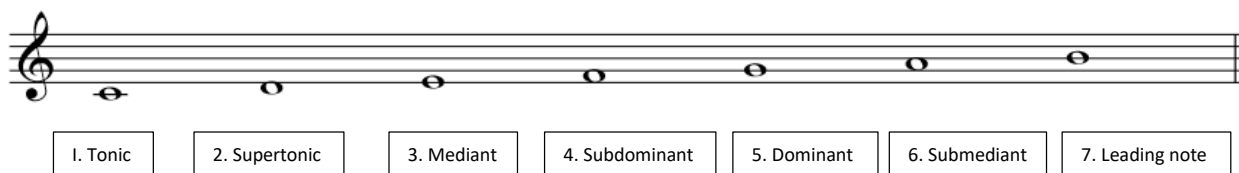
C major



F major



To understand modulation in more detail, you will need to know the relationship between notes within a scale. The example below shows the notes of C major, with each note labelled according to its role within the scale.



There are a number of key points to note from this diagram:

- The first degree (note) of the scale is referred to as the 'tonic'. This gives the scale its letter name. In the above example, the tonic note of C major is C.
- The fourth degree of the scale is referred to as the subdominant.
- The fifth degree of the scale is referred to as the dominant.

The names of the scale degrees correspond to the relationship of tonalities within a piece. For example:

- The tonic key of a piece is the key whose scale starts on the tonic note of the scale. For example, if a piece is in C major, C is the tonic key of the piece. Pieces of music tend to start and end in the tonic key.
- The subdominant key is the key that has a scale that starts on the fourth note of the tonic key's scale. In C major, the subdominant key would be F major.
- The dominant key is the key that has a scale which starts on the fifth note of the tonic key's scale. In the example of C major, the dominant key would be G major.

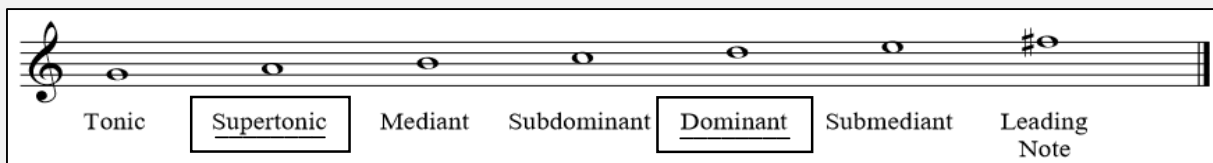
### Helpful hints

- In music with a major tonic key, the subdominant key is typically major. However, in music with a minor tonic key, the subdominant key is often minor. For instance, music in C minor will often modulate to F minor.
- In pieces that start in a major key, the dominant key is usually a major key. For example, the dominant key of C minor is G minor. If music in a minor key modulates from the tonic to a major key starting on the dominant, this is usually referred to as a modulation to the dominant major. An example would be a modulation from C minor (the tonic key) to G major (the dominant major key).

## Activity 2

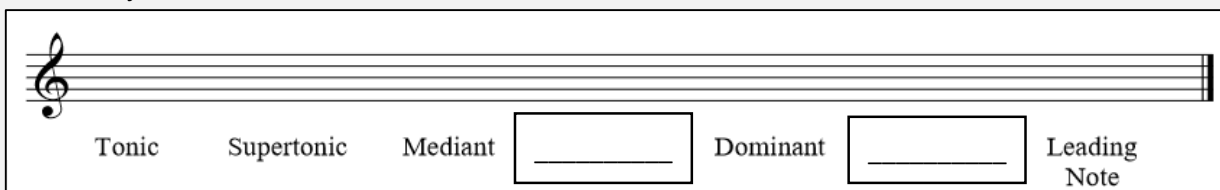
- a. Write out the scales in the following keys, and complete the labels for the degrees of the scale in the boxes. The first question has been completed for you as an example.

i. G major



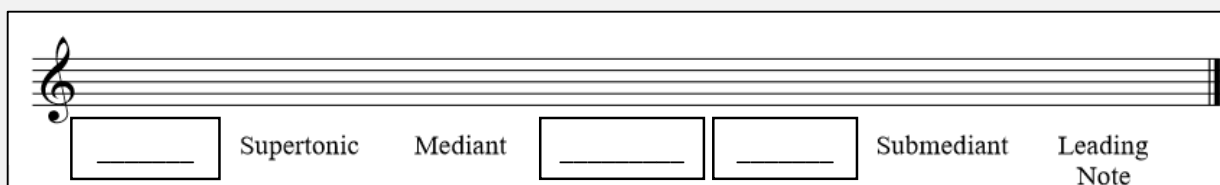
Tonic   Supertonic   Mediant   Subdominant   Dominant   Submediant   Leading Note

ii. A $\flat$  major



Tonic   Supertonic   Mediant      Dominant      Leading Note

iii. B major



  Supertonic   Mediant         Submediant   Leading Note

- b. Complete these sentences. The first one has been done for you as an example.

- i. D major is the dominant key of G major.
- ii. D $\flat$  major is the  key of A $\flat$  major.
- iii.  major is the dominant key of B major.
- iv. E $\flat$  major is the dominant key of  major.

Modulation can also occur between major and minor keys. The most common relationships are:

- Tonic major – a piece that modulates to the tonic major would start in a minor key, and modulate to a major key that has the same tonic note, e.g. C minor  $\rightarrow$  C major.
- Tonic minor – a piece that modulates to the tonic minor would start in a major key, and modulate to a minor key that has the same tonic note, e.g. C major  $\rightarrow$  C minor.
- Relative major – a piece that modulates to the relative major would start in a minor key, and modulate to a major key that has the same key signature, e.g. A minor  $\rightarrow$  C major.
- Relative minor – a piece that modulates to the relative minor would start in a major key, and modulate to a minor key that has the same key signature, e.g. C major  $\rightarrow$  A minor.

## Helpful hints

When a passage of music modulates, you will notice the following:

- Accidentals – #, b and b<sub>flat</sub> signs are used to indicate altered notes in the new key. Unlike in chromatic music, where many different accidentals may be used, or where accidentals may be used and then quickly cancelled, in music that modulates, you will see the same accidentals repeated over and over again from the point where the music modulates.
  - When the music modulates to a minor key, look out for the sixth and seventh notes of the scale, which may be raised, or lowered.
- Cadences – look and listen out for cadences in the new key.

### Example

A minor
A major (tonic major key)

Perfect cadence in A major:
V
I

## Activity 3

Identify the key to which each of these extracts modulates.

a.

Key: D major
Key? \_\_\_\_\_

b.

Key: E<sub>b</sub> major
Key? \_\_\_\_\_

## Different types of scale

Although much Western music is based on major and minor scales, music can also use other scales. These include the chromatic scale, the pentatonic scale, the blues scale, and modes.

### Chromatic scale

The chromatic scale is written using all twelve pitches within each octave:

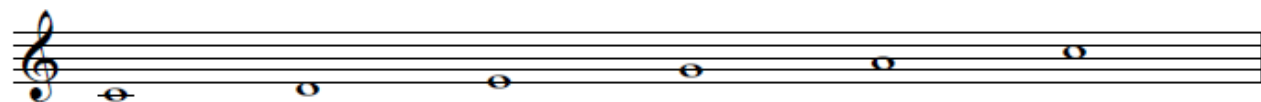


Note that pitches of the chromatic scale can be written using sharps instead of flats. Therefore, the notes C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, B form a chromatic scale.

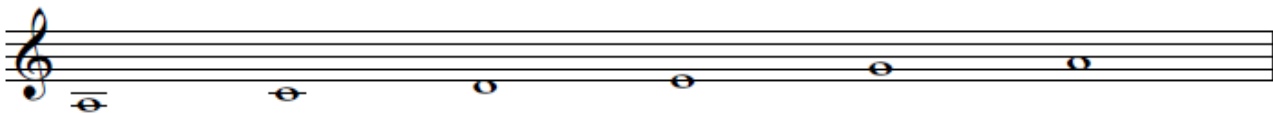
### Pentatonic scale

Pentatonic scales have five notes. The most common pentatonic scales use selected notes from the major and minor scales:

1. Degrees 1, 2, 3, 5 and 6 of the **major** scale:

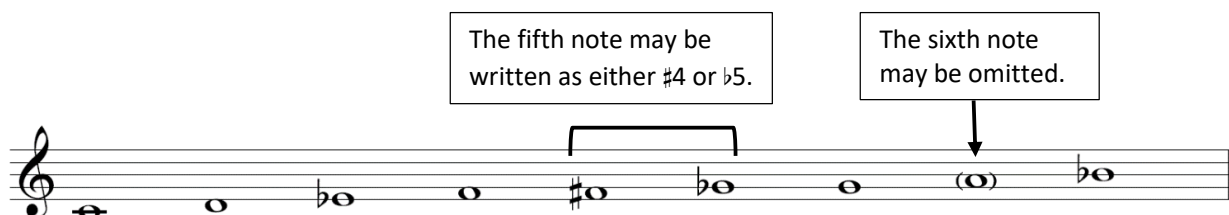


2. Degrees 1, 3, 4, 5 and (b)7 of the **minor** scale:



### Blues scale

The blues scale is common in blues and related genres (such as jazz). It is similar to a major scale, but the third, fifth and seventh notes are often lowered:



The flattened notes in blues music are often referred to as 'blue notes'. Note that, as indicated by brackets in the example above, the sixth note of the blues scale is sometimes omitted. In some transcriptions of blues music, the lowered fifth degree (G $\flat$ ) can also be spelt as a raised fourth (F $\sharp$ ).

## Modes

Modes originated in medieval and folk music. There are seven modes. The starting pitch of each corresponds to a white note on the piano keyboard.

**Ionian mode** – starting on C

**Dorian mode** – starting on D

**Phrygian mode** – starting on E

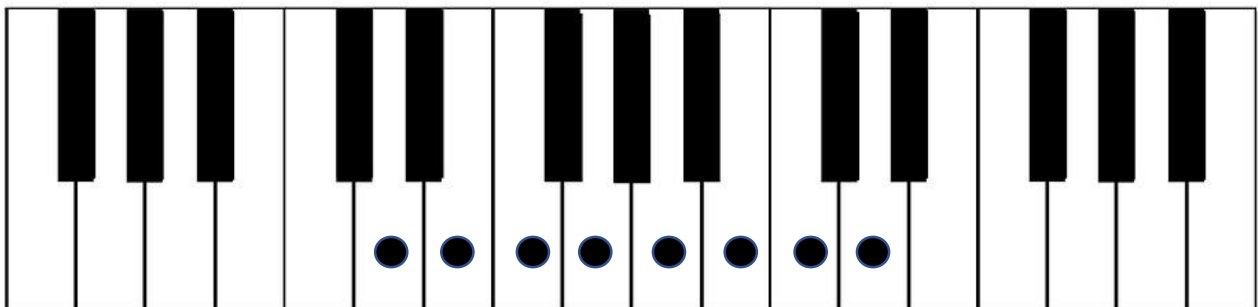
**Lydian mode** – starting on F

**Mixolydian mode** – starting on G

**Aeolian mode** – starting on A

**Locrian mode** – starting on B

In fact, in its basic form, each mode uses only the white notes of the keyboard. For example, to play the Dorian mode, you would start on a D and play all the white notes until you came to the D an octave above.



## Activity 4

Identify the scale used in each of these melodies.

a.



b.



c.



d.





# Alto and Tenor Clefs

Although the majority of instruments use either the treble or the bass clef, some orchestral instruments use different clefs. These are:

- the alto clef, used by the viola
- the tenor clef, used by the bassoon and trombone when they play at the top of their ranges, and the cello, when it plays in the middle of its range

You can work out all pitches written in these clefs in relation to middle C. Both the alto and tenor clef look a little like a fancy letter B. For both clefs, middle C is located on the line that runs between the two curved parts of the B. Note, however that:

- for the alto clef, middle C is on the third (middle) line of the stave
- for the tenor clef, middle C is on the fourth line from the bottom of the stave

Guide to Alto and Tenor Clefs	
<p><b>Alto clef</b> – middle C on the third line.</p>	<p><b>Tenor clef</b> – middle C on the fourth line.</p>

The pitches, in the alto and tenor clefs are, therefore, written as follows:

Alto Clef	Tenor Clef
<p>G A B C D E F G A B</p>	<p>E F G A B C D E F G</p>

## Activity 5

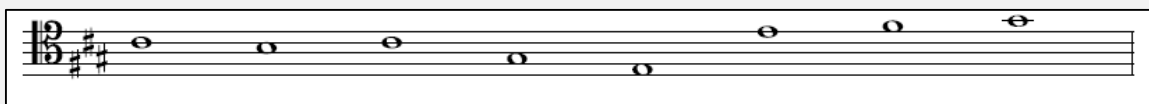
a. Identify these notes by writing the letter names underneath each pitch. Pay attention to the key signature.

i.



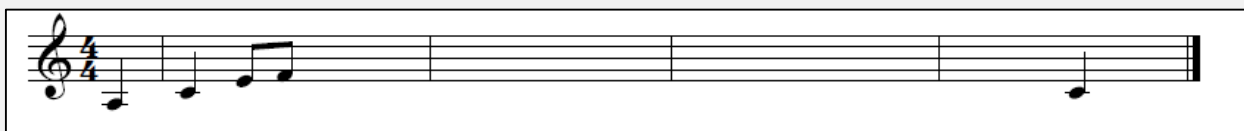
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ii.

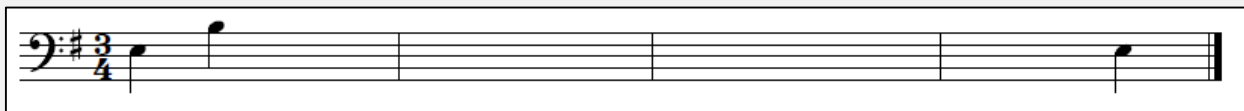


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b. i. Write out this melody using the treble clef. A few notes have been completed for you as an example.

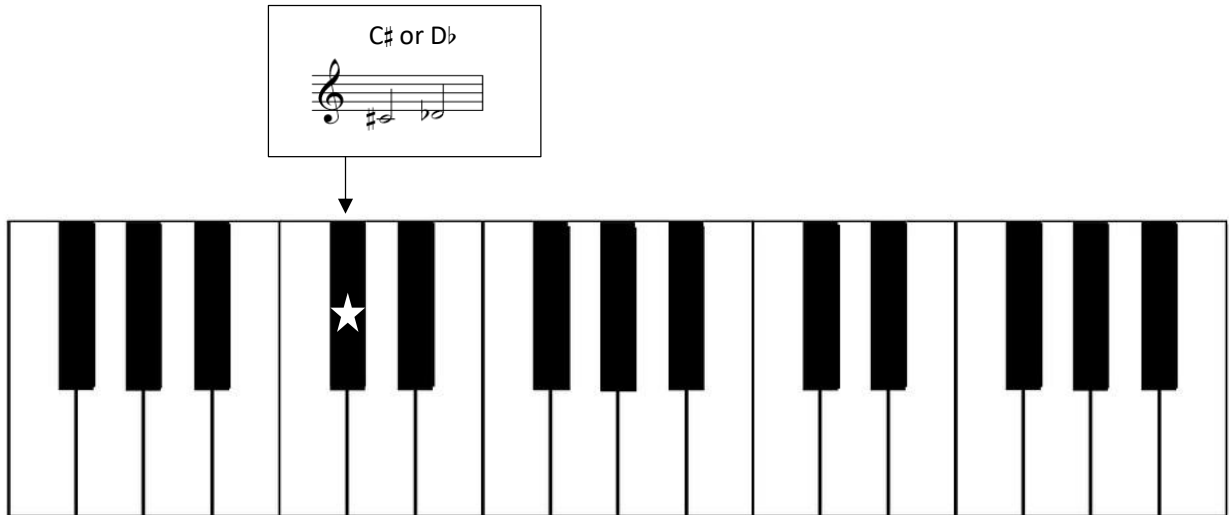


ii. Write out this melody using the bass clef. A few notes have been completed for you as an example.

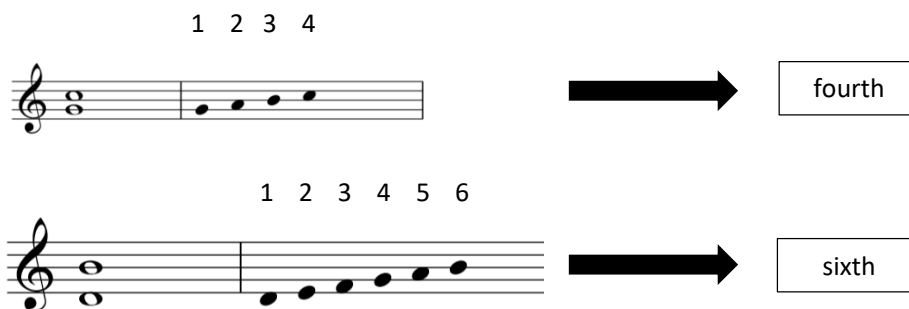


# Enharmonic Intervals

The term 'enharmonic' describes notes, intervals or keys that have the same pitch, but are written using notes with different letter names. For instance the note marked ★ on the piano keyboard below could be written as either:





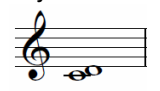



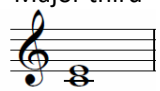
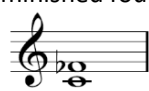
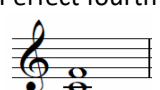
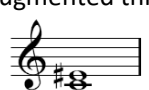
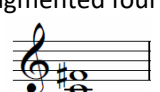
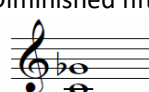
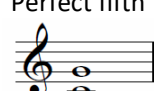
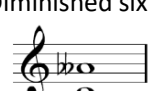
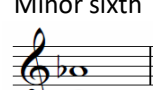
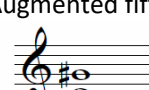
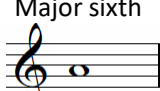
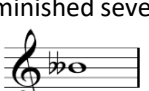
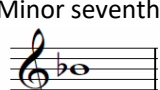

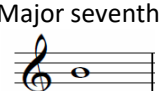
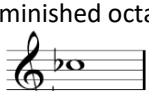
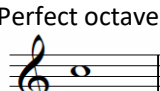
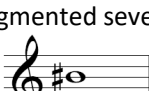


In the way that C# can be written as D $\flat$ , every interval can be written in more than one way. You will recall that intervals are numbered according to the number of steps between the bottom and top notes:



Enharmonic intervals are intervals that have the same pitches, but are written so that they are a different number of steps apart. For example, an augmented fourth can be written as a diminished fifth.

The table overleaf shows all the intervals within an octave, and how to describe their enharmonic equivalents.

Number of semitones	Interval	Enharmonic equivalent
0	Perfect unison 	Diminished second 
1	Minor second 	Augmented unison 
2	Major second 	Diminished third 
3	Minor third 	Augmented second 
4	Major third 	Diminished fourth 
5	Perfect fourth 	Augmented third 
6	Augmented fourth 	Diminished fifth 
7	Perfect fifth 	Diminished sixth 
8	Minor sixth 	Augmented fifth 
9	Major sixth 	Diminished seventh 
10	Minor seventh 	Augmented sixth 
11	Major seventh 	Diminished octave 
12	Perfect octave 	Augmented seventh 

## Helpful hints

When working out whether an interval is major, minor, augmented or diminished, note the following:

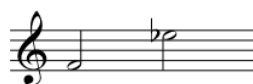
- Unisons can be perfect or augmented.
- Fourths, fifths and octaves can be perfect, augmented or diminished – they cannot be major or minor.
- Seconds, thirds, sixths and sevenths can be major, minor, augmented or diminished – they cannot be perfect.

Perfect intervals	Major/minor intervals
<ul style="list-style-type: none"> <li>• Unison</li> <li>• Fourth</li> <li>• Fifth</li> <li>• Octave</li> </ul>	<ul style="list-style-type: none"> <li>• Second</li> <li>• Third</li> <li>• Sixth</li> <li>• Seventh</li> </ul>

- Minor intervals are a semitone smaller than their major equivalent; major intervals are a semitone larger than their minor equivalent.

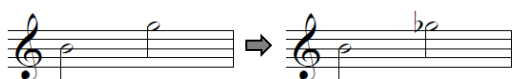


Major seventh

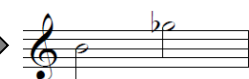


Minor seventh

- When a **minor** or **perfect** interval is made smaller by a semitone, it becomes diminished.



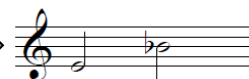
Minor sixth



Diminished sixth



Perfect fifth

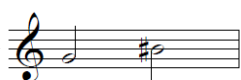


Diminished fifth

- When a major or perfect interval is made larger by a semitone, it becomes augmented.



Major third



Augmented third



Perfect fifth



Augmented fifth

## Activity 6

a. Name the enharmonic equivalent of each interval. The first question has been completed for you as an example.

i. Augmented fourth

**Enharmonic equivalent:** diminished fifth

ii. Major second

**Enharmonic equivalent:** \_\_\_\_\_

iii. Diminished seventh

**Enharmonic equivalent:** \_\_\_\_\_





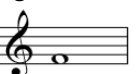

iv. Perfect fifth

**Enharmonic equivalent:** \_\_\_\_\_







b. Write a full description of each of these intervals (e.g. augmented second, diminished seventh).

i. 	Interval:	ii. 	Interval:
iii. 	Interval:	iv. 	Interval:
v. 	Interval:	vi. 	Interval:

c. Add a note above each of the pitches given to create the interval indicated.



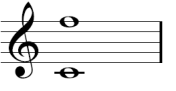
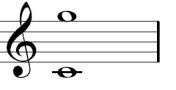
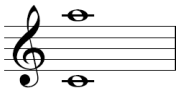
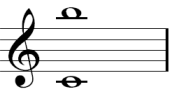

i. Augmented fourth 	ii. Augmented sixth 	iii. Augmented second 
iv. Diminished third 	v. Augmented third 	vi. Augmented unison 

d. Add a note below each of the pitches given to create the interval indicated.

i. Augmented sixth 	ii. Augmented fifth 	iii. Diminished second 
iv. Augmented seventh 	v. Diminished sixth 	vi. Diminished fifth 

## Compound intervals

Compound intervals occur when the distance between two notes is greater than an octave. Two systems can be used to describe compound intervals, which can be used interchangeably. The table below shows the intervals up to two octaves, and the two ways of describing each.

Interval	Description 1	Description 2
	Ninth	Compound second
	Tenth	Compound third
	Eleventh	Compound fourth
	Twelfth	Compound fifth
	Thirteenth	Compound sixth
	Fourteenth	Compound seventh
	Fifteenth	Compound octave

Like the intervals within an octave, compound intervals are described as major, minor, perfect, diminished or augmented. Therefore:

- this interval can be described as a **minor ninth**, or **compound minor second**:

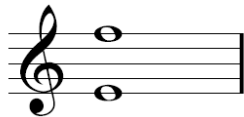
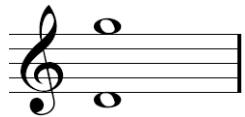

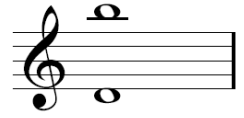
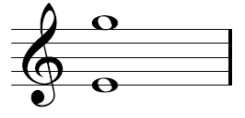
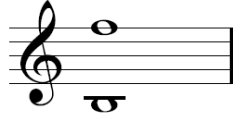


- this interval can be described as a **major ninth**, or **compound major second**:

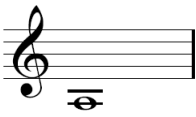
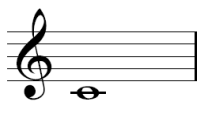

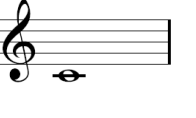
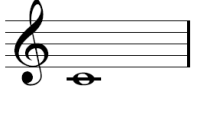



## Activity 7

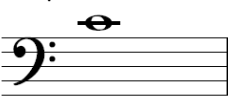
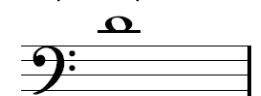
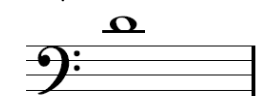

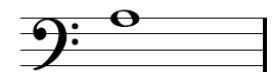
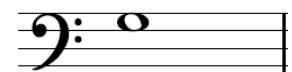
a. Identify these intervals. Give both names for each. The first question has been done for you as an example.

<p>i.</p>  <p><b>Description 1:</b> Minor ninth</p> <p><b>Description 2:</b> Compound minor second</p>	<p>ii.</p>  <p><b>Description 1:</b></p> <p><b>Description 2:</b></p>	<p>iii.</p>  <p><b>Description 1:</b></p> <p><b>Description 2:</b></p>
<p>iv.</p>  <p><b>Description 1:</b></p> <p><b>Description 2:</b></p>	<p>v.</p>  <p><b>Description 1:</b></p> <p><b>Description 2:</b></p>	<p>vi.</p>  <p><b>Description 1:</b></p> <p><b>Description 2:</b></p>

b. Add a note above each of these pitches to create the interval indicated.

<p>i. Perfect twelfth</p> 	<p>ii. Major ninth</p> 	<p>iii. Minor thirteenth</p> 
<p>iv. Major fourteenth</p> 	<p>v. Minor fourteenth</p> 	<p>vi. Perfect fifteenth</p> 

c. Add a note below each of these pitches to create the interval indicated.

<p>i. Compound minor third</p> 	<p>ii. Compound perfect fifth</p> 	<p>iii. Compound diminished fifth</p> 
<p>iv. Compound major sixth</p> 	<p>v. Compound minor second</p> 	<p>vi. Compound minor sixth</p> 



# Melody

The term 'melody' refers to the tune of the music – the memorable part that you can hum or sing along to. In this chapter, you will learn about some key features of melody, phrases, intervals, ornaments and ostinato.

## Interval patterns

You will already be familiar with terms such as 'major second' and 'perfect fourth' that are used to describe intervals. However, there are other ways of describing the intervals used in a melody, and the overall pattern created within a melody when intervals of a particular type are used consistently within a melody.

### Conjunct melodies

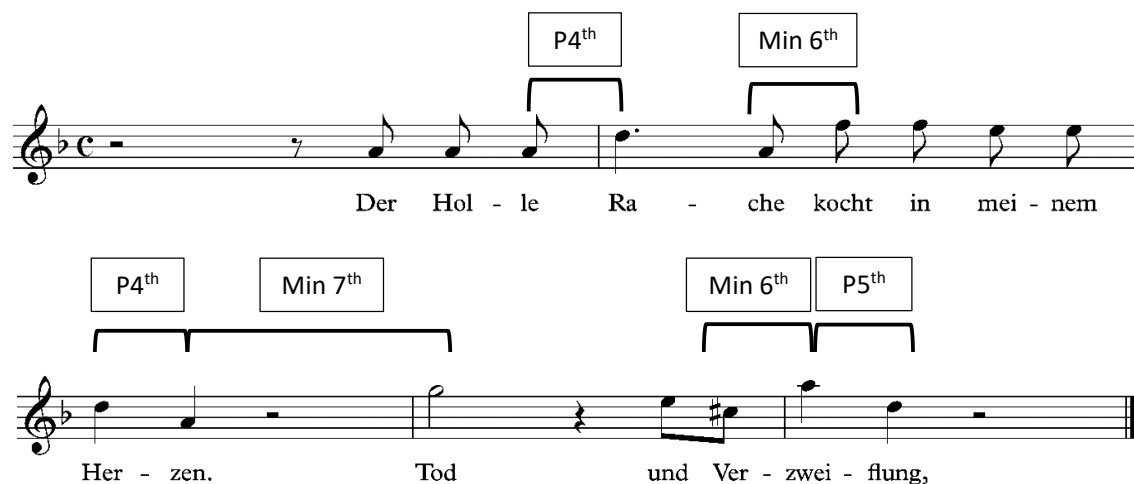
For small intervals such as major and minor seconds, it is common to use the word 'step'. When most of the intervals in a melody are steps (major and minor seconds), we say that the melody is conjunct. The example below shows a conjunct melody.



### Disjunct melodies

For intervals that are wider than a major second, we use the term 'leap'. When a melody contains a lot of leaps, we say that the melody is disjunct.

The example below is a disjunct melody. In addition to repeated notes, it contains wide intervals, such as perfect fourths, a perfect fifth, a minor sixth, and a minor seventh.



## Triadic melodies

Sometimes, melodies are based on the notes of a chord or chords, played one at a time. In this case, there will be a lot of intervals such as thirds, fourths and sixths in the melody. We can often refer to the pattern these intervals create as an 'arpeggio' or 'broken chord'. A melody based on arpeggio or broken chord movement is described as 'triadic'.

The example below shows a triadic melody based on the notes of the A major chord. All the notes in these four bars (A, C#, E) are taken from the notes of the A major chord.



## Phrases

A phrase is a section of melody. It usually ends with a **cadence**. Commonly, phrases are two, four or eight bars in length. Often, whole sections of a piece of music will be divided up into phrases of equal length. When this occurs, it is referred to as regular phrasing.

One common type of regular phrasing is called 'periodic' or 'balanced' phrasing. This was particularly common in music from the Classical era (1750–1820). In this type of phrasing, the phrases fall into question and answer pairs. The first phrase in each pair usually ends with an imperfect cadence and is referred to as the 'antecedent'. The second phrase in each pair usually ends with a perfect cadence and is referred to as the 'consequent'.

### Helpful hints

A cadence is a pair of chords used at the end of a musical phrase. The common cadences are:

- **Perfect cadence** – chords V–I
- **Imperfect cadence** – any chord (usually I or IV) followed by V
- **Interrupted cadence** – chord V followed by another chord, such as ii or vi
- **Plagal cadence** – chords IV–I

Antecedent

Consequent

Imperfect cadence

Perfect cadence

However, sometimes phrases of different lengths may be used one after the other within a composition. This is known as irregular phrasing. Often, in irregular phrasing one or more of the phrases is a somewhat unusual length, such as one, six or even seven bars.

four-bar phrase



The musical notation shows a four-bar phrase in bass clef, 3/4 time, and key of D major (two sharps). The melody is written on a single staff. The first four bars are grouped by a slur, and the phrase ends with a repeat sign. The notes are: Bar 1: D4 (quarter), E4 (quarter), F#4 (quarter); Bar 2: G#4 (quarter), A4 (quarter), B4 (quarter); Bar 3: C#5 (quarter), B4 (quarter), A4 (quarter); Bar 4: G#4 (quarter), F#4 (quarter), E4 (quarter).

six-bar phrase

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a single staff with a bass clef. It begins with a quarter note G2, followed by an eighth note A2, and a quarter note B2. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G2, A2, B2) and a quarter note C3. The melody continues with various rhythmic patterns, including a half note D3, a quarter note E3, and a quarter note F#3. The piece concludes with a final quarter note G3.

## Activity 8

- a. Read this paragraph about melody. Add in the missing words in the spaces provided. Choose from the words below:

<i>triadic</i>	<i>conjunct</i>	<i>phrases</i>	<i>disjunct</i>	<i>regular phrasing</i>
<i>irregular phrasing</i>	<i>melody</i>	<i>cadence</i>	<i>balanced</i>	<i>arpeggios</i>

The word \_\_\_\_\_ refers to the tune of the music – this is the memorable layer of the texture that you can sing along to.

\_\_\_\_\_ are sections of melody which usually end with a \_\_\_\_\_.

They are often two, four, or eight bars long. When whole sections of music are divided up into phrases of equal length, this is called \_\_\_\_\_. In this type of phrasing, the phrases often form \_\_\_\_\_ antecedent/ consequent pairs. When phrases of different lengths are used within a piece, this is called \_\_\_\_\_.

Melodies can be categorised according to the type of intervals used within them.

\_\_\_\_\_ melodies are based on steps of a minor or major second.

\_\_\_\_\_ melodies contain frequent wide leaps.

\_\_\_\_\_ melodies are based around chord shapes, such as

\_\_\_\_\_ or broken chords.

- b. Look at the following example of periodic phrasing from a piano sonata by Beethoven.

- Draw brackets over and label the antecedent and consequent phrases.
- Draw boxes around and label the imperfect and the perfect cadences.

The musical score is for a piano sonata by Beethoven, in 2/4 time and B-flat major. It consists of two systems of four measures each. The first system shows a clear antecedent-consequent phrase structure. The second system shows a more complex phrase structure with a triplet in the final measure.

## Sequence

Sometimes, melodic phrases are built of short fragments of melody called **motifs**. One technique that composers often use to develop a motif is called sequence. Sequences involve the repetition of a motif at a higher or lower pitch.

The example below shows a sequence based on a piece for organ by Bach. In this example, the motif is one bar long. It is repeated four times, and each time it starts a step (tone/semitone) lower than on its previous appearance.



## Ostinatos and riffs

The term 'ostinato' refers to a repeated pattern in music from the Western classical tradition. Ostinatos can involve repeated patterns of harmonies (chords), or repeated rhythms. They also commonly involve the repetition of melodic motifs (short sections of melody). The example below shows a melodic ostinato from a composition for clarinet by Steve Reich. Notice how the motif from the first bar of the example is repeated twice.



When an ostinato occurs in music from a popular genre, it is referred to as a riff. Riffs in popular music are generally quite memorable, and they are often a key feature of the accompaniment.

The example below shows a riff from the song 'When the Levee Breaks' by Led Zeppelin. This riff is repeated seven times at the opening of the song, and then at frequent intervals throughout.



## Activity 9

a. Write a definition of each musical term in your own words:

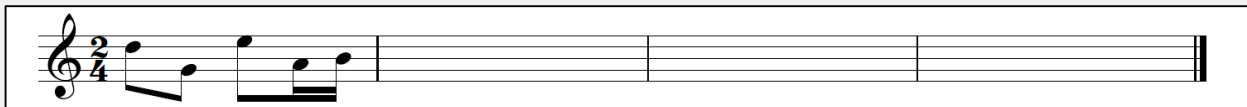
i. Ostinato .....

.....

ii. Sequence .....

.....

b. Write a four-bar ostinato, using the motif provided.






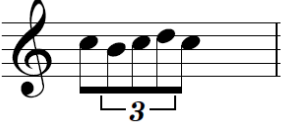
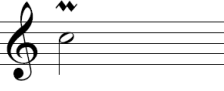

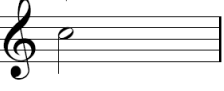





c. Complete this sequence. Each time the motif repeats, it should start a step higher than on its previous appearance. The first two bars have been done for you as an example.



## Ornaments

Ornaments are extra notes added to music to make it sound more elaborate. They are particularly common in music from the Baroque era (1600–1750), though they may be used in music from other periods as well.







Ornament	Description	How it is written in the score	How it is played
Trill	The main melody note alternates repeatedly with the note a step above it.		
Turn	The main melody note is followed by the note a step above it, a return to the main melody note, the note a step below it, and the main melody note again.		
Inverted turn	The main melody note is followed by the note a step below it, a return to the main melody note, the note a step above it, and the main melody note again.		
Mordent	The main melody note is followed by the note immediately above it, and a return to the main melody note.		
Inverted mordent	The main melody note is followed by the note immediately below it, and a return to the main melody note.		
Acciaccatura	The decorative note is played very quickly on, or just before, the beat on which the main note occurs.		

### Activity 10

The examples below show the way some different ornaments might be played. For each ornament:

- write the name of the ornament
- draw the symbol used to indicate the use of the ornament in the score

The first question has been completed for you as an example.

How it is played						
i. Name of ornament	Inverted turn					
ii. Symbol						

# Harmony

The word 'harmony' means two or more notes played together at the same time. Sometimes, harmonies are referred to as chords.

In this chapter, you will learn about different types of harmony, and how they are written.

## Consonance and dissonance

Harmonies can be described as consonant or dissonant. Consonant harmonies generally sound pleasant to the ear. Dissonant intervals tend to sound harsh or unpleasant.

The intervals that are used within a harmony determine whether it is consonant or dissonant:

Consonant intervals	Dissonant intervals
major and minor thirds, perfect fourths, perfect fifths, major and minor sixths, perfect octaves	major and minor seconds, augmented fourths / diminished fifths, major and minor sevenths

If a dissonant interval is formed between any pair of notes within a chord, this will create dissonance. If no dissonant intervals are found within a chord, it will sound consonant.

### Examples:

<p><b>Dissonant</b></p> <p>This chord is dissonant because it contains dissonant intervals: a diminished fifth and a minor seventh.</p>	<p><b>Dissonant</b></p> <p>This chord is dissonant because it contains a dissonant interval: a major second.</p>	<p><b>Consonant</b></p> <p>This chord is consonant because it contains only consonant intervals: a perfect fifth, a major third and a minor third.</p>
-----------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------

## Activity 11

- a. Watch this video: [zzed.uk/9862-cons\\_dis](https://www.youtube.com/watch?v=zzed.uk/9862-cons_dis)

Circle all the statements that are true:

- The consonant harmonies sound harsh and unpleasant.
- The consonant harmonies sound pleasant.
- The dissonant harmonies sound harsh and unpleasant.
- The dissonant harmonies sound pleasant.

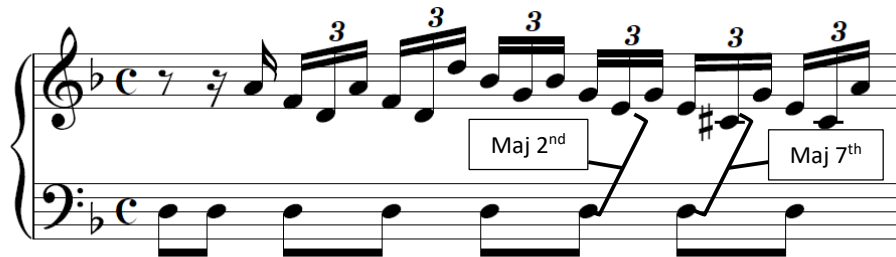
- b. Identify whether these chords are consonant or dissonant. Tick your answer.

i.	ii.	iii.	iv.
Consonant: <input type="checkbox"/> Dissonant: <input type="checkbox"/>	Consonant: <input type="checkbox"/> Dissonant: <input type="checkbox"/>	Consonant: <input type="checkbox"/> Dissonant: <input type="checkbox"/>	Consonant: <input type="checkbox"/> Dissonant: <input type="checkbox"/>



## Pedal notes

One very common type of dissonance in Western classical music is the pedal note. A pedal note (sometimes referred to as 'pedal' or 'pedal point') is a note that is sustained or repeated while the harmonies change around it, causing dissonance.



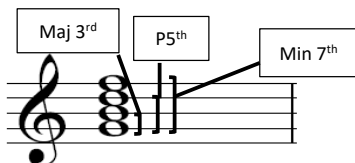
Commonly, pedal notes are either on the tonic (first) or dominant (fifth) note of the scale. They are generally in the bass, though they may also be in a high register (inverted pedal note) or in the middle of the texture (inner pedal note).

When a pedal note occurs in medieval music, folk music or international/world music, it is referred to as a drone. Sometimes repeated, dissonant notes in popular pieces are also referred to as drones. In some styles of traditional music, a drone on the tonic note may last for the entire duration of the piece.

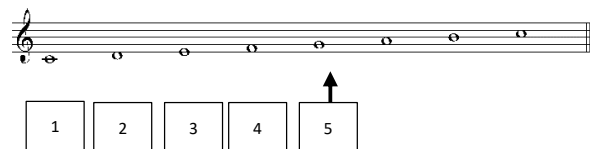
## Dominant seventh chords

Another very common dissonant harmony is the dominant seventh chord. The root of this chord is the dominant (fifth) note of a major or minor scale. The other notes in the chord are a major third, perfect fifth, and minor seventh above the root.

**Dominant seventh chord in C major:**



### Helpful hints



G is the dominant (fifth) note of the C major scale.

### Labelling the dominant seventh

In both the Roman and jazz/pop chord notation systems, dominant seventh chords are indicated by the symbol <sup>7</sup>. Therefore:

- in Roman notation, this chord would be labelled V<sup>7</sup>
- in jazz and pop notation, this chord would be labelled G<sup>7</sup>

## Activity 12

- a. i. Identify the harmonic device played by Viola 2 in this extract.

.....

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

- ii. Give the full name (e.g. C major) of the key used in the extract.

- iii. Which note of the scale (e.g. tonic, supertonic) does Viola 2 play?

- b. Tick the correct definition of a dominant seventh chord:

- ☐ i. A chord with a root, minor third, perfect fifth and major seventh
- ☐ ii. A chord with a root, minor third, perfect fifth and minor seventh
- ☐ iii. A chord with a root, major third, perfect fifth and minor seventh
- ☐ iv. A chord with a root, major third, diminished fifth and minor seventh

- c. Write out the dominant seventh chord in each of these keys. The first one has been done for you as an example.

i. D major	ii. B $\flat$ major	iii. B major	iv. D $\flat$ major

# Texture

Texture refers to the number of independent parts or layers in the music, and the relationship between those parts. In this chapter, you will learn about a number of common textures in music, including monophony, homophony, and counterpoint.

## Monophony

The simplest texture in music is a single, independent melody. This type of texture is referred to as monophony. The melody below, which is from the start of a Gregorian (medieval, religious) chant is an example of monophony. It would have been sung with no accompaniment, at the start of a longer song.



## Heterophony

In heterophony, different instruments or voices perform different versions of the same melody at the same time. Typically, many of the main notes of the melody are the same in the different versions, but different ornamentation is added to each. The example below is an example of a heterophonic texture between an oboe and soprano from a cantata (religious vocal work) by Bach. Notice how the soprano and oboe melodies are very similar, but the oboe part has some extra ornaments (circled).



## Homophony

Another common texture involves a melody and accompanying parts. Often, these parts move using the same rhythms at the same time, to create what is known as a **chordal** texture.

The example below is from a popular hymn with a chordal texture. It would be sung by four vocal parts: soprano, alto, tenor and bass. The soprano part (treble clef, stems pointing up) has the main melody, and the other parts sing chords that use almost identical rhythms to the melody.

Two staves in 4/4 time, key of D major. The top staff is for Soprano (S A) and the bottom for Tenor/Bass (T B). The Soprano part has the main melody, and the other parts sing chords that use almost identical rhythms to the melody. A box points to the Soprano part with the text: Soprano melody (stems pointing up). The lyrics are: All things bright and beau - ti - ful, all crea - tures great and small.

Frequently, however, the melody and accompaniment have different rhythms. This is known as a **melody and accompaniment** texture. An example of this type of texture, from a mazurka (Polish dance) by Chopin, is shown below.

The image shows a musical score for a mazurka by Chopin in 3/4 time. The right hand (treble clef) plays the melody, which is highlighted by a box and labeled 'Melody'. The left hand (bass clef) plays the accompaniment, which is highlighted by a box and labeled 'Accompaniment'. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes. Dynamics include *f*, *cresc.*, *ff*, and *p scherz.*. A trill (*tr*) is marked in the melody. The score is in G minor (three flats).

In this example, the pianist's right hand plays the melody, and the pianist's left hand plays the accompaniment.

## Polyphony

Polyphony, is also sometimes known as counterpoint. In a polyphonic/contrapuntal texture, different melodies, or different parts of the same melody are played at the same time. The example below shows a contrapuntal texture from the opening of a piece for harpsichord/organ by Bach. In this example, the opening four-bar theme is copied by the left hand, starting at bar 3, and then again by the right hand, starting at bar 5, so that the melody overlaps with itself, creating counterpoint. When music is copied between parts within a contrapuntal texture, this is known as **imitation**.

The image shows a musical score for a piece by Bach in 3/8 time. The right hand (treble clef) plays the melody, which is highlighted by a box. The left hand (bass clef) plays the accompaniment, which is highlighted by a box. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes. The score is in G major (one sharp). The texture is polyphonic, with the melody being imitated by the left hand and then the right hand.

## Activity 13

Match the musical term to the definition and example by drawing lines. The first one has been done for you as an example.

Musical term	Definition	Example
a. Melody and accompaniment	i. All the notes of each harmony are played at the same time using the same rhythm parts.	1. 
b. Chordal	ii. The melody is the most important part of the texture and is played using different rhythms from the harmonic parts.	2. 
c. Polyphony/counterpoint	iii. A type of counterpoint where different instruments/parts play the same melody (either starting on the same note, or on different notes, starting one after the other).	3. 
d. Monophony	iv. A melody on its own with no accompaniment.	4. 
e. Imitation	v. Different instruments play different versions of the same melody at the same time.	5. 
f. Heterophony	vi. Different melodies, or different parts of the same melody, are played by different instruments/parts at the same time.	6. 

# Metre

In music, metre refers to the number of beats in each bar, and the pattern of weak and strong beats. In most Western music, the metre is controlled by the time signature. Most time signatures indicate metres where there are two, three or four simple or compound beats in the bar. However, sometimes a different number of beats can be used. This most frequently occurs in modern classical music from the twentieth and twenty-first centuries. This chapter will explain some of these unusual metres to you.

You will recall that in a time signature:

**2**  
**4**

← The top number tells us how many notes of a specific type can be fitted into a bar.

← The bottom number tells us which note value the length of the bar is measured in.

Number on the bottom of the time signature	Note value used to measure the length of the bar
1	semibreve
2	minim
4	crotchet
8	quaver
16	semiquaver

In certain styles of music, almost any number can be used on the top of a time signature. For example:



= seven crotchets per bar

three quavers

+

two quavers



= five quavers per bar



= 13 semiquavers per bar

You will notice that in some of these metres, the notes form groups of irregular lengths. For instance, in  $\frac{5}{8}$  time, the bar divides into three quavers + two quavers. When groups or beats of different lengths are used within a metre, this is called **additive metre**.

## Activity 14

a. Complete these sentences. (Write a number, a note name or both in the gap.)

- i. A time signature of  $\frac{5}{4}$  means that there are \_\_\_\_\_ crotchets in each bar.
- ii. A time signature of  $\frac{8}{16}$  means that there are eight \_\_\_\_\_ in each bar.
- iii. A time signature of  $\frac{7}{4}$  means that there are \_\_\_\_\_ in each bar.
- iv. A time signature of  $\frac{6}{2}$  means that there are \_\_\_\_\_ in each bar.

b. Add a suitable time signature to the start of each of these extracts.

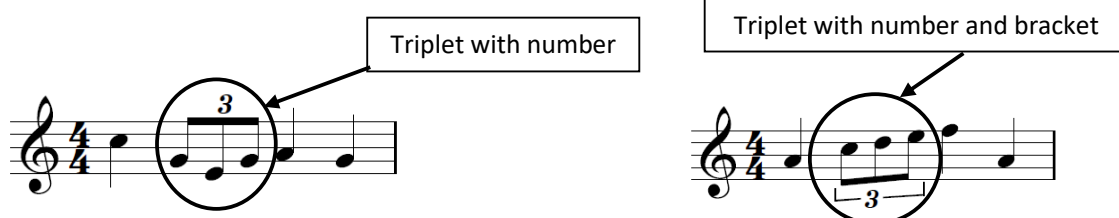
i.

ii.

# Tempo and Rhythm

## Triplets

Triplets occur when three notes are played in the time where two of the same value would normally be heard. They are indicated by placing the number 3, with or without a bracket, above or beneath a group of notes:



In the examples above, a crotchet beat is divided into three quavers. However, any rhythmic value can be divided into three by a triplet.

Rhythm	Divided into two	Divided into a triplet

Sometimes, rhythms can be subdivided into other groups besides twos and threes. Here are some of the other common subdivisions:

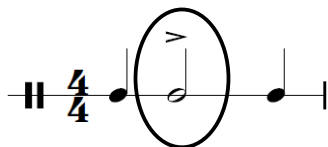
<p>Quintuplet – five notes in the place of four:</p>	<p>Septuplet – seven notes in the place of four:</p>
<p>Sextuplet – six notes in the place of four:</p>	<p>Nonuplet – nine notes in the place of eight:</p>



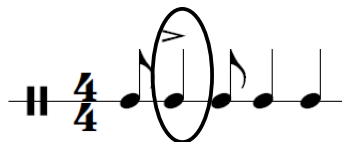
## Syncopation

Syncopation occurs when an accent or emphasis is placed on a weak beat or between the beats. The examples below show some syncopated rhythms in  $4_4$  time. In this time signature, the first and third beats are strong. However, in Example 1 a syncopated emphasis has been placed on the second beat of the bar through the use of an accented minim. In Example 2, a syncopated emphasis has been placed on the offbeat, through the use of a  $\text{♪}$  rhythm.

Example 1 – emphasis on beat 2



Example 2 – emphasis on the offbeat



## Swung rhythms

Swung rhythms are common in jazz and related genres. In swung rhythms, pairs of quavers are played unevenly, so that the first in each pair is longer than the second, creating a dotted or triplet feel. The table below shows a jazz-style bass riff, as it would be notated and as it would sound:

Swung rhythms as they are notated	Swung rhythms as they sound

In jazz, when quavers are played evenly, as they are written, they are often referred to as 'straight' rhythms.

### Activity 15

a. Name the rhythmic feature used in each of these melodies.

i.



ii.





b. Watch the video: [zzed.uk/9862-mus\\_theory](https://www.youtube.com/watch?v=zzed.uk/9862-mus_theory)

Explain why swung quavers sound different from straight quavers.

## Rubato

*Rubato* is an Italian word that means 'robbed time'. In *rubato*, notes are made somewhat shorter or longer than they are written, in order to make the music sound more expressive. The example below shows the opening of an aria (song from an opera) by Puccini, as it is written, and as it is commonly sung. Notice how dots and ties are added to the notes as they are performed in order to emphasise key words in the text, such as 'babbino' (father) and 'piace' (pleases).

Rhythms as they are notated	Rhythms as they are performed (with rubato)
 <p>O mio ba-bi - no ca - ro mi pia-ce bel - lo, bel - lo,</p>	 <p>O mio ba-bi - no ca - ro mi pia-ce bel - lo, bel - lo</p>

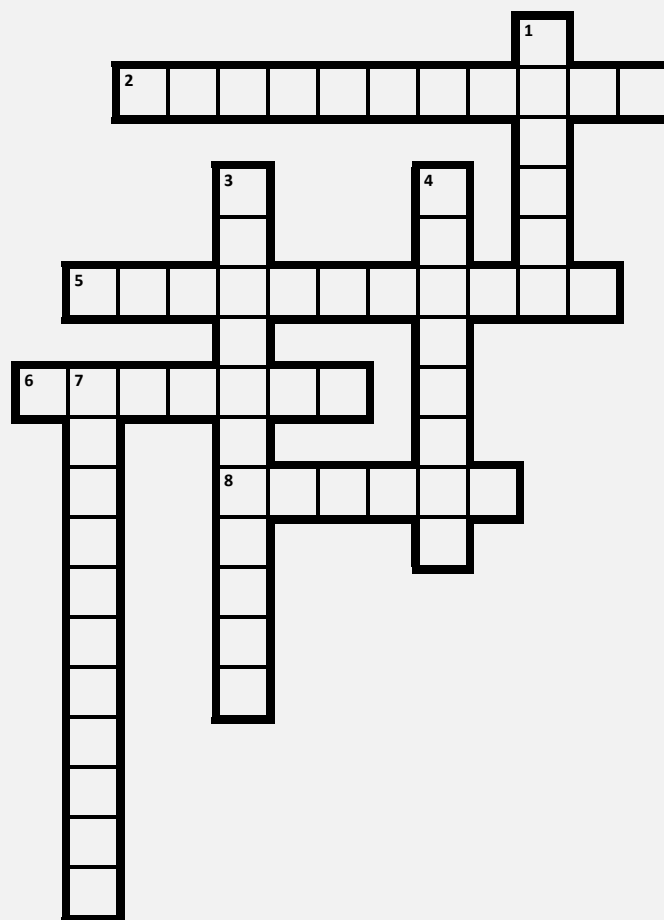
## Tempo changes

Although a single tempo is often given for a whole movement, either as a metronome marking (e.g. ♩=100), or as an Italian term (e.g. *moderato*), there are a number of musical devices that composers and/or performers can use to vary the speed of the music:

Italian word	How it is written in the score	Definition
<i>Ritardando</i>	<i>rit.</i>	Gradually getting slower
<i>Rallentando</i>	<i>rall.</i>	Gradually getting slower
<i>Accelerando</i>	<i>accel.</i>	Gradually getting faster
<i>Ritenuto</i>	<i>rit.</i>	Getting slower (either suddenly or gradually, depending on musical context)
<i>A tempo</i>	<i>a tempo</i>	Return to the original speed (for example, following an <i>accelerando</i> or a <i>rallentando</i> )

## Activity 16

- a. Complete the crossword. All the missing words are musical terms relating to rhythm or tempo.



### Across

- 2** Common in jazz, a rhythmic feel where quavers are played unevenly, like dotted notes or triplets. (5,6)  
**5** When an accent/emphasis is placed on the beat or between beats. (11)  
**6** When three notes are played in the time of two of the same value. (7)  
**8** When the durations of the notes are changed by the performer to make the music sound expressive. (6)

### Down

- 1** A return to the original speed; for example, following an *accelerando*. (1,5)  
**3** Gradually getting faster. (11)  
**4** Getting slower, either suddenly or gradually. (8)  
**7** Gradually getting slower; sometimes also referred to as *ritardando*. (11)

## Activity 16

- b. Watch the video and follow with the score: [zzed.uk/9862-luciano](https://www.zzed.uk/9862-luciano)

Andante affettuoso ♩=58

*dolcissimo*

*pp*

Che ge - li - da ma - ni - na! Se la la - sci ri - scal -  
dar. Cer car che gio - va? Al bu - io non si tro - va

Name the feature of tempo that the singer uses to make the music sound expressive

.....

- c. Look at the score below.

Allegro

5 *rit.*

9 a tempo *accel.*

13 a tempo






17 *rall.*

Give the bar number(s) where each of these tempo changes occurs in the piece.

- The music gets slower for one bar: \_\_\_\_\_
- The tempo returns to the original speed: \_\_\_\_\_
- The tempo gets gradually faster: \_\_\_\_\_
- The tempo gets gradually slower over the course of two bars: \_\_\_\_\_

# Performance Techniques and Instructions

In addition to articulations such as legato (smooth) and staccato (detached), performers use techniques such as glissando (sliding between notes) and pizzicato (plucking the strings of an instrument) to create a variety of sonorities (musical colours) and effects. In written sheet music, the terms for these techniques are often given in Italian. The table below shows some of the most common techniques and provides a translation/explanation of each.

Technique	Explanation
arco	play with the bow (e.g. of a violin)
con sordino	with mute – place a device in or on the instrument to make the sound dull/quiet 
divisi (div.)	divided – the performers split into two or more parts, e.g. Flute 1 and Flute 2 playing different melodies at the same time 
glissando (gliss.)	sliding smoothly between one note and another 
pizzicato (pizz.)	pluck the strings (e.g. of a violin)
portamento	similar to glissando, sliding smoothly from one note to the next
senza	without (e.g. 'senza sord.', without mutes)
tutti	everyone (e.g. all the instruments in the orchestra play at the same time)
unisono (unis.)	in unison – the performers play the same thing. This instruction often follows a divisi. 
tremolo	rapid repetition of a single note or chord, or rapid alternation between a pair of notes or chords 
vibrato	an expressive, wavering sound, produced by rapid variations in pitch. A common feature of opera singing.

## Activity 17

- a. Try to learn the words and definitions in the table on the previous page off by heart. You may need to remember them a few at a time.
- b. When you are ready, cut up the table and shuffle up the cards. Make sure you cut vertically to separate the term and the definition.
- c. Lay all the pieces on the table in front of you. Try to match all the musical terms with the definitions.
- d. Check your answers. Then stick the table in your book.