



# **AQA A-Level Music**

## **PREPARATION BOOKLET**

### **1. Course Information**

### **2. Performance Preparation**

### **3. Musical Elements Key Words**

### **4. Theory**

### **5. Initial Listening**

### **6. Composition Preparation**

Please note it is not essential to complete this whole booklet before the start of the course, but it will give you a strong starting point to your A Level Music studies.

**STUDENT NAME:** .....

# 1. Course Information

Just like your GCSE, the course has three main components: Appraising (listening), Performance and Composition. This course overview will help you see what is planned over the next two years of your A Level music course.

Component 1: Appraising music
<b>What's assessed</b> <ul style="list-style-type: none"><li>• Listening</li><li>• Analysis</li><li>• Contextual understanding</li></ul>
<b>How it's assessed</b> <ul style="list-style-type: none"><li>• Exam paper with listening and written questions using excerpts of music.</li></ul>
<b>Questions</b> <ul style="list-style-type: none"><li>• Section A: Listening (56 marks)</li><li>• Section B: Analysis (34 marks)</li><li>• Section C: Essay (30 marks)</li></ul> <p>This component is 40% of A-level marks (120 marks).</p>

Component 2: Performance
<b>What's assessed</b> <p>Music performance</p>
<b>How it's assessed</b> <p>Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology).</p>
<b>Requirement</b> <p><b>A minimum of ten minutes of performance in total is required.</b></p> <p>This component is 35% of A-level marks (50 marks).</p> <p>Non-exam assessment (NEA) will be externally marked by AQA examiners. Work must be completed between 1 March and the specified date given at <a href="https://www.aqa.org.uk/keydates">aqa.org.uk/keydates</a></p> <p>Work must be sent by post/uploaded to AQA by the specified date given at <a href="https://www.aqa.org.uk/keydates">aqa.org.uk/keydates</a></p>

Component 3: Composition
<b>What's assessed</b> <p>Composition</p>
<b>How it's assessed</b> <ul style="list-style-type: none"><li>• Composition 1: Composition to a brief (25 marks)</li><li>• Composition 2: Free composition (25 marks)</li></ul>
<b>Requirement</b> <p><b>A minimum of four and a half minutes of music in total is required.</b></p> <p>This component is worth 25% of A-level marks (50 marks).</p> <p>NEA will be externally marked by AQA examiners. Work must be completed and sent by post/ uploaded to AQA by the specified date given at <a href="https://www.aqa.org.uk/keydates">aqa.org.uk/keydates</a>.</p>

## Areas of Study:

Just like your GCSE you will be studying a number of set works. It is strongly recommended that you listen to these pieces, as well as other works by these composers (some of which you will find in the 'initial listening section' later on) prior to starting the course. This will be excellent preparation, and a wide listening base will also support your composition work. You will be able to find most (if not all) of these pieces on Spotify or YouTube.

### Strand A: Baroque solo concerto

Composer	Set works
Purcell	Sonata for trumpet and strings in D major Z.850 (complete)
Vivaldi	Flute concerto in D // <i>Gardellino</i> op.10 no.3 RV428 (complete)
Bach	Violin concerto in A minor BWV1041 (complete)

### Strand B: The operas of Mozart

Composer	Set works
Mozart	<i>Le Nozze di Figaro</i> k.492: Act 1, focusing on: <ul style="list-style-type: none"><li>• overture</li><li>• No.1 Duetto (Figaro and Susanna, including following recitative)</li><li>• No.3 Cavatina (Figaro, including the previous recitative)</li><li>• No.4 Aria (Bartolo)</li><li>• No.5 Duetto (Susanna and Marcellina)</li><li>• No.6 Aria (Cherubino)</li><li>• No.7 Terzetto (Susanna, Basilio, Count)</li><li>• No.9 Aria (Figaro).</li></ul>

### Strand C: The piano music of Chopin, Brahms and Grieg

Composer	Set works
Chopin	<ul style="list-style-type: none"><li>• Ballade no.2 in F major op. 38</li><li>• Nocturne in E minor op.72 no.1</li></ul>
Brahms	<ul style="list-style-type: none"><li>• Intermezzo in A major op.118.no. 2</li><li>• Ballade in G minor op.118 no. 3</li></ul>
Grieg	<ul style="list-style-type: none"><li>• Norwegian march op.54 no. 2</li><li>• Notturmo op.54 no. 4</li></ul>

For **two** of the selected strands, students must also be able to critically appraise music through analysing excerpts from the set works using knowledge and understanding of:

- The effect of audience, time and place on how the set works were created, developed and performed
- How and why the music across the selected strand is different
- How the composer's purpose and intention for the set works is reflected in their use of musical elements
- Relevant musical vocabulary and terminology for the set works
- The complex interdependencies between musical elements
- The sophisticated connections between music and its context.

Students will also study **two** further areas of study:

### 3.1.4 Area of study 3: Music for media

For the purpose of this specification, music for media is defined as music specifically composed for film, television and gaming from 1958 to the present.

#### Named composers

- Bernard Herrmann
- Hans Zimmer
- Michael Giacchino
- Thomas Newman
- Nobuo Uematsu

And one of:

### 3.1.3 Area of study 2: Pop music

For the purpose of this specification, pop music is defined as popular mainstream music derived from and including a number of musical genres including rock, funk and R&B from 1960 to the present.

#### Named artists

- Stevie Wonder
- Joni Mitchell
- Muse
- Beyoncé
- Daft Punk
- Labrinth

Or

### 3.1.5 Area of study 4: Music for theatre

For the purpose of this specification, music for theatre is defined as music composed to govern, enhance or support a theatrical conception from 1925 to the present.

#### Named composers

- Kurt Weill
- Richard Rodgers
- Stephen Sondheim
- Claude-Michel Schönberg
- Jason Robert Brown

Listen to – anything by these composers:

- For Music for Media, try and watch a few films with music by the chosen composers and make notes on anything you notice.
- For Pop Music, try and make some notes on the key features of some of the songs by the chosen artists.
- For Music for Theatre, try and make some notes on the key features of some of the songs by the chosen composers.

## 2. Performance Preparation

Prepare and practice a minimum of 5 minutes of music (at least 2 pieces).

- Choose pieces that are challenging. A Level music has high expectations for performance and you need to be able to demonstrate that you can perform at a high level (minimum of grade 5).
- If you need some help in choosing/finding pieces, then please let Mr Tomlinson or Mr Jones know.
- Record the pieces you have chosen in the table below.

Name of Piece	Composer/Artist	Approx. Level of Difficulty	Why you have chosen this piece

Write a short programme note about each of your chosen pieces:  
You should include the following:

- A brief introduction to the composer
- Any specific information about the piece's historical context (for example, composition date, album its from etc)
- Any other musical features you notice about the piece

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### **3. Musical Elements: Key Words**

You will remember using the musical elements as the basis for your analysis at GCSE using the acronym MAD T SHIRT. Analysis at A Level again is based around the musical elements, taking the level of detail a step forward. It is therefore important that you can describe each element in a piece of music using good musical vocabulary.

#### **Melody:**

Contour: .....  
Conjunct: .....  
Disjunct: .....  
Scalic: .....  
Triadic: .....  
Interval: .....  
Ornament: .....  
Passing Note: .....  
Auxiliary Note: .....  
Portamento: .....  
Sequence: .....  
Motif: .....  
Fragmentation: .....  
Angular: .....  
Riff: .....  
Pitch Bend: .....  
Melisma: .....  
Syllabic: .....  
Hook: .....  
Slide: .....  
Glissando: .....  
Ostinato: .....  
Blue Note: .....  
Leitmotif: .....

#### **Harmony:**

Consonant: .....  
Dissonant: .....  
Diatonic: .....  
Inversion: .....  
Chromatic: .....  
Cadence: .....  
Circle of Fifths: .....  
Pedal Note: .....  
Suspension: .....  
Cadential 6/4: .....  
Power Chord: .....  
Sus4 Chord: .....  
Chord Extensions: .....

## **Tonality:**

Major: .....  
Minor: .....  
Modulation: .....  
Tonic: .....  
Dominant: .....  
Subdominant: .....  
Modal: .....  
Tonal: .....  
Atonal: .....  
Pentatonic: .....  
Blues Scale: .....

## **Structure:**

Binary: .....  
Rounded Binary: .....  
Ritornello: .....  
Episode: .....  
Sonata Form: .....  
Recitative: .....  
Aria: .....  
Ostinato: .....  
Coda: .....  
Intro/Outro: .....  
Middle 8/Bridge: .....  
Verse: .....  
Chorus: .....  
Instrumental: .....  
Break: .....  
Drum Fill: .....  
Cue: .....  
Underscore: .....  
Soundtrack: .....  
Mickey-mousing: .....  
Diegetic: .....  
Non-diegetic: .....  
Source Music: .....

## **Sonority (Timbre):**

Basso Continuo: .....  
Pizzicato: .....  
Arco: .....  
Una Corda: .....  
Vibrato: .....  
Double Stopping: .....  
Sul Tasto: .....  
Col Legno: .....  
Con Sordino: .....

Sul Ponticello: .....  
Tremolo: .....  
Reverb: .....  
Panning: .....  
Distortion: .....  
Falsetto: .....  
Synthesiser: .....  
Ethnic Instruments: .....

### **Texture:**

Solo: .....  
Monophonic: .....  
Unison: .....  
Octaves: .....  
Parallel 3rds: .....  
Homophonic: .....  
Melody Dominated Homophony: .....  
Chordal: .....  
Polyphonic: .....  
Contrapuntal: .....  
Imitative: .....  
Fugal: .....  
Antiphonal: .....  
Polarised: .....  
Looping: .....  
Layering: .....  
A cappella: .....  
Cluster: .....  
Colla Voce: .....

### **Tempo, Metre & Rhythm:**

Simple Time: .....  
Compound Time: .....  
Rubato: .....  
Syncopation: .....  
Hemiola: .....  
Cross-rhythm: .....  
BPM: .....  
Groove: .....  
Backbeat: .....  
Irregular Metre: .....  
Additive Rhythm: .....  
Rhythmic Layering: .....



## 4. Theory

This section takes you through some key music theory that will give you a strong base to start the A-level course.

### *Key Signatures — The Sharp Keys*

When writing the scales on page 44, you added sharp signs before the appropriate notes.

In the G scale, you added a sharp sign before each F; in the D scale, you added sharp signs before each F and C.

To make writing and reading music easier, you can place all of the sharps used in a scale or piece immediately after the clef sign. This is called the **KEY SIGNATURE**. It indicates the notes that will be sharped each time they appear for the entire piece.



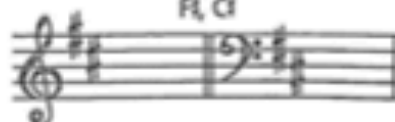
In this case, any F will always be played sharp (unless there is a natural sign before the F).

Sharps written in the key signature always appear in a specific order. Here are the sharp key signatures of the scales you know:

Key of G — 1 sharp:



Key of D — 2 sharps:



The order of sharps in the key signature for up to two sharps is **F C**.

#### **Important!**

To figure out the name of a major key from the key signature, go up a half step from the last sharp.

As an example: a key signature of **F#** would be the key of G major;

a key signature of **F#** and **C#** would be the key of D major.

### *Exercises*

- 1 Write the order of the first two sharps in a key signature.      \_\_\_\_\_

- 2 If **C#** is the last sharp in the key signature, the major key name would be \_\_\_\_\_.

- 3 Name the following major key signatures.



a. \_\_\_\_\_      b. \_\_\_\_\_      c. \_\_\_\_\_      d. \_\_\_\_\_

- 4 Write the following major key signatures.



a. D major      b. G major      c. G major      d. D major

## Key Signatures — The Flat Keys

When writing the scales on page 45, you added flat signs before the appropriate notes.

In the F scale, you added a flat sign before each B; in the B $\flat$  scale, you added flat signs before each B and E.

Just like sharp signs, you can place all of the flats used in a scale or piece in the KEY SIGNATURE. It indicates the notes that will be flattened each time they appear for the entire piece.



In this case, any B will always be played flat (unless there is a natural sign before the B).

Flats written in the key signature always appear in a specific order. Here are the flat key signatures of the scales you know:



The order of flats in the key signature for up to two flats is B E.

### Important!

To figure out the name of a major key from the key signature, remember that one flat is the key of F; for two or more flats, the next-to-last flat is the name of the key. As an example, a key signature of B $\flat$  and E $\flat$  would be the key of B $\flat$  major.

## Exercises

- 1 Write the order of the first two flats in a key signature. \_\_\_\_\_

- 2 If B $\flat$  is the next-to-last flat in the key signature, the major key name would be \_\_\_\_\_.

- 3 Name the following major key signatures.



- 4 Write the following major key signatures.



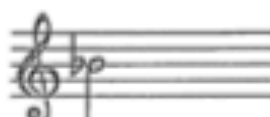
1. Indicate whether the distance between each note is a <sup>tone</sup> whole step (W) or <sup>semitone</sup> half step (H).



\_\_\_\_\_

2. The pattern of a tetrachord is whole step, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

3. Write tetrachords below starting on the following notes. Remember to include the accidentals.



4. Draw a line to match each of the following:

The 2nd tetrachord of:

D major

G major

C major

Is the 1st tetrachord of:

D major

G major

A major

5. The major scale is made up of \_\_\_\_\_ tetrachords joined by a \_\_\_\_\_.

6. How many notes are in a major scale? \_\_\_\_\_

7. In a major scale, half steps occur between the \_\_\_\_\_ & \_\_\_\_\_ and \_\_\_\_\_ & \_\_\_\_\_ scale degrees.

8. Write major scales (without key signatures) beginning on the following notes using whole notes.



9. Fill in the missing notes in the major scales and indicate with an H above the staff where the half steps occur.



10. Fill in the missing notes and note values in the major scales.



## The Remaining Major Scales with Key Signatures

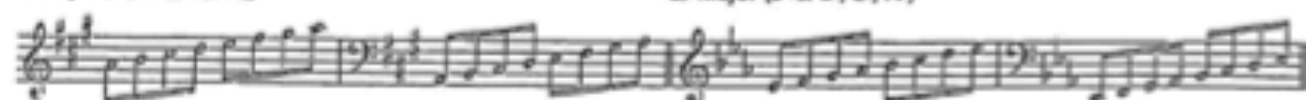
Once you are familiar with how to build tetrachords, it is easy to build any major scale. Altogether, there are 15 major scales: 7 sharp keys, 7 flat keys, and the key of C, which has no sharps or flats.

You are already familiar with the scales and key signatures of five of the 15:

C, G (F#), D (F#, C#), F (Bb) and Bb (Bb, Eb). Here are the remaining 10.

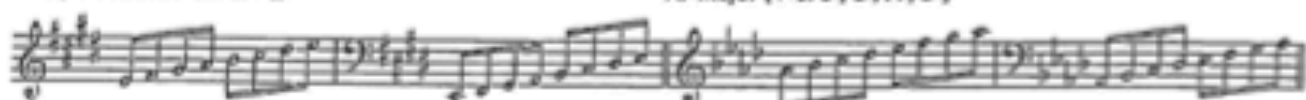
A Major (3 #s: F#, C#, G#)

Eb Major (3 #s: Bb, Eb, Ab)



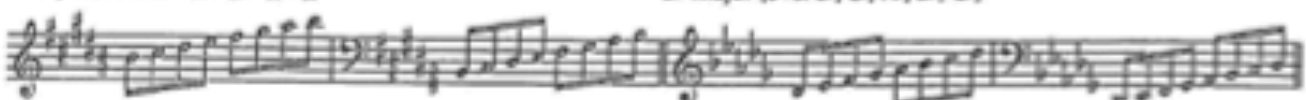
E Major (4 #s: F#, C#, G#, D#)

Ab Major (4 #s: Bb, Eb, Ab, Db)



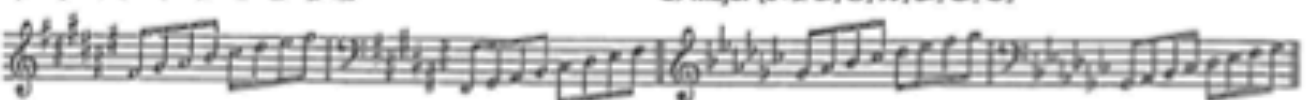
B Major (5 #s: F#, C#, G#, D#, A#)

Db Major (5 #s: Bb, Eb, Ab, Db, Gb)



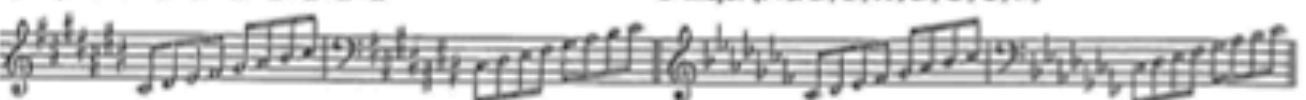
F# Major (6 #s: F#, C#, G#, D#, A#, E#)

Gb Major (6 #s: Bb, Eb, Ab, Db, Gb, Cb)



C# Major (7 #s: F#, C#, G#, D#, A#, E#, B#)

Cb Major (7 #s: Bb, Eb, Ab, Db, Gb, Cb, Fb)



The complete order of sharps in the key signature is:

**F C G D A E B.**

A helpful reminder:

*Fat Cats Go Down Alleys Eating Bread.*

The complete order of flats in the key signature is:

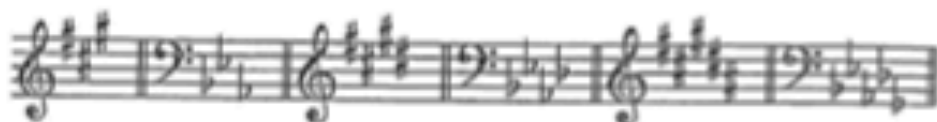
**B E A D G C F.**

A helpful reminder: **BEAD + G C F.**

There are, however, only 12 unique sounding major scales. The following are **ENHARMONIC SCALES**; they sound the same but are written differently:  
B major sounds the same as C# major  
F# major sounds the same as Gb major  
Cb major sounds the same as Bb major

## Exercises

- 1 Name the following major key signatures.



a. \_\_\_\_ b. \_\_\_\_ c. \_\_\_\_ d. \_\_\_\_ e. \_\_\_\_ f. \_\_\_\_

- 2 Write the following key signatures.



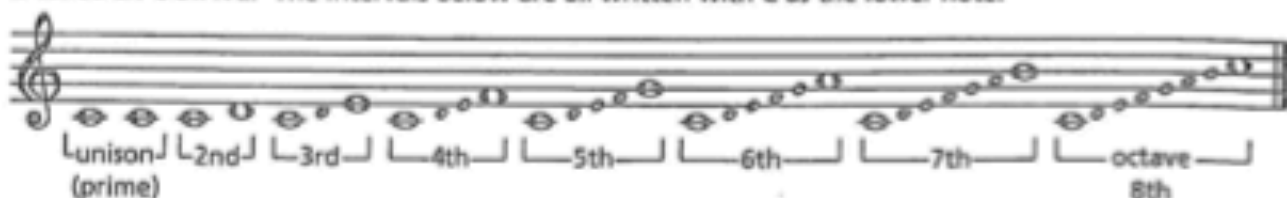
a. Eb major b. E major c. Ab major d. C# major e. Cb major f. A major

# Intervals

An **INTERVAL** in music is the distance in pitch between two notes. The interval is counted from the lower note to the higher one, with the lower note counted as 1.



Intervals are named by the number of the upper note (2nds, 3rds, etc.) with two exceptions. The interval between notes that are identical is called a **UNISON** (also called a **PRIME INTERVAL**); the interval of an 8th is called an **OCTAVE**. The intervals below are all written with C as the lower note.



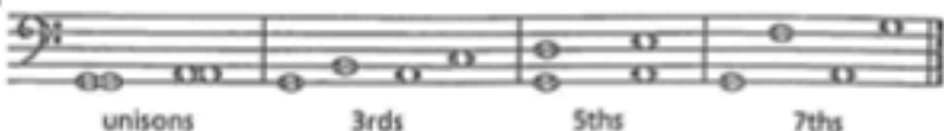
Intervals are called **MELODIC INTERVALS** when they are sounded separately and **HARMONIC INTERVALS** when they are sounded together.



**EVEN NUMBERED INTERVALS** of 2nds, 4ths, 6ths and octaves are written from line to space or space to line.



**ODD NUMBERED INTERVALS** of unisons, 3rds, 5ths and 7ths are written from line to line or space to space.

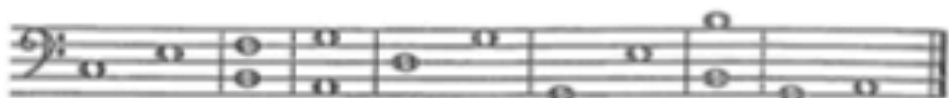


## Exercises

- 1 Name the intervals.



- 2 Indicate whether the following are melodic (M) or harmonic (H) intervals.



- 3 Write the harmonic interval indicated above the following notes.



2nd 4th 5th unison 3rd octave 7th 6th



## Circle of Fifths

The CIRCLE OF FIFTHS is useful in understanding scales and key signatures. It shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur.

### SHARP KEYS

Start with C and go clockwise in ascending tetrachord order.

### FLAT KEYS

Start with C and go counterclockwise in descending tetrachord order.

The sharp keys *ascend* by 5ths (W W H W);\* the flat keys *descend* by 5ths (H W W W).

### SHARP SCALES

Starting with C, the 2nd tetrachord of the ascending major scale becomes the 1st tetrachord of the following ascending scale. The scale's name is derived from the 1st note of that tetrachord, and one sharp is added to the key signature.

### FLAT SCALES

Starting with C, the 2nd tetrachord of the *descending* major scale becomes the 1st tetrachord of the following descending scale. The scale's name is derived from the 1st note of that *descending* tetrachord, and one flat is added to the key signature.

### OPTIONAL

Another way to determine the order of the flat keys is to ascend by 4ths (W W H). Starting on C: C to F, F to B $\flat$ , B $\flat$  to E $\flat$ , etc.



The order of sharps in the key signature:  
F C G D A E B.

The order of flats in the key signature:  
B E A D G C F.

## OVERLAPPING TETRACHORD PATTERNS

### Sharp scales



### Flat scales



\*W=Whole Step. H=Half Step.



## Perfect and Major Intervals

The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale is called a **PERFECT INTERVAL**.

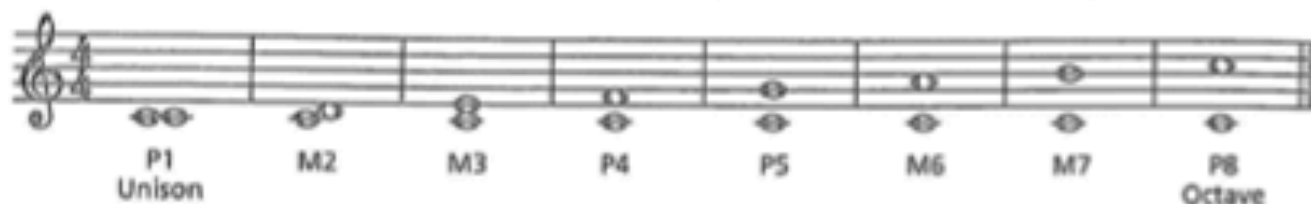


The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a **MAJOR INTERVAL**.



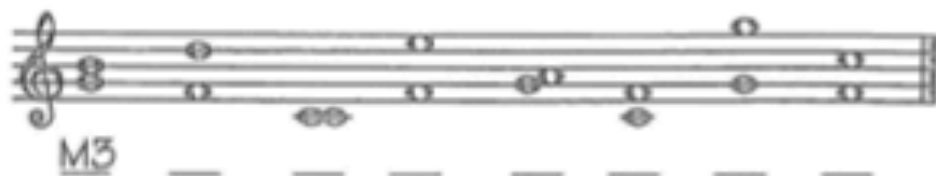
### THE DIATONIC INTERVALS OF THE MAJOR SCALE

When the keynote and the upper note of an interval are from the same major scale, it is called a **DIATONIC INTERVAL**. All diatonic intervals in the major scale are either perfect (P) or major (M). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd, 3rd, 6th and 7th. This is true for all major scales. P1 indicates a perfect unison; P8 indicates a perfect octave.



## Exercises

- ① Name the harmonic intervals and indicate whether they are perfect or major.



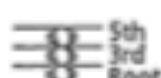
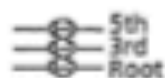
- ② Write the note above the given note to complete the harmonic interval.



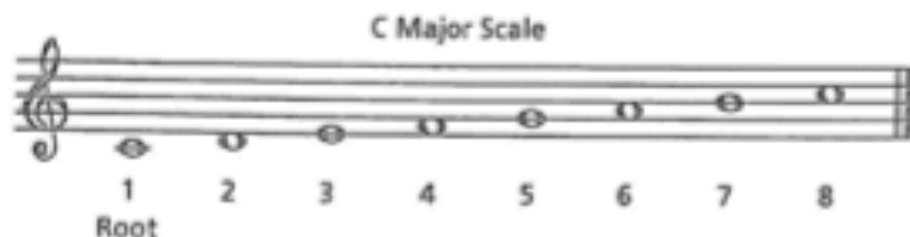


# Triads

When three or more notes are sounded together, the combination is called a **CHORD**. When a 3-note chord consists of a **ROOT**, a **3rd** and a **5th**, it is called a **TRIAD**.



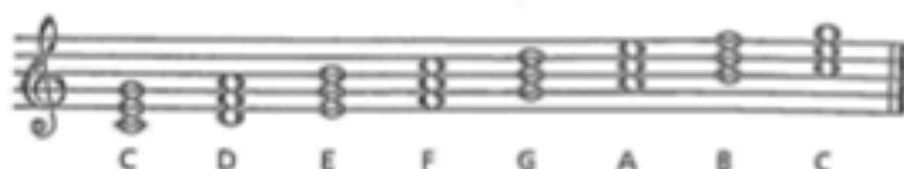
The root is the note from which the triad gets its name.  
To build a triad, measure the 3rd and the 5th upward from the root.



The root of a C triad is C. When a triad is in **ROOT POSITION**, it will include every other note (C-E-G, D-F-A, E-G-B, etc.). All the notes will be on lines or all the notes will be in spaces.



Triads may be built on any note of the scale. In the C major scale, the root position triads are:



## Exercises

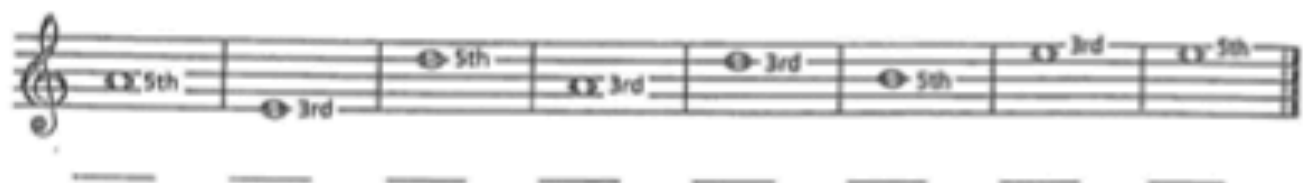
- 1 Build triads using each of the following line notes as the root. Name the root note.



- 2 Build triads using each of the following space notes as the root. Name the root note.



- 3 Add two notes (above or below) to create a triad in root position from the given 3rd or 5th. Name the root note.



## Primary and Major Triads

The most important triads of a key are built on the 1st, 4th and 5th scale degrees of the major scale. They are called the **PRIMARY TRIADS** or **PRIMARY CHORDS** of the key and are identified by the **ROMAN NUMERALS I (1), IV (4) and V (5)**. These three triads contain every tone in the major scale.

The primary triads are **MAJOR TRIADS** because they consist of the root, a major 3rd and a perfect 5th (see page 56).



There are two other ways of forming a major triad:

1. select the 1st, 3rd and 5th notes of a major scale.
2. add the interval of a minor 3rd (see page 57) on top of a major 3rd.

In the key of C major, the

I triad (or chord) is the C triad (C-E-G).

IV triad (or chord) is the F triad (F-A-C).

V triad (or chord) is the G triad (G-B-D).



The primary triads in the key of C major:

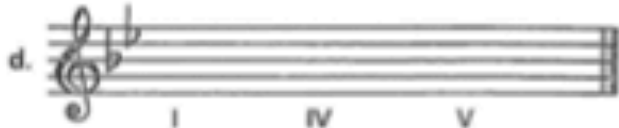
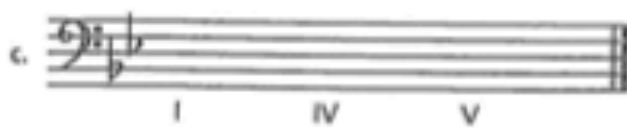
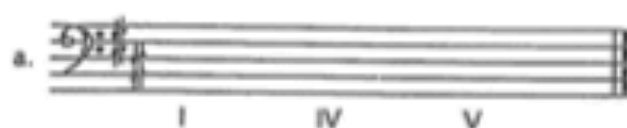


## Exercises

1. Build the primary triads in root position for each scale by adding two notes to the 1st, 4th and 5th notes of each scale to complete the triad. Name each triad.



2. Write the primary triads in root position for each key. Name each triad.



## Scale Degree Names

Each tone of a scale can be identified by a name as well as by a numbered scale degree (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the Tonic (I), Subdominant (IV) and Dominant (V).

### TONIC (I)

The keynote of a scale is called the TONIC. It is the lowest and highest tone of the scale. Since the tonic is the 1st scale degree, it is given the Roman numeral I. In C major, C is the tonic note or chord.

### DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th above the tonic is called the DOMINANT. Since the dominant is the 5th scale degree, it is given the Roman numeral V. In C major, G is the dominant note or chord.

The tone a 5th below the tonic is called the SUBDOMINANT. Since the subdominant is the 4th scale degree, it is given the Roman numeral IV. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

### Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance below the tonic as the dominant is above the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

### MEDIANT (iii) and SUBMEDIANT (vi)\*

The tone a 3rd degree above the tonic (midway between the tonic and the dominant) is called the MEDIANT (a Latin word meaning "in the middle"). Since the mediant is the 3rd scale degree, it is given the Roman numeral iii. In C major, E is the mediant note or chord.

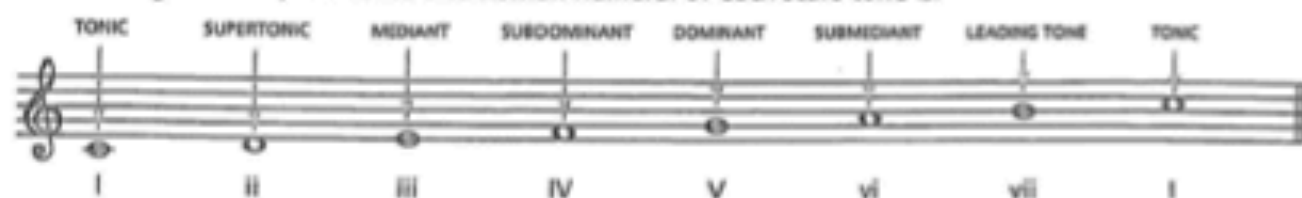
The tone a 3rd degree below the tonic (midway between the tonic and the subdominant) is called the SUBMEDIANT. Since the submediant is the 6th scale degree, it is given the Roman numeral vi. In C major, A is the submediant note or chord.

### SUPERTONIC (ii) and LEADING TONE (vii)

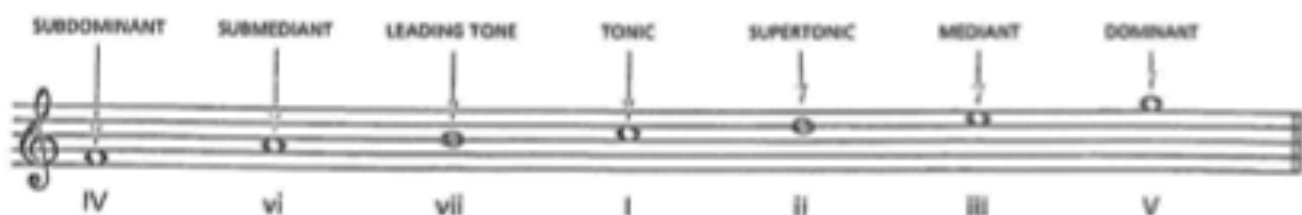
The tone a 2nd degree above the tonic is called the SUPERTONIC. Since the supertonic is the 2nd scale degree, it is given the Roman numeral ii. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree below the tonic is called the LEADING TONE - sometimes called the SUBTONIC. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the 7th scale degree, it is given the Roman numeral vii. In C major, B is the leading tone or chord.

In scale degree order, the name and Roman numeral of each scale tone is:



With the tonic being the central tone, the name and Roman numeral of each scale tone is:



\*The reason for upper and lower case Roman numerals is explained in Unit 14, Lesson 5B.

## Minor Scales

Remember, there are 15 major scales with unique key signatures—see Book 2, page 50. For every major key, there is a **RELATIVE MINOR KEY** that has the same key signature.

Each relative minor scale begins on the 6th note of the **RELATIVE MAJOR SCALE**.

The 6th note is the **keynote** of the minor scale and the note from which the scale gets its name.

C Major Scale



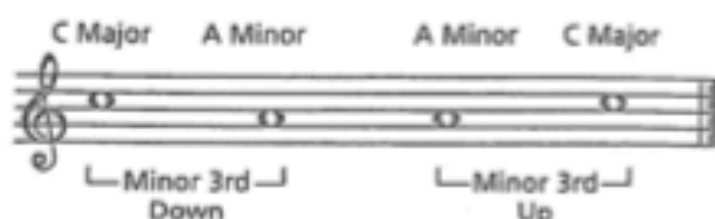
A Minor Scale



The keynote of a relative minor scale may also be found by *descending* a minor 3rd from the keynote of the major scale.

Conversely, the keynote of the relative major scale may be found by *ascending* a minor 3rd from the keynote of the minor scale.

C Major    A Minor    A Minor    C Major



Minor 3rd Down    Minor 3rd Up

The keys of C major and A minor are relatives because they have the same key signature (no ♯s, no ♭s).

## Exercises

**1** Write the relative minor key name and the key signature for each major key.

G major: \_\_\_\_\_ minor



F major: \_\_\_\_\_ minor



D major: \_\_\_\_\_ minor



B♭ major: \_\_\_\_\_ minor



A major: \_\_\_\_\_ minor



E♭ major: \_\_\_\_\_ minor



E major: \_\_\_\_\_ minor



A♯ major: \_\_\_\_\_ minor



**2** Write the following minor key signatures and scales.

E minor



D minor

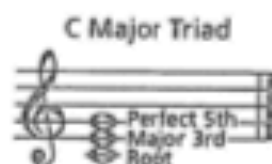




## Minor Triads

Just as a major triad can be built from the 1st, 3rd and 5th scale degrees of a major scale, a MINOR TRIAD can be built from the 1st, 3rd and 5th scale degrees of a minor scale.

Major triads consist of a root, major 3rd and a perfect 5th.



Minor triads consist of a root, minor 3rd and a perfect 5th.



Build a major triad by adding a minor 3rd on top of a major 3rd.



Build a minor triad by adding a major 3rd on top of a minor 3rd.

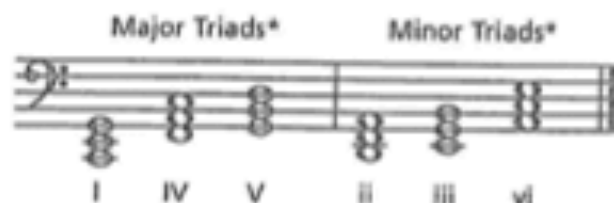


Any major triad may be changed to a minor triad by lowering the 3rd by  $\frac{1}{2}$  step.



### MAJOR and MINOR TRIADS IN THE MAJOR SCALE

In a major scale, only triads with the root on the 1st, 4th and 5th scale degrees are *major triads*. Triads with the root on the 2nd, 3rd and 6th scale degrees are *minor triads*.



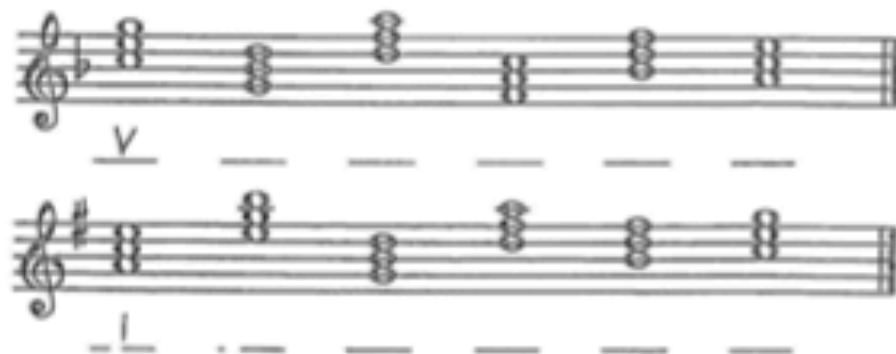
\*Major triads are numbered with upper case Roman numerals (I), minor triads with lower case Roman numerals (ii).

## Exercises

- 1 Build minor triads (adding accidentals where necessary) using each of the following notes as the root. Name the triad.



- 2 Label each triad in the keys of F and G major using upper and lower case Roman numerals.



## **5. Initial Listening**

In this section you will find a selection of pieces of music for you to try analysing using the musical elements. There are some from each of the areas of study we will be looking at.

### **Area of Study 1: Baroque Solo Concerto:**

Antonio Vivaldi – Flute Concerto in F major

<https://www.youtube.com/watch?v=1fciYF4xICE>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

## Area of Study 1: Baroque Solo Concerto:

Johann Sebastian Bach – Violin Concerto in E major  
<https://www.youtube.com/watch?v=WnuRcVBXfxE>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

## Area of Study 1: Romantic Piano Music:

Frederic Chopin – Nocturne in Eb major

<https://www.youtube.com/watch?v=9E6b3swbnWg>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	



## Area of Study 1: Romantic Piano Music:

Johannes Brahms – Intermezzo in B minor

<https://www.youtube.com/watch?v=VLmlGPoBNEk>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

## Area of Study 2: Pop Music

Muse - Hysteria

[https://www.youtube.com/watch?v=oYWklAV\\_cwQ](https://www.youtube.com/watch?v=oYWklAV_cwQ)

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

### Area of Study 3: Music for Media

Hans Zimmer – This Land from The Lion King  
<https://www.youtube.com/watch?v=TGDXTZFleHQ>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

## Area of Study 4: Music for Theatre

Richard Rogers – Edelweiss from The Sound of Music  
<https://www.youtube.com/watch?v=81Vzxng5iNA>

<b>MAD T SHIRT</b>	<b>Musical Features</b>
<b>Melody</b>	
<b>Articulation</b>	
<b>Dynamics</b>	
<b>Texture</b>	
<b>Structure</b>	
<b>Harmony/Tonality</b>	
<b>Instrumentation</b>	
<b>Rhythm</b>	
<b>Tempo</b>	

## 6. Composition Preparation

**Compose a piece of music to showcase your own instrument/voice.**

- Your piece should be written for solo instrument/voice, **without** accompaniment.
- Your piece should last between 1 and 2 minutes.
- You should aim to notate and/or record your piece in an appropriate way.

You should consider the following:

### **Melody:**

- Which *scale* will you base the notes of your melody on?
- Can you use a *motif* as the basis of your melody?
- How can you *develop* your motif (inversion/retrograde/expansion of intervals/etc.)?

### **Articulation:**

- Which articulations work best on your instrument?

### **Dynamics:**

- Are there particular dynamic effects that work well on your instrument, for example *sfp* followed by a crescendo works well on brass instruments or on a string instrument using a powerful down bow followed by a tremolo up bow.

### **Texture:**

- What variety of textures is possible on your instrument? Even a solo wind instrument can give the impression of accompanying itself by changing register, for example a melody mid-range with a few low notes between each phrase.

### **Structure:**

- Choose a clear structure for your ideas: Binary (AB), Ternary (ABA), Rondo (ABACA), verse/chorus, etc.

### **Harmony/Tonality:**

- Do particular *keys* suit your instrument?
- Can you use a wide variety of *chords* (even if they are implied) – major, minor, diminished, augmented, quartal (4<sup>th</sup> based), extended (7ths, 9ths, etc.), altered (sharpen or flatten a note in the chord), added notes (2nds, 6ths)

### **Instrumentation:**

- The *range* of your instrument – how can you exploit each part of the instrument's range? What are the qualities of each part of the range?
- Specific *instrumental techniques* – what techniques are possible on your instrument? For example, arco, pizzicato, col legno, chord patterns, palm muting, pitch bends, vibrato, tremolo, muting, glissando, portamento, double stops, pedal techniques, electronic effects,

### **Rhythm:**

- Try to make your piece rhythmically interesting. There are other time signatures beyond 4/4!

### **Tempo:**

- Changes in tempo can be very effective.