WESTERN MUSIC

SYLLABUS AND TEACHER'S INSTRUCTIONAL MANUAL

Grade - 12

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CONTENT

1.	Foreword	i
2.	Preface	ii
3.	Syllabus Review Commitee	iii
4.	Content	iv
5.	Introduction	1
6.	General Competencies	2
7.	Aims of the Syllabus	3
8.	Syllabus	4-8
9.	Teaching Learning Methodology	9-10
10.	School Policies and Programmes	11
11.	Evaluation	12
12.	Proposed Term-wise breakdown of the syllabus	13
13.	Activities	14-107
14.	Evaluation Tools	108-123
15.	Bibliography	124
16.	Practicals	125-126
17.	General Glossary of Terms	127-143

Introduction

The new syllabus for the subject Western music for G.C.E. (A/L)

Under the new curriculum reforms, the syllabus for the subject specifies the competencies the students should achieve. Music is a practical subject and students who learn music should be able to apply what they learn in theory, when performing.

The subject topics in the syllabus are almost the same as what has been, included in the syllabi of grade 6 onwards. Each topic has been carefully spread out from grade to grade enabling the student to grasp easily, and these topics have been brought up to a certain level at grade 11. Here the students reach a comfortable level of the competency.

In Grade 12 and 13 the students are exposed to much advanced levels of these topics. The new syllabus shows the extent of each topic, how much should be given to the student and how much the student is expected to know. With the new ***Teachers Instructional Manual*** a new approach is intruduced to the class room. Under this new approach students should be encouraged to explore, find out for themselves certain aspects of the topics, use the library, read books, meet people who would be of help to them, collect data from the internet when ever possible. These would be possible avenue for them for their learning, gaining knowledge etc. They could also be encouraged to organize concerts or other such programmes, giving them opportunities to take leadership, coordinate with others, exchange ideas and corporate with the work, thus opening avenues for them to build up personalities and be sound citizens of the country.

Students of Grade 12 in Year 2009 would sit for G.C.E. (A/L) Examination in 2011 according to the new syllabus based on competencies.

The Teacher Instructional Manual (TIM) is only a guide to the teachers and would enable them to use the models given and develop more activities, thus becoming a dedicated and creative teachers who would attract the students to learn and help them to reach the necessary levels of competency.

GENERAL COMPETENCIES

1.0 Sings/performs identifying the techniques and rudiments of music

2.0 Performs on any instrument understanding its structure

3.0 Appreciates music with proper analysis and descriptions

4.0 Uses the practical aspects of folk music, song and drama for performances

5.0 Creates music

6.0 Uses the different sings and symbols in music perfectly

7.0 Uses the theoretical and practical aspects of the rudiments of music

8.0 Presents satisfactory performances using modern device

9.0 Preseuts the awareness of the historical development of music

Aims of the syllabus

A study based on the GCE A/L syllabus intends:

- To enable students to plan and obtain an effective music education in and through a balanced combination of performing skills and supporting theory;

- To develop skills of organization, problem solving and communication;

- To motivate and enhance the ability in acquiring the personal disciplines for life long learning;

- To develop an enduring love, enjoyment and understanding of performance, both as participants and audience;

- To provide opportunities that are both creatively challenging and technologically relevant;

- To enable students to enhance career routes educational opportunities and decision making through a progressive and unified assessment system.

GRADE 12 - WESTERN MUSIC SYLLABUS

Competency	Competency Level	Content	Period
1.0 Sing/performs identifying the techniques and rudiments of music	1.1 Exhibits the ability of using various rhythms	**Time and Rhythm** • Exercises in thythm including $\frac{7}{8}$ $\frac{5}{8}$ $\frac{7}{4}$ and $\frac{5}{4}$ • Clap or tap a given rhythmic pattern	10
	1.2 Sings/Performs in harmony	**Voice** • Descant, Soprano, Alto, Tenor and Bass • Hum sing or whistle a four bar melody in major or minor key	10
2.0 Performs on any instrument understanding its structure	2.1 Exhibits awareness on the structure and category of various instruments	**Instruments** • Percussion, String and wind instruments • Keyboard Instruments	20 10
3.0 Analyses music with correct descriptions while appreciating them	3.1 Analyses the structure of music	**Melody** • Motif, Phrase, Sentence, Movement	08
	3.2 Exhibits the identification of different forms in music	**Form** • Binary, Ternary, Simple Rondo, Variation Form • Sonata Form • Fugue Form (All in detail)	12 05 05

	3.3 Reads, writes and identifies various types and styles of music 3.4 Imitates sounds of nature 3.5 Select the appropriate music (sounds of nature and analyze)	**Types and Styles** • Types and styles in general • Identify on hearing **Environmental Music** • Programme music based on the environment **Appreciation of Music** • Factors affecting the appreciation of music	15 06 03 03
4.0 Uses the practical aspects of folk music song and Drama for performances	4.1 Reads and writes oriental notation 4.2 Performs the converted notation on any instrument	**Sri Lankan Music** • Conversion of Oriental notation to Western and vice versa (Simple melodies) • Identifies the key,time-sign and uses the relevant chords for harmony	06 03
5.0 Creates Music	5.1 Creates rhythmic and melodic patterns	**Melody** • Writing a rhythmic pattern on a monotone for given words • Writing a rhythm on a monotone on hearing a melody • Adding an after phrase to a given fore phrase	06 06

6.0 Uses signs and symbols in music correctly	6.1 Uses the terms, signs and marks of expression when performing	**Terms and signs** • Italian terms and signs used in general • Identify simple expression marks on hearing	03 02
	6.2 Reads and writes the open and close score	**Notation** • Writing a given passage of music in open or close score	03
7.0 Uses the theoretical and practical aspects of the rudiments of music	7.1 Reads writes and performs chromatic scales	**Scales** • Chromatic scales (Harmonic and Melodic forms) • Play major, minor, pentatonic, whole tone chromatic scales as requested	10 04
	7.2 Exhibits awareness of intervals and their inversions	**Intervals** • All compound intervals, Microtones	04
	7.3 Transposes music according to intervals or given keys	**Transposition** • Transpose a melody from any scale to a 2nd, 3rd, 4th, 5th (above or below) Major, minor, perfect, diminished or augmented • Chromatic and Diatonic semitones	12 02

	7.4 Arranges music as required	**Harmony** • Perfect, Imperfect, Plagal, Interrupted, Mixed and phrygian cadence (The use of Tierce de Picardie where necessary) • Identify cadences on hearing • Chord of the Dominant 7th with inversions and resolutions • Identify chords as major, minor, augmented or diminished on hearing played harmonically or melodically • Sing a major or minor triad after the key-note has been sounded	08 06 08 04 04
	7.5 Harmonises music as required	• Counterpoint species 1 and 2 • Adding a melody above or below to a given one • Modulations to related keys • Identify changes of key • Unessential notes • Cadential $\frac{6}{4}$ and Passing $\frac{6}{4}$	06 06 04 02 06 06

8.0 Presents satisfactory performances using modern devices	8.1 Performs on any electronic instrument	**Science of Music** • Contrubution of science and technology to music • Sight read a piece of music in simple time	04 04
9.0 Presents the awareness of the historical development of music	9.1 Exhibits knowledge of the composers, of the various periods. 9.2 Exibits knwolege of the types and styles and the musical instruments used during the various periods. 9.3 Exibits knowlege of the sri lankan coposers and their contrubutions.	**History** • Great composers of Western Music in the Baroque, Classical, Romantic, Late Romantic (Impressionist) and Modern periods • Composers of medival and Renaissance periods • Compositions • Identify a composition on hearing • Sri Lankan Composers on Western Music * Anil Mehiripanna * Dilup Gabadamudali * Harsha Makalanda * Lalanath de Silva * Premasiri khemadasa * Premalal Danwattha * Rohan de Livera * Sarath Fernanado	30 06 10 06 12

Teaching - Learning Methodology

In deciding on the learning - Teaching methodology of Western Music, attention has been paid to develop student competencies through 'Exploration'. In implementation of competency based education, a remrakable change in the role of the teacher is also expected.

The traditional 'Transmission' and the 'Transction' roles are still prevalent in the calssroom. Due to the adverse standard of school leavers, an intense realization of the need to develop the learning - teaching process is felt.

In the Transaction role, the dialogue that the teacher strats with the students is the initial stage. Thereafter, ideas from the teacher to the class and from the class to the teacher flew. Through questioning the teacher leads the student from the known to unknown, and from the simple to the complex.

In competency - based education, the main focus is on student activities and the teacher becomes a Resource Person who makes an effort to get the children to reach at least the near competency level of a certain competency. The teacher should closely observe the children learning, identifying students' activities, disabilities, providing feedback, and developing the learning capacities of the students. Furthermore, in the transformation role of the teacher one unique feature is that the teacher should facilitate and extend the learning - teaching process outside the class.

The first part of this guide is the syllabus and the activities in the activity continuum consist of at least three steps. In the first step of the activities, it is expected to get the students involved in learning. This is the 'Engagement' stage. Similar to the Transaction role, the teacher gets the children involved in learning by doing. This allows the students to explore and to recall previous knowledge and an indication of the competencies to be developed by them. The teacher has many tools to initiate this exchange of ideas. Presenting questions, pictures, paper advertisements, flash cards, problems, puzzles, dialogues, role plays, poems, songs, demonstrations, case studies audio or video cassettes are some of them.

The first step of the activity is to achieve the following objectives -

- Win the attention of the class
- Provide opportunities for the students to recall prior knowledge that is necessary to proceed with the next stage of learning : exploration.
- Introduce the children to the basics in exploration to be introduced to them under the second step.

The second step of the activities is designed to give an opportunity for the pupils for 'Exploration'. They will do this based on a special instructional sheet. The teacher will have to organize teams to explore the problems from different angles. It is also important to direct the discussion and to engage students effectively in the activity using the Resources available. When the students get used to this, they will develop self - discipine, sincerity, capacity for listening to others, and also gain the ability to work with others,, helping each other, managing time and achieving qualitative outputs and skills that are essential to daily life.

In exploration activities, the teacher should not appoint leaders but let leadership emerge within the group itself.

In exploration activities, the teacher should not appoint leaders but let leadership emerge within the group itself.

At the third step, each group can present its findings for the information of the others. The teacher should encourage the children to make presentations. In this, the teacher should direct all students to take some responsibility. In this step 'Explanation'. It is important that the students are provided the initiative to speak rather than the teacher taking the major role.

What has been explored in the third step can now be taken for 'Elaboration' as the fourth step. Once all the groups have completed their presentations, the members of the group, followed by the students in the other groups, should be allowed to make constructive suggestions. However, the final summarization has to be handled by the teacher. In this summarization, the teacher should give the students an accurate understanding of the concepts and theories regarding 'Exploration' that the students were involved in.

It is the responsibility of the teacher to see that the learning - teaching process in the classroom is implemented as expected. Assessment and 'Evaluation' should be used to achieve the above within the learning - teaching situation by the teacher. When the students engage in Step 3, the teacher can do an evaluation. Assessment and Evaluation are described separately at a later stage of this book.

The learning - teaching methodology described allows group exploration while allowing the teacher to engage in dialogue, discussions and brief lectures.

This curriculum which is the first to be revised in the new millennium should consolidate the 'Transformation' role in the learning - teaching methodology. A remarkable aspect of this methodology is that salient aspects of the 'Transmission' and 'Transaction' roles could be made use of to enhance the teaching process.

School Policies and Programmes

The saying "Music for every child and every child for music" emphasizes the importance of this subject and does not limit it to the talented few. As such the Western Music syllabus is so drafted as to cater to the needs of the talented, less talented, privileged, less privileged even to jest a passive listerner.

Encouraging students to involve themeselves in group activities in the classroom such as performing as a member of the school choir, band, orchestra, ensemble etc. help to mould the character of the individual to be a useful member of society.

To achieve this, some of the following items could be included into the school music programme depending on the resourcces available.

1. Competitions for choir, bands, instrumental (inter house, inter-school)
2. Ensembles
3. Solo performances
4. Band displays
5. Concerts
6. Dramas
7. Exhibitions
8. Societies
9. Projects
10. Excursions
11. Gaining knowledge through computers
12. Creativity
13. Debated
14. Criticism
15. Listening
16. Experimenting
17. Improvisiog
18. Singing

Evaluation

It is intended to implement this syllabus in schools with the School Based Assessment (SBA) process. Teachers will prepare creative teaching - learning instruments on the basis of school terms.

The First Examination under this syllabus will be held in 2011.

The details together with the format and the nature of questions will be introduced by the Department of Examination.

Proposed Term - wise breakdown of the Syllabus

Grade	Term	Competency Level	Period
12	I	1.1, 1.2, 2.1, 3.1, 3.2, 3.3, 3.4, 3.5	107
	II	4.1, 4.2, 5.1, 6.1, 6.2, 7.1, 7.3, 7.4	91
	III	7.5, 8.1, 9.1, 9.2, 9.3	102
13	I	1.1, 2.1, 3.1, 3.2, 3.3	76
	II	4.1, 5.1, 6.1, 7.1	108
	III	7.2, 8.1, 9.1, 9.2	116

Compentency	1.0	Sing / perform identifying the techniques and rudiments of music.
Competency level	1.1	Exhibits the ability of using various rhythms
Activity		Perform the Irregular Time Signatures.
Learning Outcome	*	Performs music written in irrugular time signatures
	*	Works out theoritical exercises on irregular time signatures
Number of periods		10 Periods
Quality Input	*	Key board
	*	Notation of compositions of various rhythms vannams based on irregular times

Guid to Subject Content*

Rhythmic patterns on the following irregular time singatures

$\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{4}$ $\frac{7}{8}$

This activity is about the irregular time signature and deals with quintuple and septuple time. The grouping of notes and rests in bars of five or seven beats is different. In practice the student will understand these beats as combination of two and three beats.

5 as 2+3 or 3+2
7 as 2+2 (or 4)+3 or 2+3+2

The most common irregular time signatures are

$\frac{5}{4}$ five crotchets in a bar

$\frac{5}{8}$ five quavers in a bar

7/4 seven crotchets in a bar

7/8 seven quavers in a bar

Learning Teaching Process

* Listen and identify melodies written in irregular Time Signatures
* Notating and grouping notes and rests according to irregular Time Signature
* Perform short melodies
* Clap rhythm patterns written in irregular time

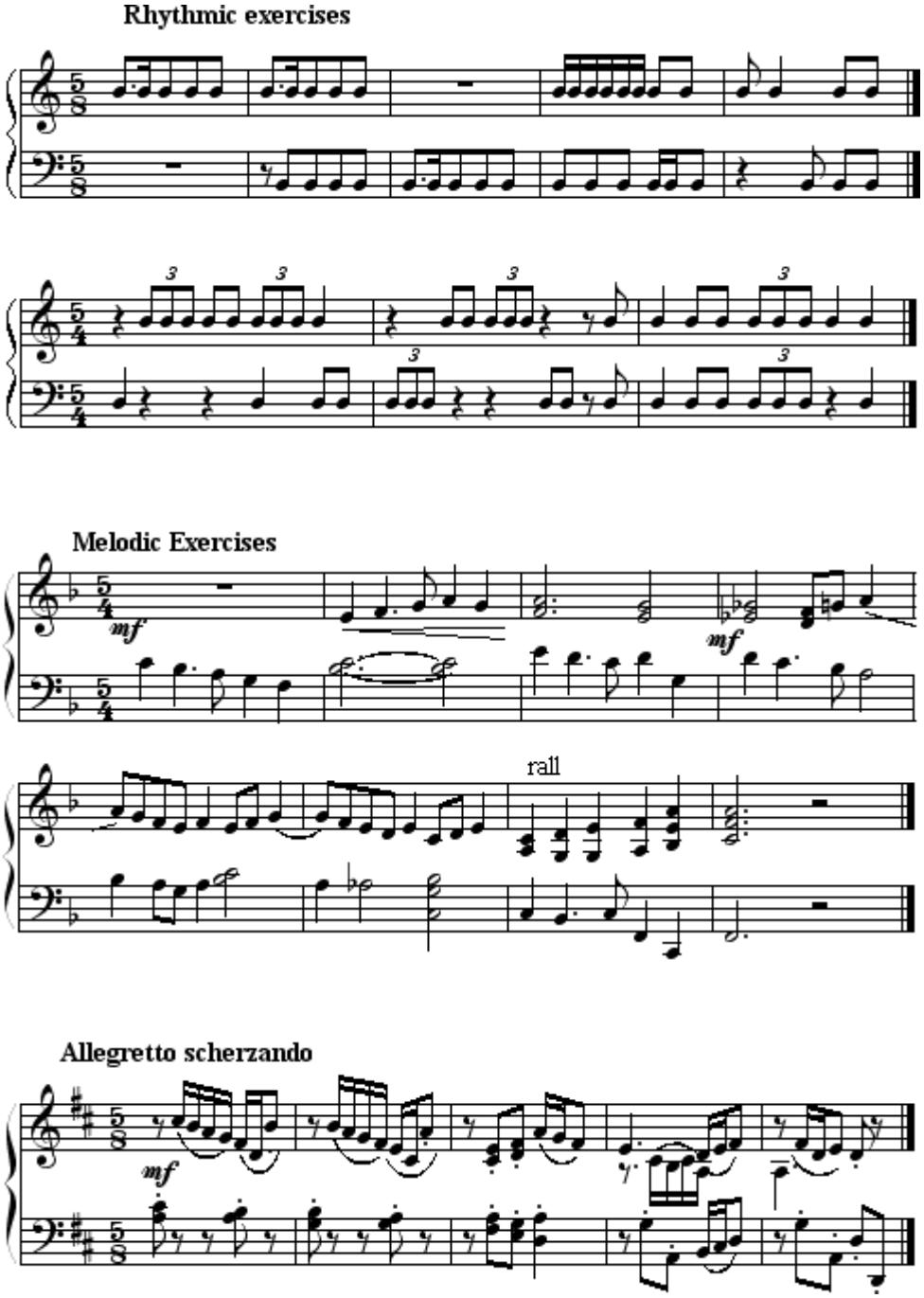
Evaluation

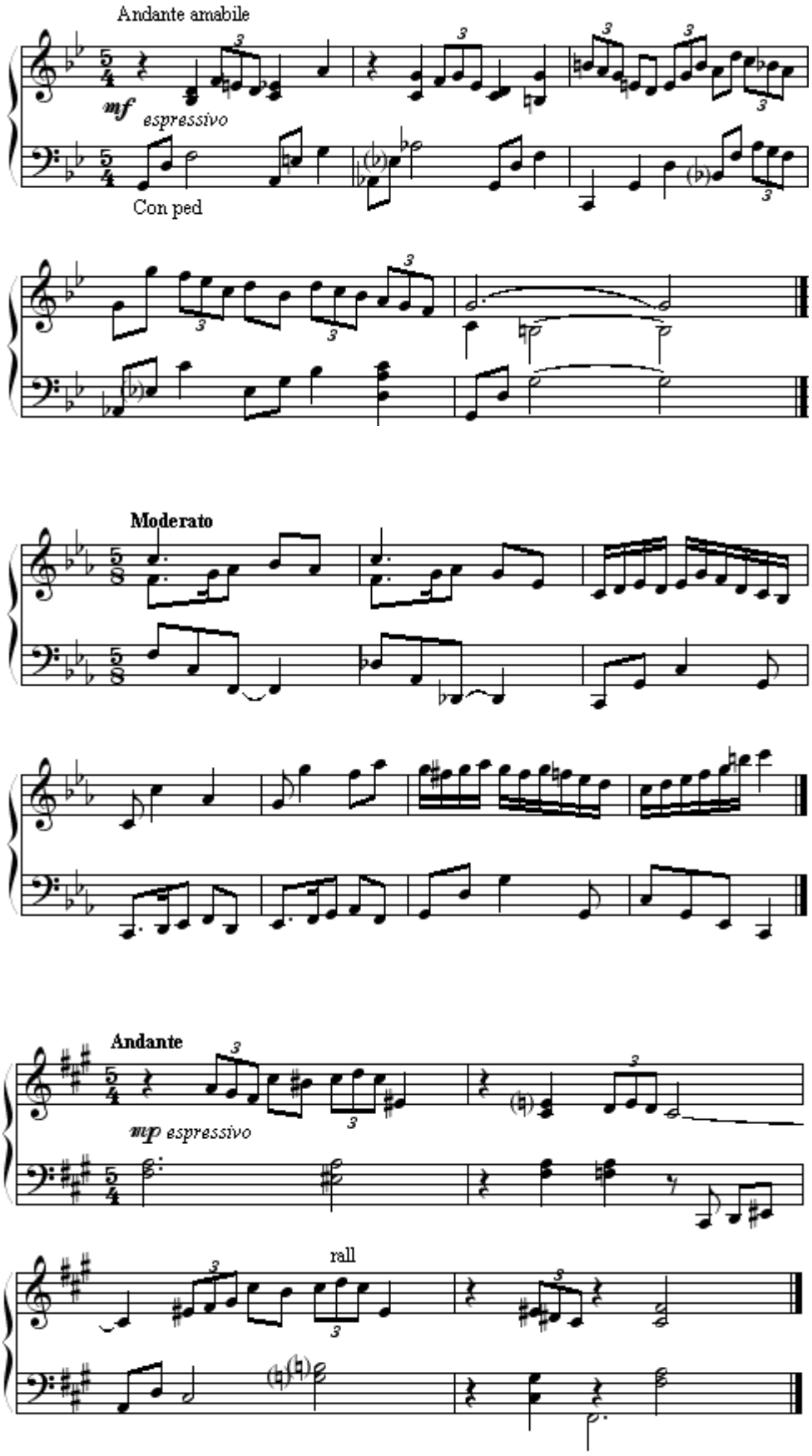
* Clap or tap the rhythm of a melody in an irregular time.
* Perform a simple piece of music using the same.
* Add time signatures to given melodies.
* Add bar lines to given melodies.
* Creates rhythms using the irregular time signatures

Reference

* AB Guide to Music

Annexure 1


Rhythmic exercises
Melodic Exercises
mf
mf
rall
Allegretto scherzando
mf


Andante amabile
mf espressivo
Con ped
Moderato
Andante
mp espressivo
rall

Competency	1.0	Sings/Performs using the techniques and rudiments of music
Competency level	1.2	Sings/Performs in harmony
Activity		Voice production
Learning Outcome	*	Identify the kind of voice combination by listening
	*	Identify his / her own voice group and be able to perform in harmony
Number of periods		10 Periods
Quality Input		Taped music, Piano

Guide to Subject Content

* Identify the four main voices ranges as S o p r a n o, Alto, Tenor and Bass.
* Identify the types of voices as dramatic, lyrical, and coloratura.
* Identify how the voice works (Annexure 2)
* Define or describe in detail the combination of voices as SATB, SSA, SA etc…

Learning Teaching Process

* Identify various ranges of voices on hearing
* Sings short melodies scales and exeecies in various ranges
* Sings in groups
* Arranges for SATB, SSA, SA etc

Evaluation

Define or describe in detail the different voice ranges.

* Perform in groups songs in different voice ranges (harmony)
* Define or describe in detail the types of voices and how the voice works
* Identify the different voices on hearning

	*	Perform in groups with one exceptional voice leading each group
Reference	*	AB Guide to Music

Annexure 1

Singing has been the most natural way of making music throughout the history of mankind. Before babies learn to talk they make musical sounds with their voices.

People used their voices for musical sounds long before musical instruments were invented. Many of the early instruments were modeled on the various rangers of the human voices. The voice is the most flexible and sensitive of all musical instruments.

Each and every person has a voice of a different pitch. Normally female voices are higher than males. Most common voices are devided into four groups. Those are Soprano, Alto, Tenor, and Bass (SATB). Tenor and Bass parts are always sung by men. The Soprano part is sung by women or girls.

Types of voices

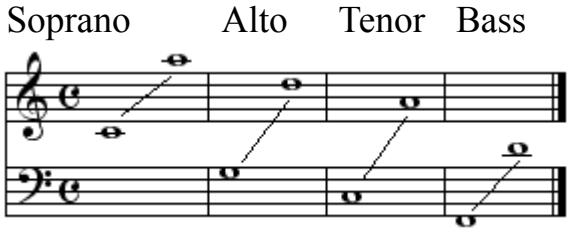
A dramatic voice is powerful with a wide contrast of sound.

A lyrical voice is lighter in sound but very flexible and it is often more powerful than a coloratura voice.

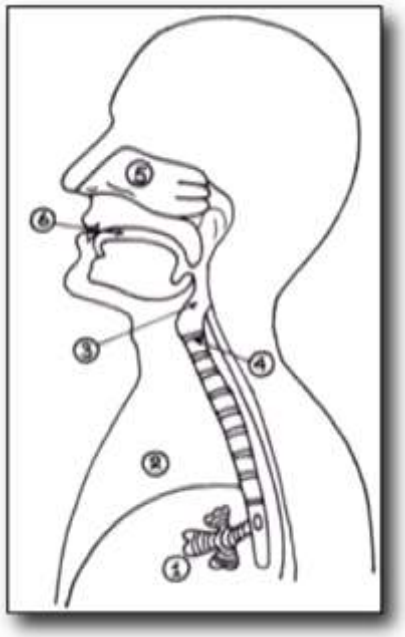
A coloratura voice is often small and pure in tone. It is particularly good at singing fast scales, arpeggios and highly decorated music.

Singers and choirs

People have voices of different pitch: the voices of women, girls and boys are higher than those of men. Not only that some women have higher voices than others, and men's voice vary similarly. Most commonle. voices are divided into four groups: **Soprano, Alto, Tenor, and Bass**. Their approximate ranges are:



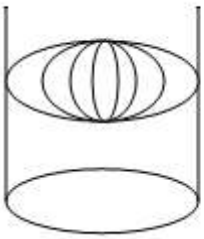
Annexure 2 **How the voice works**

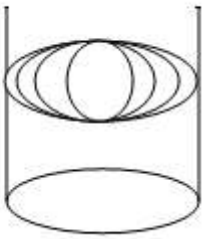


The lungs are rather like bellows
(1) They force air up the windpipe (2) Into the larynx (3) This 'voice box' in the throat has vocal cords (Two thin membranes or tissues) (4) Which cause the air to vibrate. Hollow cavities such as the nose (5) And mouth (6) Amplify and enrich the sounds. The size and tension of the vocal cords affect the sound. There is little difference between the vocal cords of a boy and a girl. The pitch of their voices is very similar. Adult vocal cords become large in males than in females. This makes the male voice lower in pitch. The vocal cords affect the pitch of a note in other ways;

1. Tight vocal cords make high sounds.
2. Slack or relaxed vocal cords sound lower notes.

The speed of air passing through the vocal cords and the shape of the vocal cords can also change the pitch of a note.





Tight vocal chords

Relaxed vocal chords

Competency	2.0	Performs on any instrument understanding its structure
Competency level	2.1	Exhibits awareness on the structure and category of the various instruments
Activity		Performs and maintains the instruments
Learning Outcome	*	Categorises instruments
	*	Identifies transposing and non transposing instruments
	*	Identifies ranges of pitch
	*	Arranges music for various instruments
	*	Transposes music from one instrument to another
	*	Performs on any instrument of choice using the basic techniques of playing
Number of periods		30 periods
Quality Input	*	Pictures of instruments
	*	Taped music of various instruments
	*	CDs/ Cassette player
	*	Pictures of various Orchestras, Bands, and Chamber groups
	*	Orchestral scores

Guide to Subject content

* Instruments in general
* All categories of instruments as

Percussion	-	Definite and indefinite
Stringed	-	Bowed and plucked
Wind	-	Woodwind and brass
Other Instruments	-	Piano accordians, melodicas, recorder, clavicord, celeste, harpiscord, church organ etc...

Drone Instruments such as Bagpipe etc...
Evolution, the structure, mechanism, and Timbre.
Transposing and non transposing instruments.

Notations for various instruments
(Written / Sounding)
Ranges of pitch.
Writing music for various instruments.
Transpositions from one instrument to another.
Various groups such as orchestras, bands, chamber groups etc...
Orchestras of various countries etc...
Basic techniques of playing
Maintanence and storage of instruments

Learning Teaching Process

* Listen to the prepared listening material
* Discuss
  - How sound is produced
  - Orchestral transpositions and instrument ranges

Evaluation

* Categorize instruments
* Name instruments belonging to various groups such as quartets, quintets etc...
* Write the ranges of pitch for various instruments
* Transpose melodies given for various instruments to another
* Write pianoforte accompaniments to given melodies for other instruments
* Analyze an orchestral score
* Arrange music for various instruments
* Identify the instruments on seeing and hearing
* Perform on instruments available

Reference

* AB Guid to Music Theory, Part II
* Lady Bird Series Instruments of the Orchestra
* William Lovelock, Instruments of the Orchestra

Annexure 1

Musical instruments have been a part of every ancient civilization and were probably one of man's first inventions. The development of musical instruments can be traced side by side with the development of music itself, each dependent on the other for advancement and progress.

All instruments with the exception of electrical instruments only recently invented can be classified in one of three groups.

* **Wind Instruments**
  Instruments usually made of wood/Brass either blown directly by mouth or by means of a reed or reeds

* **Percussion Instruments**
  Which produce sound when struck rubbed, clashed or shaken

* **Stringed Instruments**
  The sound producing agent of certain instruments, thin strands of wire or gut, vibrated on Violin Viola, violin cello Double Bass by bowing or plucking

The development of each of these large groups of instruments from their ancient forms to the instruments of the modern orchestra should be briefly studied.

Wind instruments can be classified into three groups

- Reedless instruments.
- Single or Double reed instruments.
- Instruments in which the lips of the blower serve as reeds.

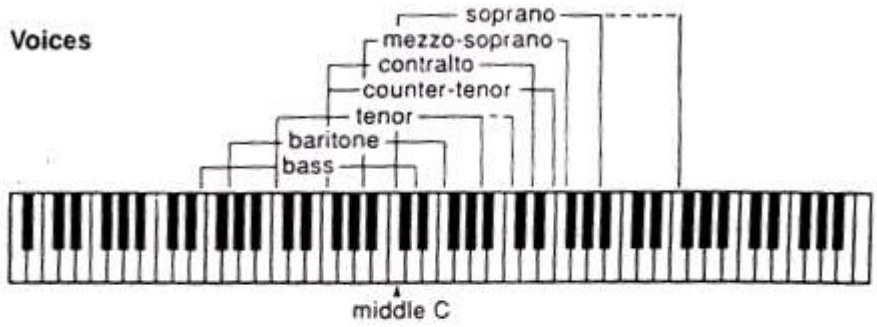
Percussion Instruments

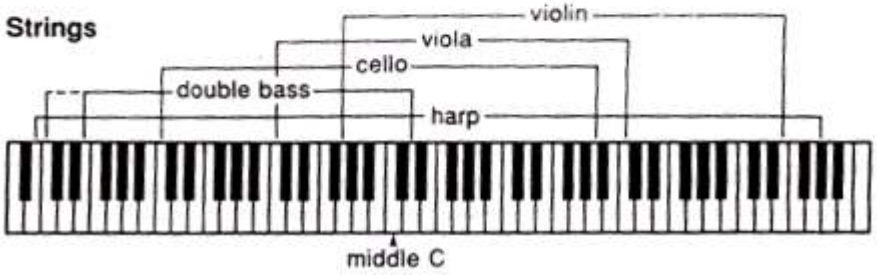
These are probably the oldest of all instruments and are the most primitive in a modern orchestra. Most percussion instruments are used for the purpose of rhythm and force in music, but some of them have definite pitch and can be used as melodic or harmonic elements.

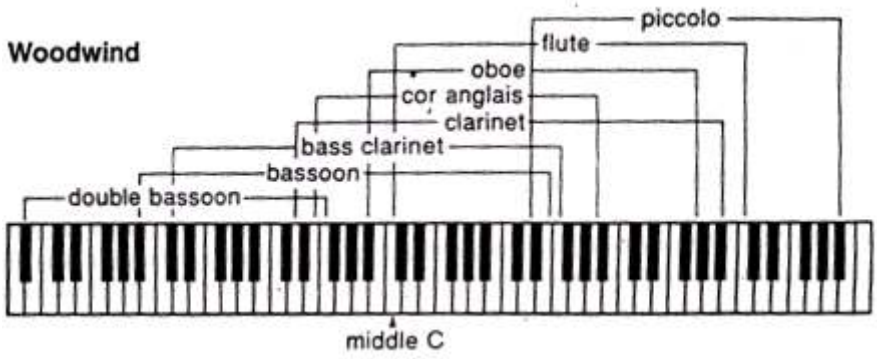
Stringed Instruments

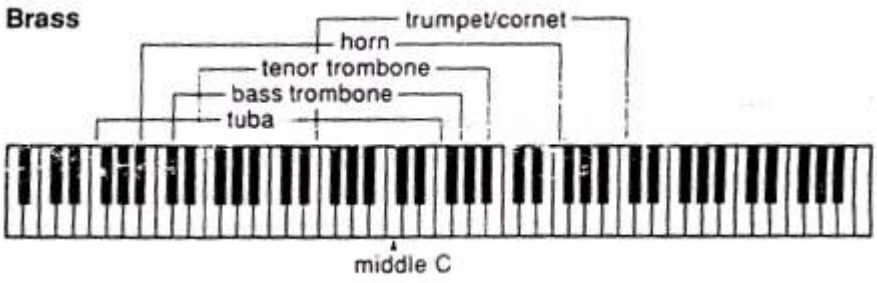
Of ancient and modern times is the largest of all, and those string instruments used in the modern orchestra are considered the most important, the foundation upon which the whole orchestra is built. These stringed instruments can be classified as bowed and plucked.

Ranges of voices and instruments

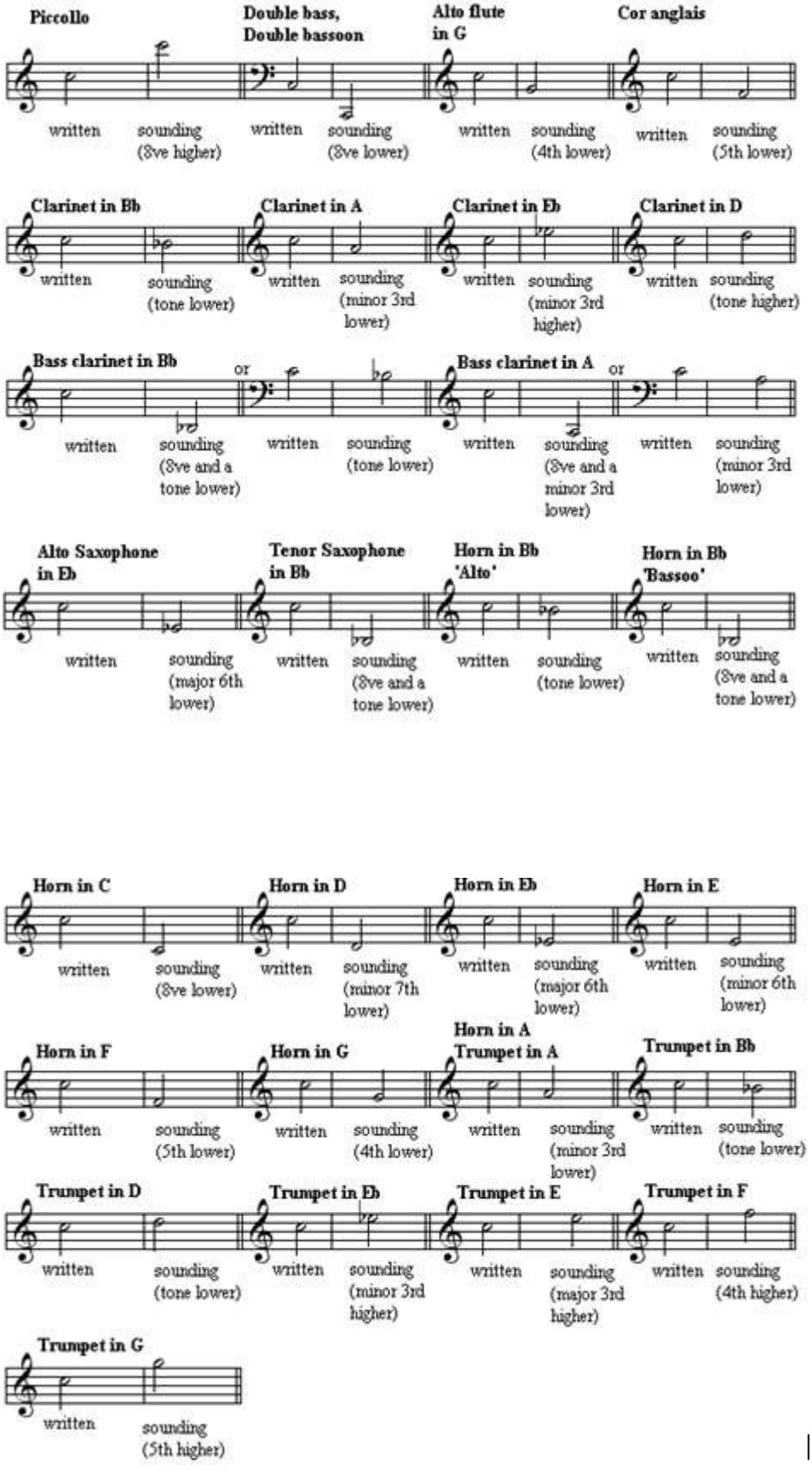








Transposing Instruments



Compentency	3.0	Analyses music with correct descriptions while apppreciating them.
Competency level	3.1	Analyses the structure of musical
Activity		Makes use of the divisions in a musical sentence
Learning Outcome	*	Defines in detail motiff, sentence, phrase
	*	Marks the phrases in melodies
	*	Analyzes a piece of music
	*	Identifies cadences at the end of a phrase and sentence
Number of periods		08 periods
Quality Input	*	Printed music of various melodies
	*	Key board
	*	White board

Guide toSubject Content

* Phrases in different melodies.
* Analyze pieces of music into motifs, sentences and phrases.
* Identify the different cadences at the end of the phrases and sentences.
* Define or describe in detail, motif, sentence and phrase, giving suitable examples.
* Phrases in composing melodies.

Learning Teaching Process

* Identifies Motives, phrases by listening to the music prescribed
* Listen to the music again following the score and mark the motives and phrases
* Discussion should be carried out based on the following points

- How a large work is composed using a few notes (motifs)
- Mark the motives, phrasing
- Analyze other compositions making the structure of music

* Compose a short melody of 8 to 12 bars making use of the given motif
* Add an after phrase for a given fore phrase

Evaluation

* Describe motif, phrase and sentence in words.
* Mark phrases in different melodies.
* Analyze a given passage of Music
* Name other terms for the word 'Melody'
* Add an after phrase to a given phrase

Reference

* AB Guid Part I - Eric Taylor
* Hand book of Musical Knowledge - James Murray

Annexure 1

Music is divided into sentences and phrases, just as prose and poetry.

A simple sentence frequently consists of two phrases known as fore phrase and after phrase or often as statement and response

In this unit the student should be able to

* Define what a phrase, sentence and motif is
* Define what a Melody is
* Know how a melody is been constructed and how a phrase is closed by a cadence.

Competency	3.0	Analyses music with correct descriptions while appreciating them
Competency level	3.2	Analyses the structure of music Exhibits the identification of different forms in music.
Activity		Identify the different forms in music
Learning Outcome	*	Listen and identify pieces of music played from the given list
	*	To analyse music as Binary, Ternary, Simple Rondo and Variation form
	*	Defines or describes in detail the form in music
Number of periods		22 periods
Quality Input		Printed music of various forms Taped music of different forms CD / Cassettes player
Guide to Subject Content		Binary Form Ternary Form Simple Rondo Form Variation as a whole Rondo Sonata Form Sonata Form The Fugue (All in detail with examples)
	*	Listen and identify pieces of music played from the above list, on seeing and hearing
	*	Analyze music as Binary, Ternary, Simple Rondo and Variation Form
	*	Define or describe in detail giving suitable examples
	*	Create music in Binary, Ternary, Simple Rondo and Variation Form

Learning Teaching Process

* Listen to music written in different forms
* Discuss the Analysis of the structure of music
* Analyse other pieces known to students
* Perform paying attention to the structure

Evaluation

* Listen and identify Form
* Analyze a piece of music in Binary, Ternary, Rondo, or Variation Form
* Perform simplified versions of compositions in the above listed Forms
* Identify the Form of different compositions on seeing
* Name composers who made much use of these Forms

  eg. The Fugue J.S. Bach
* Compare and contrast different Forms.

  eg. Ternary and Simple Rondo Form
  Binary and Ternary Form
  Sonata and Rondo Sonata Form

Reference

* Form in Brief by William Lovelock

Annexure 1

Music is written according to a plan upon which a musical work is built. Form is to music as plot is to a story, the pattern upon which the composition is built. Definite forms have been developed for musical compositions which make it possible for the melodies to be recognized, understood, appreciated and remembered. Form in music means, the way in which a musical work is shaped or designed. It could also be described as a plan or design upon which a musical work is presented. The two essential elements of musical form are therefore, change and repetition. A composer contrasts the principal melody of a composition with one or more secondary melodies, but returns to the first one in developing his composition and may also repeat the secondary melodies. In this manner the listener does not become weary of too many new things and yet can vary the treatment of his melodies so that they will be interesting as well as recognizable.

Competency	3.0	Analyses music with correct descriptions while appreciating them
Competency level	3.3	Reads, writes and identifies the various types and styles of music
Activity		Identify the styles used in music.
Learning Outcome	*	Defines or describes the types and styles of music
	*	Identifies on hearing
	*	Describes the historical background and names the period
	*	Performs simplified editions
Number of periods		15 Periods
Quality Input		Taped music or CDs of various types and styles.

Guide to Subject Content

The following works to be listened and identified.

1)	Concerto	6)	Symphony
2)	Concerto Grosso	7)	Oratorio
3)	Overture	8)	Cantata
4)	Opera	9)	Inventions
5)	Chamber music	10)	Preludes

* Identify the following works on seeing and hearing.
* Define or describe the above works.
* Name the periods in which the above styles have been written
* Describe the historical background of the above works.
* To perform simplified editions.
* Composers who have contributed in a special manner.

eg. Mozart's Concertos
Handel's Operas
Haydn's Symphonies

Learning Teaching Process

* Student listen to taped music on CDs of various types and styles
* Define or describe each on hearing it
* Discuss the historical background and the period
* Names other compositions based on the types and styles already learnt

Evaluation

* Listen and identify the given works.
* Name a few composers who wrote the above types of music.
* Define or describe the types of music
* Name the periods responsible for the above types.
* Perform simplified versions.

Reference

* History of Music - William Lovelock
* The First Discovery Series on Composers (Music Appreciation)

Annexure 1

In music style refers to a characteristic way of using melody, rhythm, tone colour, dynamics, harmony, texture and form.

We speak of the musical style of an individual composer, or a particular peroid in history. Compositions created in the same geographical area or around the same time are often similar in style. Yet composers using the same musical vocabulary can create a personal manner of expression, just as people dressed in similar style can have an individual look.

Like most other things, musical styles change from one era in history to the next. It is shaped by political, economic, social and intellectul developments as well. Similar features of style can be found in different arts of the same period.

Competency	3.0	Analyses music properly with correct descriptions while appreciating them.
Competency level	3.4	Imitates sounds of nature
Activity		Lets listen to programme music based on the environment
Learning Outcome		Names compositions and composers of programme music
Number of periods		03
Quality Input		CDs, Taped music, music scores of programme music based on the environment

Guide to Subject Content

Programme music based on the environment

Programme music seeks a musical description of an event or of an object or person by means of instrumental music (Without words).

Compositions :

Saint Saens	-	"Carnival Symphony" Sub titled - Grand Zoological Fantacy
Debussy	-	"La Mer" (The Sea)
Beethoven	-	"Pastorol Symphony" imitation of storm

Tehaikovsky	-	"1812 Overture" Battles have influenced musical compositions. In this composition sounds of cannons are brought out by using percussion instruments
Haydn	-	"Seven last words" depicts the end of an earthquake
Vivaldi	-	"The four Seasons"
Schubert	-	"The Earl King" In this composition there is an imitation of galloping of horses

Learning Teaching Process

* Listen to musical compositions based on sounds of nature
* Discuss how sounds of nature has been used by various composers

Evaluation

* Identify sounds of nature used in musical compositions
* Name composers who used environmental sounds in their compositions
* Write in brief about any composition based on environmental sounds
* Name a phrase from the National Anthem of Sri Lanka that specials of the beauty of the country.
* Name five sounds of nature which are pleasant to the ear

Reference

* The First Discovery Series on Composers (Music Appreciation)

Annexure 1

The aim of including 'Environmental music' in the syllabus is to increase the student's enjoyment of the environment and to foster better attitude towards the environment.

The words of the National Anthem of Sri Lanka speaks the beauty of our country. Students when singing the National Anthem should be made to sing with feeling, taking the meaning of the words to heart.

Many musical compositions contain musical versions of a variety of environment sound effects and for this purpose natural sounds and artificial sounds are used.

Bird sounds are the commonest among the animal sounds used in music. The sounds such as rustling of leaves, flow of water, the wind, insects sounds etc also influenced composers when creating music.

Competency	3.0	Analyses music with correct descriptions while appreciating them
Competency level	3.5	Select appropriate music (sound of nature) and analyzes
Activity		Lets find out the factors affecting the appreciations of music
Learning Outcome		Writes a review of a programme of a concert you have attended
Number of periods		03
Quality Input		CDs of music prescribed in the syllabi of all grades Music of the teachers /students choice
Guide to Subject Content		Important factors influencing the appreciation of a piece of music
	*	Ability to sense and feel the pulse of the music.
	*	Subject knowledge and understanding
	*	Previous experience that could be used in appreciating the given piece of music
		Historical knowledge about the composer, and the general historical background of the period which could be useful to understand and appreciate the music.
Learning Teaching Process		
	*	Get the students to listen to music of different periods

Evaluation

* Name 3 factors that affect the appreciation of music.

* Write a note on how he/she appreciated a musical composition listened to

* Give the name of a musical composition that speaks of different seasons. Name the composer and the nationality.

Annexure 1

The word 'Appreciation'comes from the Latin root meaning "price' 'precious'also comes from the same root which means 'positive values or highly valued. So appreciation means a positive liking.

Music has a strong effect on our feelings. It can make us emotionalexcited, cheerful. One listens to music for leisure, pleasure and it also serves as a therapy.

From ancient days, composers have written works to be perfomed during a certain time of day or season.

'Aubade' is a name given to pieces considered as early morning music 'Serenades were written as music perfomed in the evening.

The Italian composer and violinist Vivaldi wrote an orchestral composition named ' The four seasons' depicting the changing of the seasons.
Haydn wrote compositions named 'La Matin' (Morning) Le Mide (Midday) and "Le Soir" (Evening)

People listen to music in various ways. When driving, or reading a book. In these situation one does not pay much attention to the music. It can be said that one does not listen to music in depth

If one wants to appreciate music in depth, then listening to the music takes the major role. Among other factors the following will have to be taken to consideration if one wants to go into depth.

* Selection of music
* Environment for listening
* The correct mood for listening
* Material necessary for listening
* Literature on music
* Knowing in detail about the work

Competency	4.0	Uses the practical aspects of folk music, song and drama for performances.
Competency level	4.1	Reads and writes oriental notations
Activity		Enjoy performing oriental music.
Learning Outcome	*	Converts oriental notation into Western notation
	*	Add relevant chords to the converted passages of music
	*	Performs with dynamics
Number of periods		06 Periods
Quality Input		Piano / Keyboard White board Printed notation for conversion [Oriental and Western]
Guide to Subject Content		Writing of oriental notations as SA, RI, GA, MA, PA, DHA, NI etc… Learn the different octaves as "Mandra, Madhya, and Uchcha" The chala and achala swara Inflections as "Theevra and Komala" Correct note values 4 counts, -S--- 3 counts S-- 2 counts S- 1 count | S R G M | The use of the sign + as a rest. Writing passages with correct time and key signatures. Marks of expression and repeat marks. The addition of relevant chords to the musical passages. Performs what is being converted.

Learning Teaching Process

* Learns the rules in notating oriental music
* Convert oriental music notation into western music notation or vice-versa
* Should be able to perform oriental notation

Evaluation

* Convert a given melody in oriental notation into western notation. Writes with key-signature / without key-signature
* Add the relevant chords to the converted passage of music.
* Perform the same using dynamics.

Annexure 1

Music in the countries of the orient is such an ancient part of the civilization that the origin of their musical systems is shrouded in legend and myth. The Chinese, Japanese, and the people of India each have a distinct musical system and musical literature, but there are certain qualities common to most of their music.

Oriental music purely melodic and often is in free rhythm without equal beats and measure. Oriental music for the dance however is usually measured and in many cases the rhythmic appeal is one of the strongest features.

Students should be trained to value and respect cultures other than what they already know. Avenues should be opened to them, to learn how to read, write and perform music written in oriental notation. They should be able to convert oriental notation to western notation and vice versa.

They should be taught to write notes with correct values, write passages correctly according to various times and rhythms; use inflections and write according to the various keys.

Competency	4.0	Uses the practical aspects of folk music, song and drama for performances.
Competency level	4.2	Performs the converted notation on any instrument
Activity		Enjoy performing oriental music.
Learning Outcome	*	Performs given notations using appropriate chords for accompaniuent
Number of periods		03 Periods
Quality Input		Piano / Keyboard/any other instrument Printed notations
Guide to Subject Content		Instruct points to be observed when performing oriental melodies to converted to western notation
	*	Selection of key/Time singatures
	*	Application of appropriate chords for accompaniment
Learning Teaching Process		
	*	Practical
Evaluation	*	Convert given notations
	*	Perform the above on any instruments
	*	Choose the relevant chords for accompaniment
	*	Perform with appropriate chords
	*	Imporvise on the selected music
	*	Perform in harmony as a group

Competency	5.0	Creates music
Competency level	5.1	Creates rlythmic and melodic patterns
Activity		Setting words to music
Learning Outcome	*	Selects suitable time signature
	*	Identify accents
	*	Breaking words into the correct number of syllables
	*	Writes the syllables under the relevant note
Number of periods		12 periods
Quality Input	*	Manuscript paper White board/keyboard

Guide to Subject Content

Writing a rhythm pattern on a monotone to a given verse steps to be followed.

* Read the words of the given verse several times
* Fit the words into 8 bars (which is one sentence)
* Prepositions and Conjunctions like 'to', 'in', 'of', 'and', 'but'....etc are avoided at the beginning of a bar
* Words be broken into syllables where necessary eg. ex-cee-ding has 3 syllables requires 3 notes
* When a word like a-long is used 'long' which is the accented syllable falls on a strong beat
* Indicate which part of the word gets a note of longer value (Correct puncuation)
  eg. Gi-ra-gama ♩|♩. ♪♩
  'Gi', gets a note of short value
  'ra' gets a note of longer value
* The time sign depends on where the accents falls
* For long sentences $\frac{6}{8}$ or $\frac{4}{4}$ would be a suitable time sign

Learning Teaching Process

* Select a suitable time signature
* Mask the accented words
* Break words in to syllables
* Arrange the words in bars
* Write the syllables under each note

Evaluation

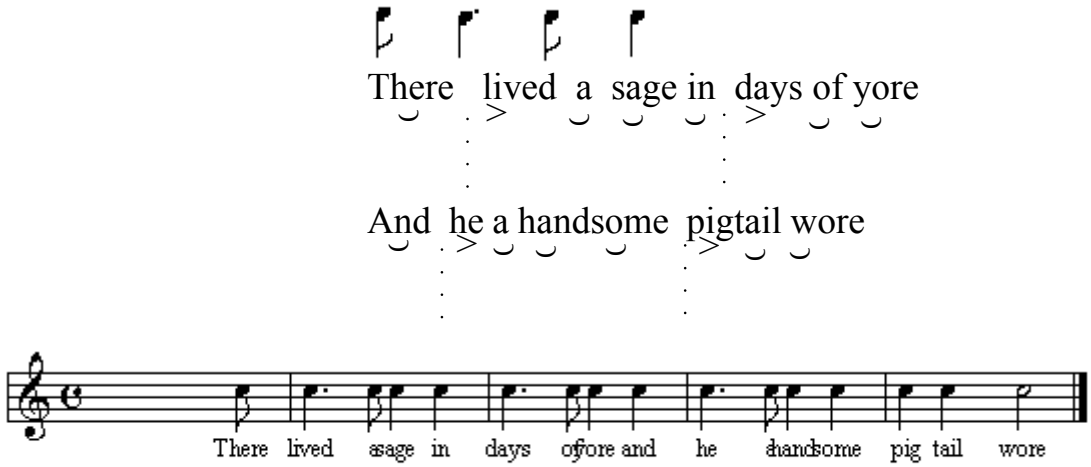
Write a rhythm on a monotone to the given verse.

‘The Sun was shining on the sea
Shinning with all it’s might
He did his very best to make
The billows smooth and bright’

1. Select a suitable simple or compound time signature
2. Mark the acceuted words
3. Break words into syllables
4. Arrange the words in bars
5. Write the syllables under each note

Students works in groups and works individually to achieve the objective.

Gi - ra - ga - ma



Reference

* AB Guid to Music (ABRSM)

Annexure 1

* Write a rhythm on a monotone inserting each syllable under the note or notes to which it is to be sung.

eg. There lived a sage in days of yore
And he a handsome pigtail wore

Competency	6.0	Uses signs and symbols in music correctly.
Competency level	6.1	Uses the terms, signs and marks of expression when perfoming.
Activity		Lets interpret terms and signs
Learning Outcome	*	Explains Italian words with English meaning indicating speed, dynamic etc.
	*	Uses maks of expression when performing
Number of periods		10 Periods
Quality Input		List of terms and signs with their meaning
		Music scores with marks of expression, signs and symbols marked on it.

Guide to Subject Content

* Explain the relevent terms and signs
* Use of the particular terms in the score
* Directions for performance
* The similar meaning terms
* The terms with opposite in meaning

Learning Teaching Process

* Teacher plays a piece of music without expression
* Repeat the same with expression
* Discuss the difference
* Observe how Terms and Signs marks of expression used in music scores

Evaluation

* Name five Italian terms each indicating speed and dynamics.
* Give the English meaning of the terms you have listed above.
* Add marks of expression and a metronome marking to indicate 60 crotchets in a minute to a given piece of music.

	*	Write Italian words which give a similar meaning to the given English words.
	*	Write terms which give the opposite in meaning to given words.
Reference	*	Attached list of General terms

Annexure 1

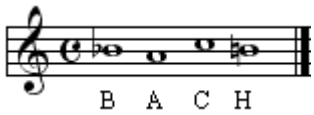
Terms and signs used in a music score when applied while perfoming gives any composition a richer and meaningful effect.It also adds to the beauty of the music. It serves as a short method of telling the performer how the composer wishes the music to be performed.

Terms are listed under tempo, dynamics, tone colour etc...

The attached list includes terms and signs a student should know when preparing for the GCE A/L Examination.

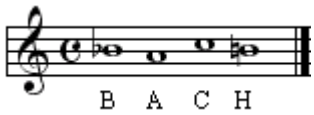
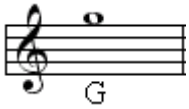
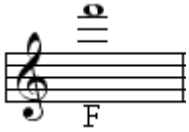
Annexure 2 **GENERAL TERMS**

A	At, to, by
A Cappella	(*lit.* in the church style.) Unaccompanied vocal music.
Accelerando / Accel.	Gradually faster
Ad libitum / Ad lib.	At pleasure. The speed and manner of performance are left to the performer
Acciaccatura	The principal note retains its accent and practically all its time- value.
Adagio	Slow
Adagietto	Rather slow
Adagissimo	Very slow
Affrettando	Hurrying, pressing onward.
Agitato	Agitated.
Alla Breve	Formerly stood for four minims in a bar, now more often indicates two minim beats.
Allagando	Getting slower, with an implication also of generally bigger tone.
Allegro	Lively, fast
Allegreto	Rather lively (but less so than Allegro)
Andante(*lit.*Walking).	At a moderate pace.
Andantino	Alternatively faster or slower than Andante.
Anima	Soul. Con anima, with deep feeling.
Animato	Animated.
A piacere	At pleasure.
Appassionato	Passionately.
Appoggiatura	A grace-note.
Arco	A direction to string players to resume the use of the bow after a passage of pizzicato.
Arpeggio	A chord spread.
Assai	Very.
A tempo	In time, i.e. resuming normal speed after a deviation.
Attaca	Go on at once.

B(*Ger.*)	The note B flat. H is used for B natural. Hence: 
Bemol(*fr*) / Bemolle	The flat sign (b)
Ben, Bene	Well
Bewegt(*Ger.*)	With movement
Bis(*Lat.*)	Twice
Breit(*Ger.*)	Broad
Bravura(*con.*)	(With) boldness and spirit
Breve	(lit. short). Originally a note of relatively short duration, but now the longest note, equal to four minims.
Brillante	Brilliant
Brio	Vigour
Calando	Decreasing both tone and speed
Cantabile / Cantando	In a singing style
Cantilena	Short, song-like piece
Capo	(*lit*. head). The beginning (da capo- from the beginning)
Capriccio	A caprice (a piece in free-light-hearted style)
Coda	(*lit*. a tail.) A passage added at the end of a movement to make a satisfactory finish.
Col, Coll' , colla, collo	With the
Col legno	A direction to string players to use the wood of the bow.
Colla parte	(*lit*. with the solo part.)Adirection to the accompanist.
Colla voce	(*lit*. with the voice.) To follow the solo instrument or voice.
Come	As
Coma prima	As at first
Come sopra	As above
Comodo	Convenient (usually linked with tempo- at a convenient pace)

Con	With
Con sordino, con sordini	With the mute, with the mutes
Contra Fagotto	Double Bassoon
Corda	A string. See una corda, tre corde
Cresendo, Cresc.	Becoming gradually louder
Da	From
Da capo, D.C	From the beginning
Dal segno , D.S	From the sign 𝄋
Deciso	Decisively, firmly
Decresendo, Decresc.	Becoming gradually softer
Delicato	Delicate
Diese (*fr.)*	The sharp sign (♯)
Diminuendo, Dim.	Becoming gradually softer
Divisi, Div	A direction to orchestral players (usually strings) to divide into two or more groups
Dolce	Tenderly, sweetly
Dolcissimo, Dolciss	Very gently, very sweetly
Dolente	Sadly
Dolore	Grief, sorrow
Doppio	Double
Doppio movimento	Twice as fast
Duo	A duet
Dur (*Ger.*)	Major (G dur: G Major)
E,Ed.	And
Ein wenig (*Ger.*)	A little
En dehors (*Fr.*)	Prominently, *i.e* emphasized
En pressant (*Fr.*)	Hurrying
En retenant (*Fr.*)	Gradually slower
Energico	With energy

Espressione	Expression
Espressivo, Espr, Espress	With expression
Etwas (*Ger.*)	Somewhat
Facile	Eacy
Feurig (*Ger.*)	Fiery
Finale	The last movement of such a work as a Sonata
Fine	The end
Forte, *f*	Loud
Forte piano *fp*	Loud, Then Soft
Fortissimo *ff* or *fff*	Very loud
Forza	Force
Forzando *fz*	Forcing, a sudden accent
Fuga	A fugue
Fuoco	Fire
Furioso	Furiously
Gauche (*Fr.*)	Left
Giocoso, Giojoso	Gay, merry
Giusto	Strict, exact (Tempo giusto –In strict time)
Glissando	The rapid playing of a scale passage by drawing thumb or finger across the keys. A similar effect is possible across the strings of a harp, or by a portamento effect on a string of a violin or similar instrument; or by manipulating the slide of a trombone
G.P, Genaral Pause Grand Pause	Indicates to an orchestral player that he is to remain silent and that all the other players are silent as well.
Grandioso	Grandly, in the grand manner
Grave	Very slow, solemn
Grazia	Grace
Grazioso	Gracefully

H (*Ger.*)	The note B natural Hence: 
Immer (*Ger.*)	Always, constantly
Impetuoso	Impetuously
In alt	Notes from  to  are said to be in alt
In altissimo	Notes an octave higher than in alt
Incalzando	Increasing speed, with often an implication of increasing tone
Lacrimoso (*Ger.*)	(*lit.* tearfully.) Sadly
Lamentoso	Mournfully
Langsam (*Ger.*)	Slow
Largamente	Brodly
Larghetto	Less slow than largo
Largo	Slow and stately
Lebhaft (*Ger.*)	Lively
Legato	Smooth
Legatissimo	As smoothly as possible
Leggiero	Light, delicate
Legno	See col legno
Lent (*Fr.*)	Slow
Lento	Slow
L.H. (*Eng.*)	Left hand
Lied (*Ger.*)	Song
Lieder ohne Wrote (*Ger.*)	Songs without words (Mendelssohn)
L'istesso tempo	(*lit.* the same speed.) The speed of the beat remains the same although the notation changes
Loco	(*lit.* Place.) Notes are to be played at their normal pitch (after an indication to play them an octave higher or lower)

Lontano	As from a distance
Lunga pausa	A long pause
Lusingando	In a coaxing style
Ma	But
Ma non tropo	But not too much
Maestoso	Majestically
Mancando	Warning, dying away
Main droite (*Fr.*) Mano destra	The right hand
M.D.	The right hand
Main gauche (*Fr.*) Mano sinistra	The left hand
M.G. or M.S.	The left hand
Marcato, Marc.	Marked, accented
Marcia	March
Martellato	Hammered out
Marziale	Martial
Massig (*Ger.*)	Moderate
Meno	Less
Meno mosso	Less movement, slower at once
Mesto	Sadly
Mezza voce	(*lit.* half voice.) In an undertone
Mezzo forte, *mf*	Moderately
Mezzo piano *mp*	Moderately soft
Misterioso	Mysterious
Misura	(*lit.* measure.) Senza misura - in free time
Mit (*Ger.*)	With

Moderato	Moderate time
Moll(*Ger*.)	Minor
Molto	Much. Di molto, very much
Morendo	Dying away
Mosso	Moved, movement
Moto, Movimento	Movement. Doppio movimento, twice as fast
MS (*Eng*.)	Manuscript
Muta	Change, e.g. Muta D in C is a direction to the Timpani player in the orchestra to tune the drum previously in D, to C
Nicht (*Ger*.)	Not
Nobilmente	Nobly. A term much used by Elgar
Non	Not
Non tanto	Not so much
Non troppo	Not too much
Obbligato	Indispensable, cannot be omitted
Opus (*lat*.)	A work. A published composition, e.g. Symphony No.4 in E minor, Op. 98. Brahms
Ossia	Or. The word indicates an alternative version of a passage.
Ostinato	(*lit*. obstinate.) Frequently repeated: e.g.Basso ostinato: a composition in which a bass tune (usually of 4 or 8 bars) is repeated with varied treatment at each repetition
Ottava, Ott.	Octave
Ottava bassa	An octave lower
Parlando, Parlante	(*lit*. speaking.) To be sung in declamatory fashion with particular care for the enunciation of the words
Partitur ((*Ger*.)	A full orchestral score
Passionato	Passionately
Pastorale	In a pastoral style
Patetico	With feeling, with pathos
Pausa	A rest (see G.P.)

Ped	Depress the right (sustaining) pedal of the piano. The sign means that the pedal should be released
Perdendosi	Dying away
Pesante	Heavy, ponderous
Piacevole	Pleasing, agreeable
Piangevole	Plaintively
Piano, *p*	Soft
Pianissimo, *pp* or *ppp*	Very soft
Piu	More
Piu allegro	Quicker, more lively
Piu lento	More slowly
Piu mosso	More movement, quicker
Pizzicato, Pizz	Plucked (in string music)
Plus (*Fr.*)	More
Pochettino	A very little
Pochissimo	As small as possible
Poco	A little
Poco a poco	Little by little
Poi	Then
Ponticello	The bridge of a violin or similar instrument. Sul ponticello is a direction to string players to play near the bridge.
Portamento	A term to express the effect produced on a stringed instrument or by the human voice in gliding with extreme smoothness from note to note
Precipitato, Precipitoso	Precipitately, impetuously
Prestissimo	As fast as possible
Presto	Very quick
Prima Volta	First time (I ma Volta)
Primo	First

Quasi	As if, almost
Quasi recitative	Like a recitative
Quasi una fantasia	As if it were a fantasia, in the style of a fantasia
Rallentando, Rall	Becoming gradually slower
Repetizone, Replica	Repetition
R.H.(*Eng*)	Right hand
Rigoroso	Strictly
Rinfirzando, *rf*.	Reinforcing, i.e. increased tone on a single note or a small group of notes not strictly a sudden accent
Risoluto	Resolute, bold
Risvegliato	With increased animation
Ritartando, Ritard	Gradually slower
Ritenuto, Rit.	Held back
Ritmico	Rhythmically
Rubato, Tempo rubato	Robbed, stolen, taking a portion of the duration from one note or group of notes and adding it to another, so that although the detail varies the length of the phrase is normal
Ruhig (*Ger*.)	Calm
Scherzando	Playful
Scherzo	A joke
Scherzoso	Playfully
Schnell (*Ger*.)	Quick
Schneller (*Ger*.)	Quicker
Sec	(*lit.*dry.) Detached
Segno	A sign ($) . see dal Segno
Segue	Go on with what follows
Schr (*Ger*.)	Very
Semplice	Simple

Sempre	Always
Senza	Without
Senza sordini	Without mutes (for string and brass players). See also Sordini
Sforzando, Sforzato *Sf, Sfz*	Forcing, accented
Simile	In a like manner
Sin', Sino	Until
Slargando, Slentando	Gradually slower
Smorzando	Dying away
Soave	Gentle, Smooth
Solenne	Solemn
Sonore	Sonorous, full-toned
Sopra	Above
Sordini Mutes. Consordini:	with mutes. A direction for string or brass players. Senza Sordini : (1) Without mutes (string and brass players). (2) For pianists, depress the "sustaining" pedal (thereby raising the dampers from the strings and permitting the strings to vibrate freely).
Sospirando	Sighing
Sostenuto	Sustained
Sotto	Below
Sotto voce	In an undertone
Spiccato	Detached, with springing bow. (A direction for string players.)
Spiritoso	Spirited
Staccato, Stacc.	Detached
Staccatissimo	Very detached
Strepitoso	Noisy, boisterous
Stringendo	Gradually faster
Suave	Gentle, smooth
Subito	Suddenly

Sul	On
Sul G	On the G string (violin)
Suss (*Ger.*)	Sweet
Sul ponticello	Near the bridge (a direction to string players)
Tacet *(lat.*)	It is silent
Tanto	So much
Tasto Solo	A term used in connection with figured bass to indicate that the bass part is to be played alone, without harmony
Tempo	The speed
Tempo comodo	At a convenient speed
Tempo giusto	In strict time
Tempo primo,tempo I	Resume the original speed
Tempo rubato	See rubato
Tenerezza	Tenderness
Teneramente	Tendernly
Tenuto,Ten	Held
Tosto	swift, rapid
Tranquillo	Calm ,Tranquilly
Traurig (*Ger.*)	Sadly
Tre	Three
Tre corde	(lit. three strings.) Release the left (soft) pedal of the pianoforte
Tremolando, Tremolo Trem.	The rapid repetition of a note or rapid alternation of two notes
Trionfale, Tronfante	Triumphant
Troppo	Too much
Tutta forza	The whole power, as loud as possible
Tutti	All

Un, una, uno	One
Un peu (*Fr.*) Un poco	A little
Una corda	*(lit*. one string.) in pianoforte music it indicates that the left (soft) pedal should be used
Unis.	Used in orchestral music, to show that the strings play in unison again after having been divided (divisi)
Veloce	Swift, quick
Vibrato	Vibrating
Vif (*Fr.*)	Lively, quick
Vigoroso	Boldly, Vigorously
Vite (*Fr.*), VivaceVivement (*Fr.*),	Quick, Lively
Vivo	Quick, Lively
Vivacissimo	Very lively, with extreme vivacity
Voce	Voice
Volante	Flying
Voll (*Ger*.)	Full
Volti subito, V.S.	Turn the page quickly
Wenig (*Ger*.)	Little
Zart (*Ger*.)	Delicate
Zu (*Ger*.)	Too

Compentency	6.0	Uses signs and symbols in music correctly
Competency level	6.2	Reads and writes the open and close scores
Activity		How to read a score
Learning Outcome	*	Defines and describes defferent musical scores
	*	Transcribes music written short score to open score/ instrumental ensembles
Number of periods		03 Periods
Quality Input		Manuscripts of scores of various compositions

Guide to Subject Content

Students should be able to

* define or describe in words
* identify on seeing
  - A musical score
  - Open and close score
  - Vocal scores
  - Piano scores
* Transcribe music written in short score for instrumental ensemble

Learning Teaching Process

* Revise orchestral transpositions and instrument ranges
* Identifies different types of scores
* Transcribe music from open to short score or vice-versa

Evaluation

* Write a given passage from open to short score (or vice versa)
* Transcribe a passage in short score for instrumental ensemble which includes transposing instruments.

Reference

* AB Guid Pate II - Eric Taylor

Annexure 1

When music is notated, a score (printed music) displays the composers symbols that can be transformed into musical sound. The performer reads and interprets these symbols transforming them into music that has the power to communicate feelings and images and to generate a variety of responses.

A "full score" displays all the parts separately for various performers.

A "vocal score" gives all the voice parts of a choral work or opera with the orchestral parts reduced to a pianoforte part.

A "piano score" is one in which the orchestral parts (and vocal parts if there are any) are shown in as much detail as possible on two staves, so that the music can be played on a piano.

Competency	7.0	Uses the theoretical and practical aspects of the Rudiments of music
Competency level	7.1	Reads, writes and performs Chromatic Scales.
Activity		Notes can move up or down by single steps.
Learning Outcome	*	Performs Chromatic Scales
	*	Writes Chromatic Scales with or without key signatures in the Harmonic or Melodic forms
Number of periods		14 periods
Quality Input	*	Key board / Piano
	*	White board

Guide to Subject Content

* All Chromatic Scales Major, Minor Harmonic and Melodic with major and minor key signatures
* Writing Chromatic Scales with and without key singnatures
* Performing a Chormatic Scale beginning on any note
* Identify compositions on the 12 note method

Learning Teaching Process

* Identify the difference of scale on hearing
* Write chromatic scales
* Play chromatic scales

Evaluation

* Write harmonic chromatic scales with major and minor key signatures.
* Write melodic chromatic scales with major and minor key signatures.

* Write with key signatures and without key signatures the scales mentioned above.

* Perform a chromatic scale ascending or descending on any given note.

Reference

* AB Guid to Music
* The Hand Book of Musical Knowledge

Annexure 1

A "chromatic scale" is a scale made up entirely of semitones, one which includes all the notes (Black and White) on the keyboard. For about three centuries after 1600 music was generally based on the major and minor scales and not on the chromatic scale. Individual chromatic notes were used, but often merely as special effects which had no influence in the key. Theorists distinguish between two ways of writing the chromatic scale.The harmonic and the melodic. The harmonic is the true form. The melodic is designed for easy reading.

" Dodecaphonic" a system of composition with 12 notes.In the dodecaphonic scale the 12 notes are considerd to be of equal status and are treated so. In the early 1920s the composer Schoenberg used this "method of composing with 12 tones". In his 5 piano pieces and Serenade.In the Schoenberg method all pitches are related to a fixed order of the 12 chromatic notes, this order providing the works basic shape. The fixed order is called a note - row. No note is repeated within a row which there fore comprises 12 different notes and no other.

* All chromatic scales have 13 notes.
* Writing the harmonic chromatic scales with the major key signture 1st and 5th notes don't change. Add a flattened 2nd 3rd, 6th and 7th degrees and a sharpened 4th degree.
* Harmonic chromatic with the minor key signature 1st and 5th notes don't change. Add a flattened 2nd and a sharpend 3rd, 4th, 6th, and 7th degrees.
* Melodic chromatic scale with major key signature. 3rd and 7th degrees do not change. All othre degrees ie. 1st,2nd, 4th, 5th, and 6th are shapned.
* Melodic chromatic scale with minor key sinature. 2nd and 5th degrees do not change. All other degrees
ie. 1st,3rd, 4th, 6th, and 7th degrees are sharpened.

Compentency	7.0	Uses the theoretical and practical aspects of the Rudiments of music
Competency level	7.2	Exhibits awareness of intervals and their inversions.
Activity		Know the intervals in music.
Learning Outcome	*	Identifies names and writes compound intervals
	*	Defines microtones
Number of periods		06 periods
Quality Input	*	Key board / Piano
	*	White board
	*	Visual aids
	*	Printed music with various exercises.

Guide to Subject Content

* Describes or define in words.
* Writes compound intervals above or below a given note.
* Names the given compound interval.
* Identifies intervals on seeing it in a score or hearing it.
* Names interval in both ways, such as major 10th or compound major 3rd, Perfect 12th or compound perfect 5th.
* Microtones (Define or describe in words)

Learning Teaching Process

* Identify intervals on seeing it
* Write compound intervals
* Define or describe what a microtone is

Evaluation

* Name the given compound intervals.
* Write the required intervals above or below the given notes.
* Mark the required intervals on a given passage of music.
* Name the marked intervals in a given passage.
* Use the particular intervals when writing melodies or passages of music / harmonising music in various voices.

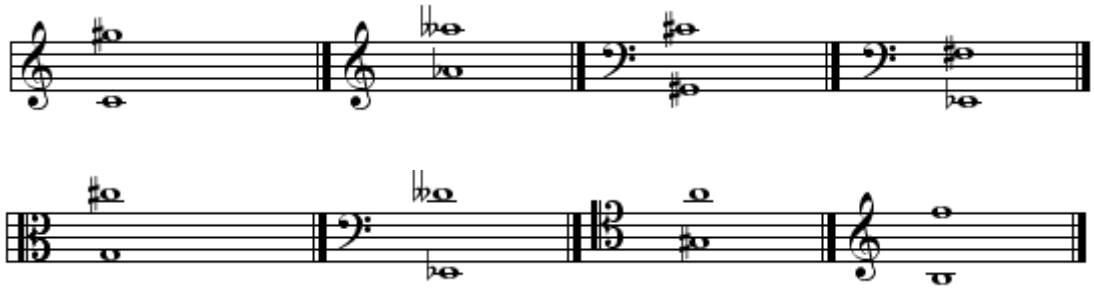
Reference

* AB Guid to Music
* The Hand Book of Musical Knowledge

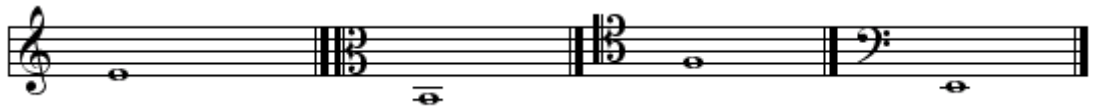
Annexure 1

Intervals vary as simple and compound. All intervals from 2nd to an octave are simple.
Intervals more than an octave are compound intervals, namely
Major 10th or Compound major 3rd or perfect 11th or compound perfect 4th etc...

1. Describe fully each of these intervals write both names
   eg; Minor 10th / compound minor3rd

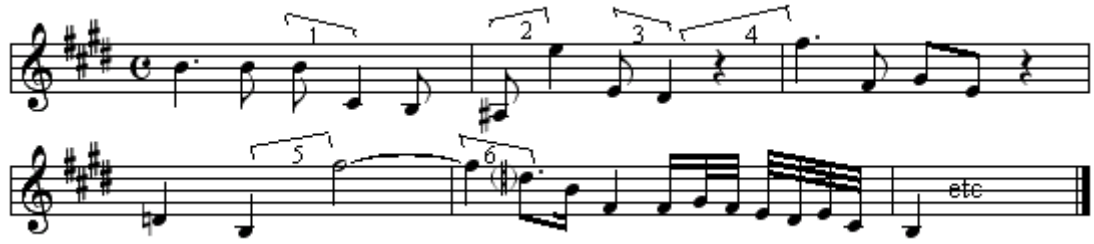


2. Write another note above the given note to form the harmonic intervals named.



Diminished 11th Compound Augmented 3rd Perfect 12th Major 9th

3. Describe fully each of the numbered intervals.



(1) (2) (3)

(4) (5) (6)

Competency	7.0	Uses the theoretical and practical aspects of the Rudiments of music
Competency level	7.3	Transposes music according to intervals or given keys
Activity		Know how music moves
Learning Outcome	*	Transposes music as required
Number of periods		14 periods
Quality Input	*	Key board / Piano
	*	White board
	*	Exercises

Guide to Subject Content

* Transposing a melody from clef to clef
* In the same clef From one key to another
* To a given interval
* To a chromatic semitone or a diatonic semitone
* From any instrument to another as required

If an 'accidental' appears in the original tune, care should be taken to observe that it appears in the transposed version as well.

Learning Teaching Process

* Listen to a melody transpased from one position to another
* Identify whether the music has been transpased from
* An octave higher or lower in the same clef or from clef to clef.
* From one key to another or to any other interval higher or lower.
* From any note a chromatic semitone or diatonic semitone higher or lower.

* From instrument to instrument according to their ranges as to how it is written and sounded.
* Transpase the given passage as required
* Perform the given passage an a keyboard instrument

Evaluation

Transpose a melody

* From one clef to another clef
* From one key to another key
* From any key to a chromatic semitone and diatonic semitone higher or lower
* To an interval of a 2^{nd}, 3^{rd}, 4^{th}, or 5^{th} above or below

Reference

* AB Guid to Music

Competency	7.0	Uses the theoretical and practical aspects of the rudiments of music
Competency level	7.4	Arranges music as required
Activity	*	Harmony in Music
Learning Outcome	*	Defines and describes - Dominant 7th and inversions - Mixed and Phrygian Cadences - The use of Tierce de picardie in perfect and plagal cadences
	*	Identify chords as Major, Minor, Diminished and Aregmented on hearing
	*	Sings Major or minor triads after a key note has been sounded
Number of periods		30 periods
Quality Input	*	Key Board
	*	Maggie Board
	*	Printed music and exercises of various theoretical aspects
	*	Relevant chords and cadences.
Guide to Subject Content		**The main points to be covered are as follows**
	*	Chord description, position and inversions including doubling of notes and treatment of leading notes.
	*	The concepts of cadences.
	*	Define or describe the mixed and phrygian cadences
	*	Identify on seeing and hearing the cadence as mixed, phrygian/Tierce de Picardie.
	*	Use the Tierce di Picardie.

	*	Use the cadences with correct chord indications. Abide by the rules and regulations for part writing. - Resolutions of the dominant seventh and its inversions
Learning Teaching Process		
	*	Identifies the chords of the dominant 7^{th} on hearing
	*	Identifies the use of the Tierce de picade
	*	Resolves the Dom 7^{th} and inversions
	*	Arranges mixed and phrygian cadences
Evaluation	*	Resolve the dominant 7^{th} chords of B major, and F major to the Tonic and the submediant.
	*	Write the perfrct and plagal cadences in the keys of B minor and F minor using Tierce di picardie
	*	Write Mixed and phrygian cadences of F sharp major and C minor respectively
Reference	*	The Handbook of Musical Knowledge - James Murray Brown

Annexure 1

Harmony came into being as the result of a desire for a fuller, richer sound than can be supplied by rhythm or melody alone. Most music in western culture is a blend of melody and harmony. Non Western music on the other hand emphasizes on melody and rhythm than harmony sounds in combination or "harmony" should be regarded as a training of the ear and should be listened to while paying attention to chord progressions etc. A melody could be harmonized in several ways. Chord progressions enrich a melody by adding emphasis, surprise or finality. It is essential that the basic formation and progression of chords, cadences and simple modulation should be mastered. You should also let the students work out examples and play them over to test and reinforce their aural memory. It is only by development of the "inner" ear the ability to "hear"with ones"eyes"that fluency and confidence in harmonisation is achieved. (Annexure 1)

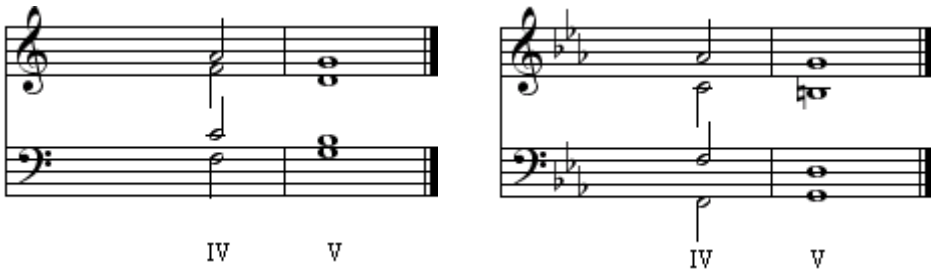
Annexure 2

Cadences

A musical pharse ends with a cadence. Some are more final than the others. The Perfect, Plagal, Imperfect and Interruptedcadences were dealt in the previous grades.

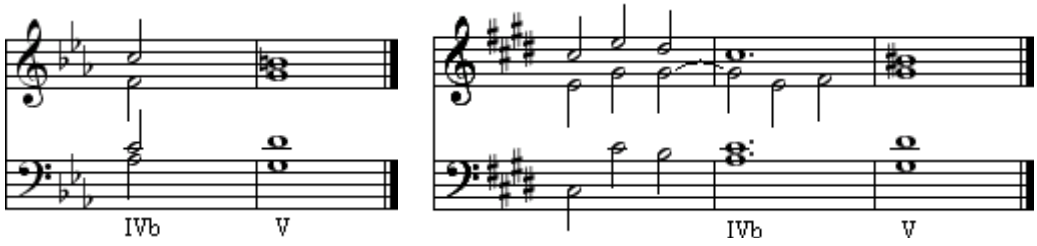
* **Mixed Cadence**

It is another form of half close or Imperfect cadence. It is formed with the chords IV to V. The upper parts move in contrary to the bass so as to avoid consecutive 5ths and 8ves.



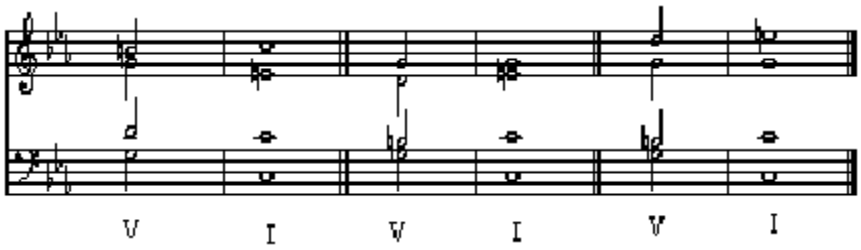
* **Phrygian Cadence**

The progression is IV b to V in a minor key.



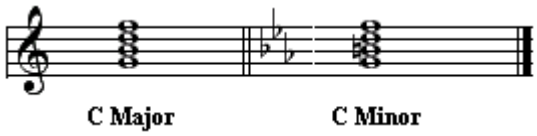
* **Tierce de Picardie**

In a perfect or plagal cadence in a minor key the 3rd of the tonic chord is made a Major and it is known as Tierce de Picardie.

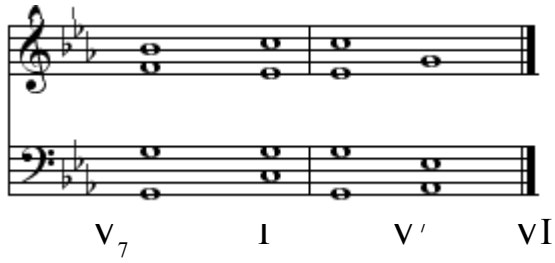


* **Chord of Dominant 7th**

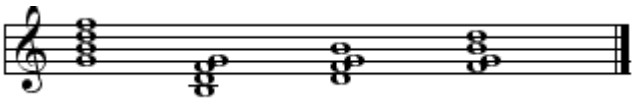
It consists of the chord of the Dominant of either Major or Minor key with a Minor 7th from the root added to it. It is identical in both keys.



It is a discord and needs resolution. It resolves on the Tonic chord or the Sub mediant chord. The leading note must rise to the tonic and the 7th falls down a step in resolution.



It has 3 inversions.



7(V_7) 6/5(3)(V_7b) (6)/4/3(V_7c) (6)/4/2(V_7d)

Competency	7.0	Uses the theoritical and practical aspects of the rudiments of music.
Competency level	7.5	Harmonises music as required
Activity		Lets Harmonies music
Learning Outcome	*	Identifies modulations
	*	Identifies unessential notes
	*	Applies cadential $\frac{6}{4}$ or passing $\frac{6}{4}$ where necessary
Number of periods		30 periods
Quality Input		Keyboard, white board

Guide toSubject Content

* Counter point species 1 and 2
* Adding a part above or below to a given melody
* Modulations to related keys
* Unessential notes
* Cadential $\frac{6}{4}$
* Passing $\frac{6}{4}$

Learning Teaching Process

* Introduces what counterpoint is
* Workout exercises based on counterpoint species 1 and 2
* Listen and identify modulation notate applying the basic rules in modulations
* Workout many exercises as possible
* Explain as to what unessential notes are
* Identify them on a music score
* Use of unessential notes when writting harmany
* Introduce cadential $\frac{6}{4}$ and Passing $\frac{6}{4}$

Evaluation	*	Add a melody to a given bass and vice versa
	*	Identify modulations to related keys
	*	Identify unessential notes in any given passage
	*	Use the cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ in harmony
Reference	*	Harmony in Practice - Anna Butterworth

Annexure 1

Counterpoint of Species 1 and 2

Counterpoint is another name for part-writing. It is the art of composing new tunes to combine harmoniously with a melody already exisiting. The fixed melody against which a counterpoint is to be written is called Canto Fermo. It should always begin on the keynote, and have the Supertonic and keynote for it's last two notes. A counter-point can be written either above or below the Canto Fermo. Of the five ways of writing a counterpoint, you are expected to know the 1st and the 2nd species only. Chord indications should always be used to indicate the full harmony implied. The chords available are the common chords and the first inversion of Major, Minor and Diminished triads. All 4ths are regarded as discords and are never used in the 1st species.

Rules to be observed in writing a counterpoint of the first species

* In the first bar, the Tonic chord in root position must be used.
* Consecutive and exposed 5ths and 8ves are to be avoided.
* The Counterpoint should consist chiefly of 3rds, and 6ths. The 8ve must be used in the last bar.
* Two Major 3rds must not be heard consecutively when both parts move by step in a Major key.
* Parts should not overlap.
* The Counterpoint must always have the Leading Note rising to Tonic in the last two bars.

* A cadence cannot occur in the middle of the Counterpoint.
* If the Counterpoint leaps a 6th or 8ve, the next note must come within the leap.

The second species of Counterpoint

This consists of two notes written above or below the Canto Fermo, with exception of the first and the last bar. The Counterpoint genearally begins upon the 2nd beat in the bar, having its first note preceded by a rest and ends with a note of equal value to the Canto Fermo.
When the Canto Fermo is written in Semibreves, the counterpoint will have two notes in a bar.

The following are additional rules for the Counter Point in the 2ndSpecies.

* The first note of all must be a perfect Concord.
* The first in every following bar must be a Concord.
* The 2nd note may be a by-tone or harmony note, a passing note or Auxiliary note.
* Note in the Counterpoint must not be repeated.
* The 5th of the root must not be written as the 2nd note of a bar below the Canto fermo as it implies a 2nd inversion.
* The 2nd note and the 1st note of the next bar must not move in Consecutive 5ths or 8ves

Evolution of Harmony

Since the time of the ancient Greeks, music has dealt with acoustical nature of harmony along side its physical and emotional effects (how intervals, Scales and modes are constructed)

It was hundred years afterwards that chordal accompaniment in music was practiced and it was termed harmony. Zarlino (1517-1590) composer and theorist of the 16th century used it in the sense of the comprehensive science of music. Thomas Moreley (1557- 1603) discussed it to be music in two parts.

In the medieval period chords were viewed as resulting from the addition of intervals to an original part.
Although homophonic style (One main melody with chords) of writing was regulaly used in the 16th century, the same view persisted.

The modern sense harmony structure, function and relationship of chords were used by Mersenne (1558-1648) It was of physical and mathematical nature of sound and this remained until Rameau (1683-1764) who founded the modern theory of harmony in 1722.

Romantic and impressionist works still use tonal harmony and from 1909 music has varied greatly. Stravinsky to Schnittka used chords, which are close enough to traditional types and distinct functions as consonances or dissonances.

Others such as Stockhausen have escaped from the need of coherence through harmony.
New conceptions of harmony sprang up with composers such as Schoenberg. Today it can be said that while the diatonic system is still in use, but many other systems of harmony are acceptable to the ear of the music lover.

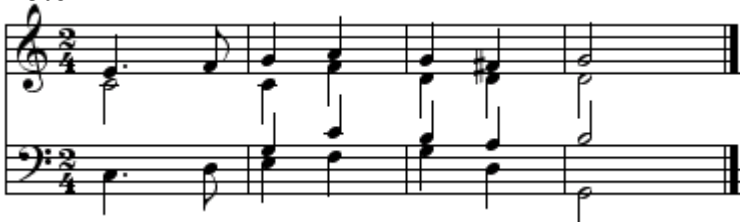
Non Harmony Music

In Asia the near East and North Africa most music emphasizes melody and rhythm rather than harmony or polyphony. Texture is often monophonic, melody is unaccompanied or is supported by percussion origin (India and the North East) by a drone. In some regions all parts may perform the same basic melody with differing ornamentation or rhythm a texture called Heterophony (simultaneaous sounding of a melody with an elaborated variant)

Many scales are used in such music, most contained five to six or seven tones. Melodies employ intervals larger than in Western music. They employ very complex rhythms.

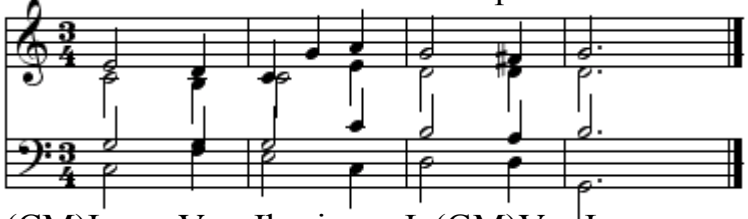
Modulation

It is very rarely that a piece of music stays in the same key. It at least moves to one other key for the sake of variety. Most music ends in the key that it belongs so after moving away from the key it always returns to the original key. A move to another key is described as "Modulation" and this is most commonly done with the use of a "pivot"chord, or pivot note



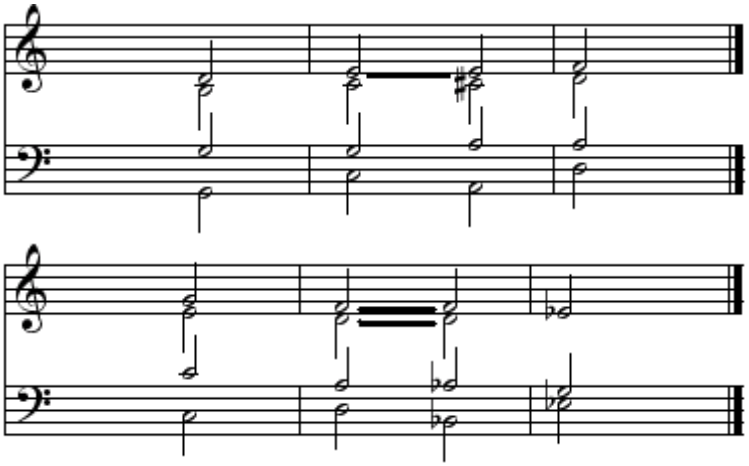
(CM) I ii^7 Ib IV V(GM)V I

Some times there can be several pivot chords

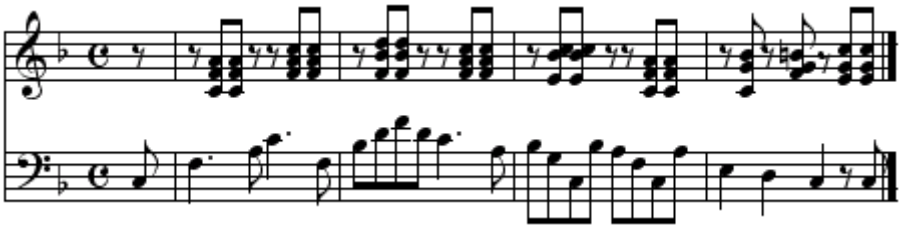


(CM)I V Ib-vi Ic(GM)V I

Then you will find that the two keys are more closely related. Sometimes one or two notes may act as a pivot.



A real key change is rarely found in short pieces.



Some times, though there is a key change it still keeps the original key, in the minds of the listener.

Normal modulation to nearly related keys would be:

From a Major key to:-

1. It's own relative Minor
2. Dominant Major and
   It's relative Minor
3. Sub-Dominant Major and
   It's related Minor

From a Minor key to:-

1. It's own relative Major
2. Dominant Minor and
   It's relative Major
3. Sub-Dominant Minor and
   It's relative Major

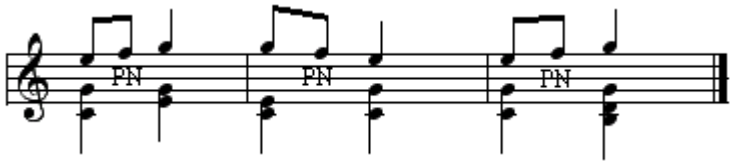
No single chord can define or establish a key.

* **Non Harmony Notes**

Notes which do not belong to a particular chord used, and notes used to decorate a melody are Non Harmony notes.

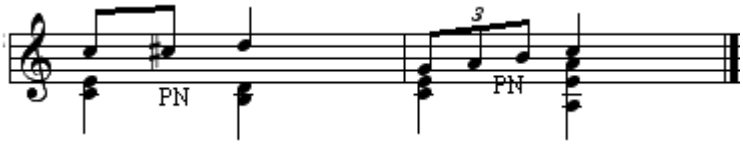
1. **Passing Notes (PN)**

a) It forms a link between two notes in a melody, which are a 3rd apart.
These two notes may be of the same chord or different chords.



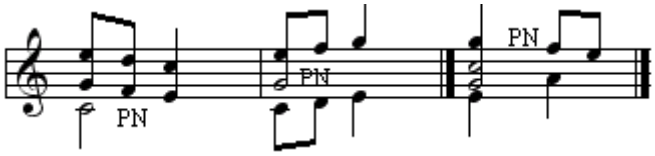
b) Two harmony notes may be linked with a chromatic passing note.

c) Two or more passing notes will provide a link between two harmony notes.



d) Passing note could also be found in the middle or bass parts

e) It could also be found in two or more different parts at the same time.

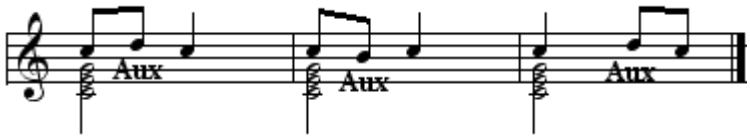


d) e) f)

f) It could be found on a strong beat, then its known as an accented passing note.

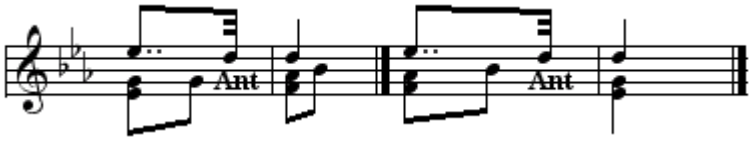
2. **Auxilary Note (Aux)**

It is an unessential note lying between two statements of the same note, from which it is a distance of a step, either above or below



3. **Anticipation**

It is a note sounded before the chord to which it belongs.

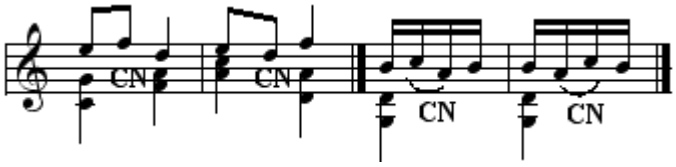


4. **Changing Notes (CN)**

There are many kinds of changing notes

a) Before the first note goes to the 2nd note the melody moves one step to the opposite direction.

b) Some times there could be two changing notes.



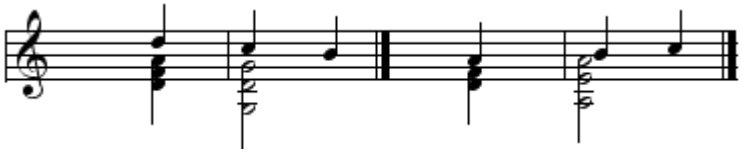
5. Appoggiatura

Earlier it was written as an ornament but by the 18th century it was abandoned Now it is written as a full size note with correct time value. It is some what a "Leaning Note"

a) An Appoggiatura makes a dischord on one note in the chord.

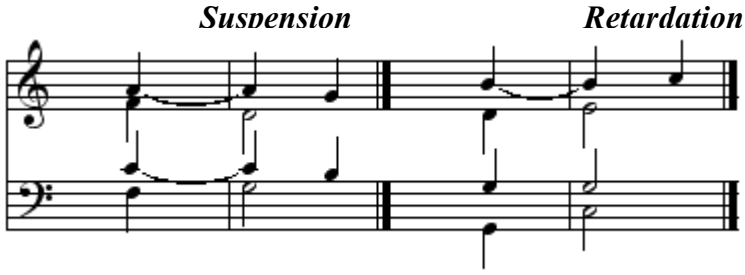
b) It is followed by the note above or below it.

c) It is placed on a strongly accented position.



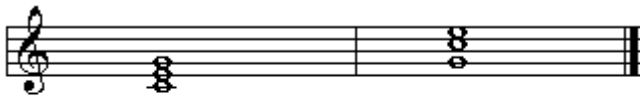
6. Suspensions

A harmony note delays its move to the next chord. Then it becomes a discord with the new chord. It is resolved to a note above or below it (if it resolves upwards, it is called Retardation) Resolution is always on a weaker position than the suspended note.

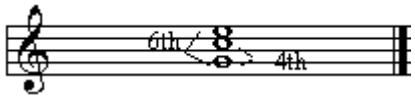


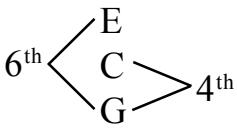
The Six-four Chord

This is the term used for second inversion chord where the fifth of the triad is in the bass.



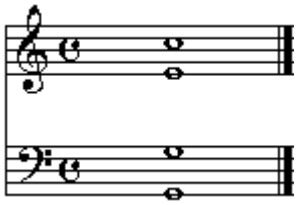
The distance form the bass note is the two upper notes would be a 4^{th} and 6^{th} respectively.





This chord is indicated with the letter (C) and figured 6. Always double the bass note of a 6 chord.

4 4



C Major Ic

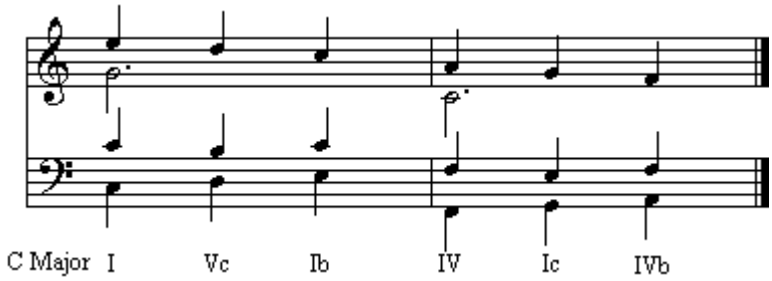
or

6

4

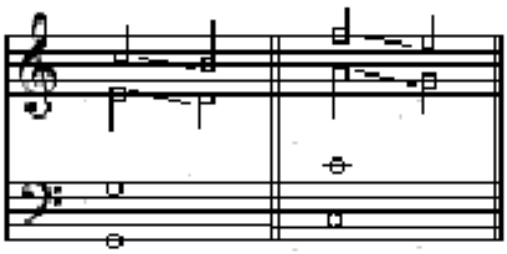
Passing $\frac{6}{4}$

This is a $\frac{6}{4}$ chord between statements of I and Ib or vice-versa, and IV and IVb or vice versa. Between I and Ib the $\frac{6}{4}$ would be Vc and between statements of IV and IVb the $\frac{6}{4}$ would be Ic. When using a passing $\frac{6}{4}$ the notes used in the bass should be used in the soprano in the reversed order, one note will be common to all three chords. (The note in com mon should be in the same part)



Cadential $\frac{6}{4}$

As its name suggests this is a decorateve use of the imperfect and plagal cadenes. Imperfect, plagal and sometimes perfect $\frac{4}{3}$ cadences could be written using the cadential $\frac{6}{4}$. The 6 chord is on the strong beat resolving a step down a 5 on the same bass note. The 6th of the bass goes to the 5th and the 4th of the bass goes to the 3rd. A second inversion used in this manner is known as a cadential $\frac{6}{4}$.



C Major Ic V IVc I

Competency	8.0	Presents satisfactory perfomance using modern devices
Competency level	8.1	Performs on any electronic instrument
Activity		Discovers the contribution of science and technology to music
Learning Outcome	*	Identifies electronic instruments on hearing
	*	Lists out electronic instrument
	*	Produces environmental sounds using synthesizers
Number of periods		06 periods
Quality Input	*	Pictures of electronic instruments
	*	List of electronic instruments
	*	Any electronic instruments available

Guide to Subject Content

* Background to the development of electronics
* Electronic Instruments:
  Synthesizer
  Guitar
  Drums
  Organ
  Piano
  Violin
* Principal circuit components

Learning Teaching Process

* Identify the instruments and learning
* Define and describe how sound is produced
* Expore how electronic devices workout

Evaluation

* Name 5 electronic instruments.
* Write a note about the synthesizer
* Name the type of musical groups that use electronic instruments.
* Make a list of devises that were used in recording music before the electronic era
* Make a list of a few environmental sounds that could be produced by a synthesizer.

Annexure 1

Music produced by means of electronic sound Media which permit a greater range of sound control and experimentation than is possible with traditional instruments

Background to the development of electronics (electrophones)

With the technological explosion during the last few decades, many new instruments and ways to make music have been developed. In the 1950s, the tape recorder became influential in the creation of classical music.

Electronic music originally resulted from the taping of sounds from nature and the environment and sounds of both traditional and non traditional musical instruments.

Music was created by manipulating these taped sound (for example, changing the direction, speed of the tape and the tape splicing) selecting the new sound and organizing them into a piece of music recorded on another tape.

About electronic instruments:

Our understanding of sound and our ability to produce it by electronic means will have far reaching implications in respect to music.

The composer will not be restricted to a limited number of instruments. The electronic synthesizer will enable him to produce any sound he feels is appropriate. This era will have only a limited role for the perfomer. The need for interpretation does not a rise since the compositions will be stored in electronic memories and be readily available for reproduction. The "Electronic Orchestra" willsupplement the traditional orchestra in the world's concert halls.

Principal circuit components:

The oscillator - the basic unit in any sound generating system.

Sound generation takes place at a low power level. We therefore have the requirment for amplification, in order to drive a loudspeaker. Transistors and intergrated circuits are used for this purpose as well.

Some of the principal devices employed in electronic circuits are resistors, capacitors and inductors. These by no means complete the list of components seen in an electronic system.

Electronic technology includes computer application, ***M***usical ***I***nstrument ***D***igital ***I***nterface (MIDI) is the technology that allows an electronic music instrument to 'speak'to a computer and vice versa.

Competency	9.0	Presents the awareness of the historical development of music
Competency level	9.1	Exhibits knowledge of the composors, types of music and the musical instruments used during the various periods.
Activity		Know the abilities of the great masters
Learning Outcome	*	Writes about the main characteristics of the composers
	*	Lists out names of their compositions
	*	Identifies the periods of the History of music
	*	Performs simplifies versions of their composition
Number of periods		30 periods
Quality Input	*	Pictures of Composers
	*	Taped music of compositions of the composers of the different periods
	*	Life stories of composers
	*	CDs/Cassette player

Guide to Subject Content

* Discuts the composers and their compositions of the main periods of the History of music
* The composers such as

Baroque period
Scarlatti,Bach,Handel and Purcell

Classical period
Clementi, Haydn, Mozart and Beethoven

Romantic period
Schubert, Schumann, Chopin, Wagner, Liszt, Verdi, Mendelssohn, Berlioz, Brahms and Tchaikovsky

Late Romantic / Impressionistic period
Debussy, Ravel, Richard Strauss and Johann Strauss

Talk about the composers in detail, giving out their nationalities year of birth / death, their life styles, compositions and the types and styles of the their compositions.

Attention should be given to:-

* The story of the composer's life.

* The important facts about the composer.

* Descriptions of important compositions.
  eg - Moonlight Sonata - Beethoven

* Various names given to compositions
  eg - Cat's Fugue
  Toy symphony
  Farewell symphony ..... etc.

* Special references made to composers as
  Handel as Master of Oratario
  Haydn as Father of Symphony
  Mozart as Child prodigy/Prince of Concerto
  Chopin as Poet of the Piano .....etc.

* The comparisons and the contrasts of the various works and the lives of the different composers.

* A general knowldge of the composers and types of music of the pre - Baroque p eriods should be given to students.

Names of Composers of pre baroque periods Medival and Renaissance.

1.	Giovanni Pierlugi da Palestrina	(1525-1594)	Italian
2.	Thomas Tallis	(1505-1585)	English
3.	William Byrd	(1543-1625)	English
4.	Claudio Monteverdi	(1567-1643)	Italian
5.	Heinrich Schutz	(1585-1672)	German
6.	Jean Baptiste Lully	(1632-1687)	Italian
7.	Arcangelo Corelli	(1653-1713)	Italian
8.	Henry Purcell	(1659-1695)	English
9.	Johann Pachelbel	(1653-1706)	German
10.	Antonio Vivaldi	(1678-1741)	Italian

Learning Teaching Process

* Select music closely associated with composers of different periods
* Listen identify and listant special characteristics of each composer
* Make your observations an special features

Evaluation

* Define or describe / write short accounts of the lives of composers
* Identify the periods of the composers on hearing the music
* Identify composition and the composers hearingthe music seeing the music score
* Name the contemporary composers of the given composers
* Perform their compositions (Simplified versions)

Reference

* A consise History of Music - William Lovelock
* The story of Music - Composers and their music

Annexure 1

The history of music deals with the study of Form and types of music,when they were composed, how they developed and those who were responsible for them. The historions of music have divided the history of music into different periods.

Namely;

*	Middle Ages	(450 - 1450)
*	Renaissance	(1450 - 1600)
*	Baroque	(1600 - 1750)
*	Classical	(1750 - 1820)
*	Romantic	(1820 - 1900)
*	Impressionistic	(1890 - 1910)
*	Contemporary/Modern	(1900 - to the present)

It is important for students to learn about the great composers who have enriched our lives with their beautiful music, and they should appreciate and understand the composers whose music they perform.

Students should also be encouraged to do reference work and find out more of what they have to be aware of listen to various compositions and appreciate them.

Annexure 2

Characteristics of the styles in the differentperiods

Baroque	1600 - 1750
Classical	1750 - 1820
Romantic	1820 - 1900
Impressionistic	1890 - 1910
Contemporary	1900 - present

Form

Baroque	Dances were popular during this period as well as preludes, fuges, Suites, toccatas and theme and variations. Binary and Ternary Form frequantly used
Classical	Forms used include the Minuet and Trio, Rondo, Sonata-Allegro, Sonatina and and theme variations. Composers also wrote concertos and dances.
Romantic	Types of pieces popular during this period were character pieces concertos, dances, etudes, and variations.
Contemporary	Composers experiment with "aleatoric" music, in which form and structure are determined by chance.

Harmony

Baroque	Two or more melodies played at the same time created a musical texture called counterpoint. There were frequent harmonic changes.Tonality was based on major and minor keys.
Classical	Often there was a single - line melody with accompaniment. Cadences and slower chord changes were frequently used.
Romantic	There was a wide use of chromatic harmony, accidentals, diminished and dominant sevenths and modulation to distant keys, thick textures with full chords were popular.

Romantic	There was a wide use of chromatic harmony, accidentals, diminished and dominant sevenths and modulation to distant keys, thick textures with full chords were popular.
Impressionistic	Intricate harmonies, paint beautiful pictures of sound.
Contemporary	Modal, Pentatonic and 12-tone scales often used. Chords often have dissonant intervals, such as 2^{nd}s, 7^{th}s, 9^{th}s, and 11^{th}s.

Keyboard Instruments

Baroque	The clavichord, harpsichord and organ were used.
Classical	The pianoforte and harpsichord were used.
Romantic	The pianoforte (piano) was the instrument of this period.
Contemporary	Electronic keyboards, synthesizers and pianos are used.

Rhythm

Baroque	Emphasis was on strong beats, upbeats and fast-changing rhythmic motion. Eighths, 16ths and triplets were frequently used
Classical	Rests, 16th notes and triplets were used frequently. In theme and variations, the same tempo was usually used throughout the variations.
Romantic	Complex rhythms with two notes against three were used. There was also much syncopation.
Contemporary	Changing meters, polyrythms (more than one rhythm used at the same time) are Popular.

Style

Baroque	Phrase and expression marks were not used. Faster notes were normally played legato. Slower notes were normally played nonlegato. Ornaments were used frequently.
Classical	There were varied dynamic contrasts (softs & louds). Two and three - note slurs, regular phrasing and precise articulation were used.
Romantic	Expressive personal feeling, much use of the pedal, singing (cantabile) lines, varied accompaniment figures, varied phrase lenghts and varied dynamics and tempos were popular.
Impressionistic	Vague outlines of melody and rhythm, soft, colourful tones and shimmering effects are used.
Contemporary	Dissonance prepared instruments, new notation types and precise dynamic, phrasing and tempo indications are used. There is a variety of harmonies, moods, rhythms and styles found in this period.

Technique

Baroque	When two or more melodies were plyed at the same time, each melody needed to be heard. Finger independence was important. Keyboard touches used were legato, onlegato, portato and staccato.
Classical	Accompaniment figures, arpeggios, precise articulation, careful balance between the hands, scales and slurs were used often.
Romantic	Balance between hands, complex inner voicing, expansion - contraction of hands and large chords were used.
Contemporary	There are legato versus staccato accents.Ninths and other wide leaps are used in this period.

Competency	9.0	Presents the awareness of the historical development of music
Competency level	9.2	Exhibits knowledge of the types / styles and musical instruments used during the different periods.
Activity		Know the types / styles and the instruments
Learning Outcome	*	Difines or describes the types and styles of compositions
	*	Writes short accounts on the instruments used during these periods
	*	Performs on any instrument of choice
Number of periods		16 periods
Quality Input	*	Taped music of compositions such as Symphonies, Concertos Sonatas, Operas and Oratorios etc.
	*	Pictures of different instruments

Guide to Subject Content

* Discuss the types and styles of the various compositions
* Discuss the instruments used during these periods

Learning Teaching Process

* Recognizing various types of music and listening
* Discuss and write on a monotone the rhythm patterns of various dances
* Discuss the rhythm forms and other special features

Evaluation

* Identify the instruments used in the various compositions of the different periods
* Write an account about them
* Perform on any instrument the compositions of their choice
* Compare and contrast the styles of music of the different perids
* Identify the styles types of music in the different periods (listening)

Competency	9.0	Presents the awareness of the historical development of music
Competency level	9.3	Exhibits knowledge of the Sri Lankan composers and their contribution towards the development of Western Music
Activity		Know the Sri Lankan composers
Learning Outcome	*	Names the Sri Lankan composers
	*	Names their compositions
Number of periods		10 periods
Quality Input	*	Pictures of composers
	*	Names of the compositions
	*	CD/Cassette player

Guide to Subject Content

* Discuss the Sri Lankan composers and their works
* Discuss the Western Techniques used in their compositions

Learning Teaching Process

* Listen and identify music by Sri Lankan composers and try to identify any loca eliments incoperated into their music

* Describe the Western Techniques employed in these compositions by various composers

Evaluation

* Write an account about Sri Lanka composers who have used Western Techniques
* Mention two Major works naming their composers
* Name an oriental composer who has used Western technique
* Name two Sri Lankan composers who used jazz styles in their compositions
* Name any modern artists who have used music of the old masters in their compostions

Reference

* Harmonious Illusions - Mrs. Maya Abeywickrama

Assessment Tool

Assessment No	:	Term 1 - No 1
Competency Level	:	1.1
Subject Content	:	Irregular Time Signatures
Nature of Tool	:	Presentation
Time	:	02 Periods
Aim	:	* Emable students to acquire skills in constructing bal anced rhythm patterns in irregular Time Signatures of $\frac{5}{4}, \frac{7}{4}, \frac{5}{8}, \frac{7}{8}$ * Develops enjoyment and usable skills and concepts
Assessment Guidence	:	* Selects one of the vannams in irregular time signatures of $\frac{5}{8}$ or $\frac{7}{8}$ along with the words and Oriental notations. * Students identify the rhythm of it. * Notate it in western notation or write the rhythm pattern of the vannama on a monotone * Student performs on a keyboard instrument * Sings the vannam keeping time using a percussion instrument. * Explores other compositions written in irregular times
Criteria	:	* Selects the correct vannama * Converts the Oriental notation to western notation * Performs or sings the vannama correctly * Names other musical composition written in irregular times * Presentation

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term 1 - No 2
Competency Level	:	2.1, 3.3
Subject Content	:	Percussion Instruments String Instruments Wind Instruments Keyboard Instruments
Nature of Tool	:	Presentation
Time	:	03 Periods
Aim	:	* Enable students to understand the structure and category of various instruments * Explain how sound is produced in each category of instruments * Build up chamber groups using the models made
Assessment Guidence	:	* Give instructions to students to select any category of instruments * Present them on a chart or models stating the discriptions and historical background of the instruments * Demonstrate how sound is produced on instruments available * Make different chamber groups using models of instruments

Criteria	:	* Categorising the instruments correctly * Making the models of instruments according to category of choice * Demonstrate on an available instrument how sound is produced * Make chamber groups of different combinations using the models made * Presentation

Banding of Marks		
Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term 1 - No 3
Competency Level	:	3.1, 3.2, 3.3
Subject Content	:	Identifies - Different forms in music - Types and styles in music - Analyses the structure of music
Nature of Tool	:	Discussion
Time	:	02 Periods
Aim	:	* Enable students to respond orally to questions and enter into a discussion regarding aspects of the pieces of music in different types and styles * Demonstrate knowledge and understanding of the historical and musical content of the pieces chosen
Assessment Guidence	:	* Draw lots and allow students to choose the pieces, that belong to different types and styles. * Give enough time to the students to study them carefully * Find the historical background * Analyse its structure * Present the findings and analysis at the discussion

Criteria	:	* Correct identification of form and analysis of structure * Correct details of historical background of the piece * Employs appropriate terminology (terms signs, marks of expression dynamics etc) * Refers to other pieces of similar character done by other composers * Presentation

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term II - No 1
Competency Level	:	4.1, 4.2,
Subject Content	:	- Conversion of Oriental notation to western notations - Use of appropriate time signs and chords
Nature of Tool	:	Creative Activities
Time	:	03 Periods
Aim	:	* To enable students to convert simple melodies written in oriental notation to western notation * Perform the converted melodies using appropriate chords * Learns to accompany others
Assessment Guidence	:	* Give a few selected pieces to the students * Allow them to choose what they like * Convert the oriental notation to western notation * Harmonise it using a simple chord arrangements * Performs on any instrument using the techniques * Sings the songs with expression

Criteria	:	* Correct conversion to western notation
		* Use of correct chords
		* Usage of correct marks of expression
		* Performs correctly using appropriate techniques
		* Presentation and interpretation

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term II - No 2
Competency Level	:	1.2, 6.2
Subject Content	:	- The usual combination of mixed voices Soprano, alto, tenor and bass (S A T B) - How music is written for these voice in two-stave layout (short score) and four - stave layout (Open score) - To transcribe into open score a passage written in short score or vice versa
Nature of Tool	:	Written
Time	:	03 Periods
Aim	:	* To acquire the useful skill of familiarising with reading an open score written in short score or vice versa
Assessment Guidence	:	* Select a song in short score * Give instructions to transcribe the music in to open score * Direct them to use correct dynamics when performing * Write the words as it should be sung
Criteria	:	* Correct use of clefs for each voice * Correct notation * Correct Terms and signs when performing * Writing of words under the relavent notes * Presentation

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term II - No 3
Competency Level	:	7.3
Subject Content	:	- Transposing melodies from one scale to another
Nature of Tool	:	Project
Time	:	01 Week
Aim	:	* To enable students to transpose melodies into different keys
Assessment Guidence	:	* Give a few extracts of 8 bars from common melodies * Students may choose two of them * Rewrite the melodies transposed to different scales such as major 2^{nd}, 3^{rd}, per 4^{th} or $P5^{th}$ * Perform the transposed versions
Criteria	:	* Identify the original key of the melody * Transposition * Stating new key according to the given intervals * Correct performance of the transposed version * Final performance with chandal accomponiment

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term III - No 1
Competency Level	:	9.1, 9.2, 9.3
Subject Content	:	* History of music - Great composers of all four main periods - Composers of medival and Renaissance period - Their compositions, identify on hearing the compositions
Nature of Tool	:	Quiz Programme
Time	:	02 Periods
Aim	:	* Enable students to know the historical background of different periods the composer and their works the instruments used and the types and styles of the compositions
Assessment Guidence	:	* Divide the class into two groups * Apoint a leader for each group * Allow the students to prepare a question relevant to the given topic * Set rules for the Quiz Programme
Criteria	:	* Relavence of the question to the topic * Appropriate management of the team * Question presentation skill * Contribution for answering * Recording marks and overall contribution

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Assessment Tool

Assessment No	:	Term III - No 2
Competency Level	:	9.3
Subject Content	:	* Sri Lankan composers of Western Music
Nature of Tool	:	Assignment
Time	:	02 Weeks
Aim	:	* Enable students to identify a speecific problem * Finds appropriate solutions for the problem * Reacts within a given period of time
Assessment Guidence	:	* List out the names of Sri Lankan composers, who have contributed to western music in anyform * Names of compostitions and their types and styles * Trace the Sri Lankan flavour (Influence) incoroperated into their compositions
Criteria	:	* Statement of the aims of the assignment and its coordination with the topic * Suitability of steps taken to collect data * Recording the collection of data * Suitability of the logical apprication of methods * Conclution of the assignment and presentation

Marks to be allocated as follows

Very Good	-	4
Good	-	3
Weak	-	2
Very Weak	-	1

Assessment Tool

Assessment No	:	Term III - No 3
Competency Level	:	1.2, 2.1, 3.3, 8.1,9.2
Subject Content	:	* Presents statisfactory performances when - Singing in combination of various voice ranges (choir) - Singing of folk music Drama songs, Nurthi and Nadagam songs - Performing simplified versions of the compositions of the great masters on any electronic instrument or any instrument of choice
Nature of Tool	:	Creative Activity
Time	:	04 Periods
Aim	:	* Enable students to obtain effective skills of Leadership Organizing, planning, performing, creative thinking, necessary for life long learning
Assessment Guidence	:	* Students are given a Oppertunity to organize a short concert at the end of term * Make appropriate suggestions that may give guidence in organizing * Fix dates for the performance
Criteria	:	* Pre-Organization tasks * Relevence to the topics * Quality of items * Leadership/Cooporation * Ability to capture the attention/presentation

Banding of Marks

Excellent	-	4
Good	-	3
Fair	-	2
Should be improved	-	1

Bibliography

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The Oxford Companion - Percy A Scholes
The AB Guide to Music Pt. 1 & Pt. 2 (Associated Board of the Royal schools of music)
The First Discovery Series on composers (bk/CD) (Music Appreciation)
The Form in Music - William Cole
The Story of Music
- Instruments & Orchestras
- Composers & their music

A/L Syllabus

Practicals

Grade 12

Listening

I Identify triads as Major , Minor , Augmented or Diminished after it has been played twice melodically or harmonically in close position.

II Identify cadences in a Major or Minor key as Perfect Plagal, Imperfect or Interrupted played twice after the key chord has been sounded.

III To state whether a short passage played only once begining in a Major/Minor key modulating to its Subdominant, Dominant or relative minor / Major. The key chord will be sounded and named.

IV Write on a monotone the rythm of a melody of 4 bars in Simple, Duple, Triple, Quadruple or compound Duple time, after it has been played 5 times. The time signature will be stated at the beginning.

V Identify a piece of music from a given list of compositions: (music by the composers of the Baroque and Romantic periods)

VI Identify certain features of the above pieces of music. eg. Composer, Period, Simple expression marks etc...

Performance

I To clap or tap given rythmic pattern

(a) Not exeeding 4 bars in simple or Compound time after it has been played twice.

(b) To state whether the same melody is in Duple, Triple or Quadruple time, beat time when the melody is repeated.

II To Hum / Sing or whistle a 4 bar melody in a Major or Minor key after it has been played twice. The keychord will be sounded.

III To play two octaves of a scale as requested (hands together)
[Major, Minor (harmonic form), Pentatonic]

IV To sight read a piece of music in Simple time; with a key-signature upto 3 sharps or 3 flats; on any musical instrument.

Viva Questions will be based on all topics of the syllabus**.**

ThisGeneral Glossary is provided for the benefit of the teachers

GENERAL GLOSSARY OF TERMS

In addition to terms in common use, this glossary defines historical terms and special words employed in this book. (Glossary terms are not included in the Index)

A cappella: Literally, "for the chapel" hence without accompaniments. Applied to choral singing with out instruments.

Accelerando: Becoming faster in tempo

Accidental: A prefixed sign which alters the pitch of a tone. (See natural, sharp, flat)

Ad libitum: "At will" Indicates a style of performance in which strict metric regularity is abandoned for a freer quality of movement. Applies also to a voice or part which may be included or omitted at will.

Albarti bass: A simple accompaniment for the left hand of a keyboard instrument, consisting of chord figurations in a narrow range. The Alberti bass mid-eighteenth century. This kind of accompaniment accommodates a simple style of music, especially the singing-allegro much preferred by amateurs in the early classic period and later.

Allemande: A dance of moderate pace, rather heavy quality of movement, duple meter, German in origin.

Alto: Voice of upper middle register are called alto *voice*. This applies to singers, violas, horns, clarinets, and other instruments.

Anthem: Originally, a scared choral composition with English words from the scriptures; now applied to scared or solemn compositions for chorus.

Antiphon: A type of plainsong, derived originally from antiphonal or alternating manner of performance (solo, versus group).

Arco: Literally, "arch" or "bow"; applied, in string performance, to playing with the bow.

Aria: A composition for solo singer and accompaniment, generally of considerable length with much melodic elaboration; also applied to instrumental music using the style of the aria. Either an independent piece or part of a larger work.

Aria de capo: The standard form for the Italian opera aria of the Baroque era; it consisted of a principal section, with elaboration. *Da capo* means "from the head" (beginning) once more.

A tempo: An indication for the performer to resume the original pace after slowing down or speeding up.

Atonal: Pertaining to or characterized by harmony that gives no indication of tonal centre or avoids procedures that tend to define tonal centers.

Augmented triad: A three-note chord consisting of an augmented fifth and a major third above the lowermost note.

Bagpipe: A style which imitates the effect of the bagpipe, consisting of a drone or sustained tone in the bass, above which the melody plays the characteristic flourishes. Also called musette.

Balled opera: English comic opera of the eighteenth century.

Band: A large instrumental ensemble using no strings (except occasionally double-bass).

Bass: Usually designates the lowermost voice of an ensemble if the range of that voice lies in the bass (F) def; applied also to human, voice and to te lowermost representatives of instrumental families: cello, string bass, bassoon (and double bassoon), bass trombone, and tuba. Sometimes the very lowest voices are designated as *contrabass*.

Basso continuo: See continuo.

Beat: A pulse or stroke which, in a series, helps establish the quality of movement, involving pace and accent.

Blues: Originally an important type of early American folksong and folk music, now a jazz style; characterized by certain tones in the melody or harmony that do not correspond to western diatonic scales, i.e., the *blue* notes, which are obtained by lowering or flatting a given note.

Boogie-woogie: A type of fast blues characterized by a driving beat in duple time, over an obstinate bass that moves regularly through tonic, subdominant, and dominant harmonies.

Bop: A form of jazz composition developed in the late 1940s; characterized by rather complex harmonies and rhythms, and striking scoring.

Bourree: A popular dance of the Baroque era, in quick duple time, with a short upbeat.

Brass instruments: A family of instruments constructed of metal, producing their tones by lip vibration against a metal mouthpiece. The family includes cornets, trumpets, French horns, trombones, and tubas. The bugle is also a brass instrument.

Cadence: A pause or stopping point, usually applied to a harmonic progression.

Cadential formula: A harmonic phrase which proceeds through the cycle of departure-movement-arrival, as represented by:

1 2

Tonic harmony - Subdominant harmony

3 4

Leading- tone harmony - Tonic

Cadenza: A section in improvisatory style, which allows the performer freedom to elaborate while the accompaniment pauses; in also music a section resembling a cadenza in style.

Canon: A strict or literal imitation by one voice of a preceding voice, at a prescribe interval of pitch and time.

Cantata: Literally, a "song piece" A composition, sacred or secular, for soloists and/ or chorus and instruments, containing a number of individual pieces – chorus, solos, recitatives, chorales, sinfonias - at the discretion of the composer.

Cantus firmus: Literally, "fixed song" the melody used as a framework upon which a composition was built.

Canzone francese: An instrumental paraphrase of the French chanson; the ancestor of many of the instrumental forms of the seventeenth and eighteenth centuries.

Cembalo: German and Italian name for the harpsichord.

Chaconne: A dance in moderately slow triple time, used characteristically as a pattern for a series of variations. The element might be a melodic line, a harmonic progression, or a recurrent bass line. Similar to the passacaglia.

Chance music: Mid-twentieth-century approach to composition in which the composer provides elements to be organizes by the performer.

Chanson: French secular vocal composition.

Chorale: Hymn tune of the German Protestant church; also composition using a chorale as a cantus firmus.

Chorale prelude: An organ piece based upon a chorale tune and performed as a prelude or introduction to the singing of the chorale tune it self by a Lutheran congregation. An important vehicle for variation and elaboration in the baroque music of Germany.

Chord: A vertical combination of tones; also refers to figurations made up of familiar combinations, such as triads and seventh chords.

Chromatic: Referring to the presence of alterations in the harmony or melody. (See natural, sharp, flat, chromatic scale)

Chromatic scale: The scale which uses all twelve chromatic tones, as for example, from D to C#.

Clavecin: French word for harpsichord.

Clavier: Any keyboard instrument.

Clef: A sign placed upon a staff to locate the position of tones. Originally these, signs were letters: G above middle C, Middle C, and F below middle C. The clefs presently in use are treble (G on second line), alto (C o middle line), tenor (C on forth line), bass (F on fourth line).

Coda: Literally, "tailpiece" A section at the end of a movement, intended to provide a satisfactory summing up and conclusion.

Commedia dell'arte: Italian improvised comedy of the renaissance, of which opera buffa was an offshoot. Built on stereotyped plots and characters.

Concertante: The principal or solo instruments in an ensemble.

Concertato: A style in which the participating voices and instruments "compete" with each other in an active give-and-take; first applied to early seventeenth-century vocal music with instruments.

Concertino: The solo group in a concerto grosso.

Concerto: An extended composition for solo instrument or instruments and orchestra, usually in three movements.

Concerto grosso: A concerto in which the "grosso" signifies the tutt, and the concertino is a small group of soloists.

Conjunct interval: A melodic interval that gives the impression of moving by step. The largest conjunct interval is the major second; anything smaller-minor second, microtone-gives a conjunct impression. Any-thing larger-minor third or more-gives the impression of movement by leap.

Consonant: A relative term, generally equated with harmonic stability or euphony: applied to harmonic intervals. Standards of consonance have varied during the history of Western music.

Continuo: The bass part in a baroque composition, usually played by a keyboard instrument (or lute) which provides the chords indicated in a figured bass, reinforced by a cello or viola da gamba

Contredanse: A quick dance in duple time, often used in finales.

Cool jazz: An outgrowth of bop that carried forward the experimental and inventive trend.

Counterpoint: The placing of distinctive musical lines against each other simultaneously.

Courante: A moderately quick dance in triple time, employing momentary shifts in accent; French in origin.

Crescendo; Increase in strength or loudness of sound.

Decelerando: Becoming slower in tempo.

Decrescendo: Decrease in strength or loudness of sound, also *diminuendo.*

Development: Working over of melodic material by (1) breaking it up into its motives, (2) re-forming motives into new phrase, (3) changing the shape of motives, (4) directing the harmony into shifting key patterns. These procedures are usually found in the section following the exposition of a sonata form, but they are constantly used in almost any large composition specifically, the X section of a sonata form.

Diatonic scale: A scale of seven different tones, containing five whole steps and two half steps arranged so that the half steps are placed a fourth or fifth apart. The effect of a diatonic scale is one of evenness and balance.

Diminished triad: A three-note chord consisting of a diminished fifth and a minor third above the lowermost note.

Diminuendo: See decrescendo.

Diminution: Presentation of a subject in shortened note values.

Disjunct interval: A melodic interval larger than the second.

Dissonant: A relative term generally equated with harmonic instability, or sometimes with *disagreeable* or *unpleasant* sound; applied to harmonic intervals. Standards of dissonance have varied during the history of Western music. (See consonant)

Dominant: The fifth of a scale or key; the triad, seventh, or ninth chord built upon the dominant degree.

Duet, duo: A composition for two performers.

Echo: Repetition of a figure, with a sharp drop in strength of sound.

Electronic music: Music produced by means of electronic sound media, which permit a greater range of sound control and experimentation than is possible with traditional instruments.

Endless melody: A term applied to Wagner's style in which motives are linked together so that a clear sense of punctuation is avoided, thus creating a very broad phase of melodic movement.

Enharmonic: Refers to the notation of a tone in two possible ways, for example as G# or Ab. At the piano, enharmonic tones have the same pitch.

Episode: In rondo form, a section contrasting with the principal theme or refrain.

Etude: Literally, a "study" A short piece, developing one particular type of figuration, designed for pedagogical purposes. In the nineteenth century etudes were sometimes written for concert performance.

Exotic music: Music outside the Western tradition, such as Asiatic, African, North American Indian etc..

Exposition: In sonata form, Part I, comprising key areas I and II.

Expressionism: An early twentieth century school of composition concerned with expression of strongly subjective feelings, often reflecting subconscious imagery; characterized by freely treated dissonances, angular melodic lines, irregular rhythms, and sparse texture.

Fandango: A Spanish dance in moderately quick triple time.

Fanfare: A flourish upon the notes of the major triad, usually performed by brass instruments, with occasional accompaniment of drums. Frequently imitated by other instruments in music of the classic style.

Fantasia: A work of improvisatory character, usually for keyboard (harpsichord, organ) brilliant virtuoso passages, harmonic explorations, irregular qualities of movements.

Feet: Metric units applied to poetry taken over in medieval times by music.

Figured bass: A bass line which the chords to be provided above were indicated by numbers that specified certain intervals.

Final: The tonic of a mode.

Finale: Last movement of a sonata, symphony, quartet, or other multi-movement work; also applied to the final section of an operatic act.

Flamenco: Spanish gypsy music. A prominent feature of which is a progression of chords that "slide" up and down a scale, reflecting the fingering technique of the guitar; highly improvisatory and colorful.

Flat: A sign (b) which lowers by a semitone any note before which it is placed.

Folkloric music: Music in a style that took shape during the latter part of the nineteenth century, particularly in Eastern European countries; characterized by simple melodic material, vigorous rhythms, and striking and brilliant texture and colors.

French overture: The instrumental number which preceded operas and ballets in French baroque theater performance; a slow ceremonious opening section, using dotted rhythms, followed by a quick imitative section, in the manner of a canzone.

Fugue: Literally, "flight"; hence, a composition in which voices follows or chase each other. Strictly speaking, fugue is a process in which a theme or subject is presented and worked over in contrapuntal imitation by two or more parts. This process lent its name to pieces so composed. Fugal imitation is not as thorough, nor as exact, as canonic imitation.

Galant style: The light, popular, elegant style that dominated musical taste in the later eighteenth century. It was characterized by light, simple textures, ingratiating melodies, song and dance idioms, contrasts, and mixing of affective values. It was opposed to the learned style and to the unity of affective value of the Baroque era. It was also called the free style as opposed to the strict.

Gamelan: The Javanese orchestra, consisting principally of struck instruments- gong, chimes, xylophones, etc- accompanied by several string and wind instruments.

Gavotte: A French dance in moderately quick duple time; a typical feature is its beginning in the middle of a measure, with an up beat of two quarter notes; well marked divisions in the phrasing to reflect the steps of the dance itself.

Gigue: A quick dance in six-eight or nine-eight often treated imitatively English in origin.

Give-and-take: A texture that is basically homophonic, but which shows many aspects of contrapuntal treatments; the melodies are shared between the component voices; incidental imitation enter and disappear; the accompaniment figures have distinct melodic interest. This type of texture is one of the important features of the classic style.

Grace note: A short note, ornamenting a principal note which follows it. Grace notes are not counted in the metrical notation of a measure.

Ground bass: A melody given to the bass, repeated many times, over which the treble instruments play variations.

Half cadence: A harmonic pause upon the dominant, equivalent to a comma or semicolon in language.

Harmonic series: When a tone is sounded, the vibrating body (string, reed, pipe, membrane) vibrates, in addition to its full length, in successively smaller fractions. Each of these fractions produce a faint tone auxiliary to the principal or fundamental tone. The combination of all these tones is called the *harmonic series*. For example, C has the following series.

C	c	g	c	e	g	
1	1/2	1/3	1/4	1/5	1/6	etc…

The tones above the fundamental are called *overtones*. The prominence of certain overtones has much to do with the specific tone color of a voice or instrument.

Harmony: the element of music which deals with the relationship tones can form with each other to give a sense of position, stability and instability, and specific sonority value, aside from melodic, rhythmic, or textural considerations.

Harpsichord: An important keyboard instrument of the Renaissance and Baroque eras, producing its tone through the plucking of strings by quills. Constructed in many sizes and types.

Homophonic: Pertaining to music in which one principal melodic idea is stated at a given time.

Hunt: A quick march or dance idiom. using gigue or contredanse patterns characterized by the use of fanfares.

Imitation: The taking up of the subject or melody by successive voices in turn.

Impressionism: A musical style in which subtle texture and colors were used to convey impressions of the physical world. Such as the playoff light, air, or water; also to suggest exotic, nostalgic, and sentimental subjects.

Incidental music: Music intend for performance during the course of a play or other dramatic presentation. Such music may accompany dramatic action, be performed for dance or song, or it may signal entrances and exits.

Intermezzo: An interlude piece; name also given to certain pieces of light or lyric character; also light entertainments given between the acts of serious Renaissance and baroque theatrical performances.

Interval: Distance between two notes. Intervals are named according to the staff degrees they encompass. Thus a second covers two degrees; a third, three; etc. Intervals are further qualified according to their exact size.

Intonation: In Renaissance music, an instrumental piece used as a prelude to liturgical singing; called intonation because it sets the tone (tonic of the mode) of the song to follow. Generally, tuning of a voice or instrument with regard to accuracy of pitch.

Introduction: An opening section preceding the body of a movement, usually in slower tempo than the main part. Often employs the French overture idiom, possibly the aria style, or the Strom and Stress. In classic works, the introduction builds a strong cadential drive to prepare for the advent of the allegro.

Inversion: in harmony, placing the root or root and third of a chord in the upper voices and thereby causing the third or fifth of a chord to become the lowermost tone. Also, the reversal in direction of the intervals of a melody.

Jazz: A style evolved in the early twentieth century, based upon march and dance patterns elaborated by syncopation, melodic nuances, characteristic scoring, and much improvisation upon a basic melody or progression.

Jota: A Spanish dance in quick triple time, characterized by shifts between groups of two beats and three beats: 1 2 3 1 2 3 versus 1 2 3 1 2 3

Key: A tonal center, generally one defined by cadential (leading-tone) action; the system of tones governed by a given tonal center, such as C major, F minor. The key sense in Western music is said to have become fully developed in the late seventeenth century when cadential formulas were first used in great strength and numbers, saturating the harmony.

Key area: A section of a composition centering upon one key.

Key area form: A form based upon the opposition of key areas; especially applied to the harmonic plan of sonata form, I-V; X-I.

Koto: A many–stringed Japanese instrument

Landler: A German dance in triple meter, similar to the waltz, but with some elements of the minuet.

Leading tone: Ordinary, the seventh degree of the major scale or the seventh degree (raised) of the minor scale. A leading tone, being part of the tension element of a cadential formula, leads to its tonic. The term is also applied to any tone which has a leading function in harmony.

Legato: Performed in a smooth manner, without noticeable break in sound. (See detache, staccato)

Leger line: Line added below or above a staff in order to notate tones lying outside the staff.

Leitmotif: A significant motive, which may have a distinctive melodic, rhythmic, or harmonic quality and which is assigned to some idea, person, or situation; it is introduced in the musical composition to signal or to develop the idea to which it is attached.

Libretto: The text or book of an opera or oratorio.

Lied: German for song

Liturgical: Pertaining to church rites and services.

Lute: A plucked string instrument widely used in Renaissance and Baroque music.

Madrigal: A secular vocal composition of the Renaissance, cultivated first in Italy, then taken up toward the end of the sixteenth century in England.

Major scale: A scale in which the order of whole steps and half steps is 1 1 1/2 1 1 1 ½

March: A piece in duple time and of steady meter, using incisive (dotted) rhythmic patterns, regular period structure. Tempo varies according to occasion (quick for military, moderate for ceremonial, slow for funeral).

Mass: The most service of the Catholic Church, commemorating the sacrifice of Christ on the cross.

Mastersinger: The fifteenth and sixteenth century continuation of the minnesingers. In contrast to their aristocratic forebears, mastersingers were middle class townsmen and artisans. (German: *Meistersinger*)

Mazurka: Polish dance in quick triple time, with strong accent on beat 2 or 3.

Measure: A group of beats marked off on a musical score by a vertical line.

Melodic interval: The distance between two tones sounded successively.

Melodic motive: A melodic fragment, two tones in length or longer, which gives a distinct impression of manner or style.

Melody: A series of tones which moves forward to delineate and complete a meaningful musical shape.

Menuet: A dance of French origin, in triple meter, with a moderately quick yet elegant and graceful quality of movement. (Also *Minuet*)

Meter: Grouping of beats into small, recurrent units. *Simple duple* meter involves two beats; *simple triple* involves three beats; *compound duple* involves four or six beats subdivided into two subgroups of two or three each; *compound triple* involves triple division, the subgroups containing two or three bears each.

Microtones: Intervals smaller than the half step of traditional Western music, used sometimes for ornamentation of a basically diatonic or chromatic harmony, sometimes as constituent elements of the harmony itself.

Middle C: The note C at the midpoint of the piano keyboard.

Minor scale: Scale characterized by the minor third between 1 and 3. The *natural minor Scale* has the following order of steps and half steps. 1 ½ 1 1 ½ 1 1 In order to make the minor scale effective cadentially the seventh degree was made a leading tone with the following order; 1 ½ 1 1 ½ 1 ½ ½ This harmonic minor scale had to be adjusted to eliminate the awkward melodic interval between 6 and 7 . Therefore, in the melodic minor scale the order is as follows 1 ½ 1 1 1 1 ½ .

Minor triad: A three note chord, consisting of a perfect fifth and a minor third above the lowermost tone.

Modes, medieval and Renaissance: Scales used to codify melodies, according to finals, rangers, and distribution of whole and half steps.

Modulation: A formal shift of tonal center, usually confirmed by an authentic cadence in the new key. Also a change of key.

Motet: A composition based upon measured organum in which one or more of the upper voices has words (mots); also an important Ars nova form; a category of Renaissance music.

Musset: See bagpipe.

Music drama: Term used to distinguish the works of Wagner from other nineteenth century operas and to emphasize his particular conception of opera.

Nationalism: The trend toward the cultivation of national ideas and idioms in the later nineteenth century. Principal among the national schools were the Russian, Bohemian, and Scandinavian. Nationalism was a counter-movements to the international idioms of Germany, France, and Italy.

Natural sign: A sign (♮) which cancels the raising or lowering effect of a previous sharp or flat.

Neoclassicism: The tendency in the twentieth century to organize music along the lines of eighteenth century principles of construction, using contrapuntal layouts, well-defined phrase structure, transparent texture, often strongly emphasized cadences and keys.

New Orleans jazz: The early style of jazz characterized by performance by three or more wind instruments, supported by other instruments which performer a rhythmic function (piano, banjo, percussion, bass); rather free simultaneous improvisation in what is basically a popular kind of march style. See also jazz.

Obbligato: Literally, "obliged" A part or voice necessary to the full realization of the composition.(See ad libitum) At present, the term has just the opposite meaning, indicating an ornamental part accompanying the principal melody (as a violin or flute supporting a singer).

Octave: An interval consisting of five whole steps and two half steps. The most consonant interval in music, since the two notes sound as upper and lower duplicates of each other.

Opera: A drama, performed with scenery and action, sung throughout, and accompanied by some instrumental group. Some eighteenth and nineteenth century comic operas have occasional spoken dialog.

Opera buffa: Comic opera, derived from commedia dell'arte episodes interpolated into serious theater performances in the seventeenth century ; great variety of styles and forms, ensemble numbers.

Opera comic: French comic opera of the eighteenth century.

Opera seria: Principal operatic type of the later Baroque period; elaborate arias interspersed with recitatives; subject matter drawn from Greco Roman history or mythology, involving persons of noble birth.

Opus: Literally, "work" A compositions designated usually with numbers, thus giving the chronological position of the work within the output of a single composer.

Oratorio: A dramatic representation of a religious or thoughtful subject, using many of the techniques of opera.

Orchestra: A large group of instrumental performers, including string instruments.

Organal voice: A voice added to the cantus firmus in organum.

Organum: The earliest polyphony, consisting of a plainsong cantus firmus and organal voices.

Ornamentation: The art of adding figures to a given musical text, a process which was already in operation during plainsong times and which is still in use today.

Ostinato: A ground bass.

Overture: The instrumental piece, usually in sonatas form, serves as a prelude to an opera. Also applied to the symphony in eighteenth- century concerts, including derivation of the symphony from the operatic overture.

Parallel organum: Organum in which the added voice or voices move parallel to the cantus firmus at the interval of a fourth, fifth, or octave.

Parlando: A style of singing in quick, separate, even notes, with a syllable to each note; "patter" singing, featured in opera buffa.

Parody: In Renaissance music, the elaboration of a smaller polyphonic composition into a larger one, as for example, a Mass elaborated from a motet, madrigal, or chanson. In the earlier twentieth century, the use of familiar styles and types of music in a rather grotesquely distorted manner; the waltz is a favorite subject for parody.

Passacaglia: See chaconne.

Passepied: A French dance in quick triple time.

Passion: An oratorio dealing with the sacrifice of Christ.

Pedal: A foot operated mechanism; the pedal keyboard of the organ; pedal point refers to a sustained tone held while other voice s move, the passage generally extending for several measures.

Pentatonic scale: A Scale that has five tones, corresponding to 1 2 3 5 6 of the major scale, or 1 2 4 5 7 of the minor scale; its lack of half tones gives it a special character and a flexibility of use but imposes a very tight limitation on progression in the scale; used as a coloristic device in impressionism.

Percussion instruments: Instruments whose tone is produced by striking a membrane, wood block, or bar of metal. Percussion instruments include the kettledrum, snare drum, bass drum, xylophone, chimes, tambourine, and cymbals.

Perfect fifth: An interval encompassing five scale degrees, containing three whole steps and one half step. The perfect fifth is one of the strongest embodiments of harmonic stability.

Period: A section of music, generally consisting of two or more phrases, ending with a full or conclusive point of arrival and containing a rather fully expressed musical idea.

Phrase: A fairy short section of music with a well defined point of arrival, containing clearly formed ideas, yet lacking something in form or sense to be complete.

Pitch: The level of musical sound, based on the number of vibrations given out by any specified tone.

Pizzicato: An indication for string performers to pluck the strings with the fingers.

Plagal cadence: A cadence in which the subdominant precedes the tonic. This is a very restful sort of cadence and is heard in the amen phrase at the end of many sacred compositions.

Plagal mode: A mode in which the final occurs in the middle of the range or scale.

Plainsong: Medieval church song; also referred to as Gregorian chant.

Point of imitation: A section of a piece using limitation.

Polka: A bohemian dance; Quick, in duple time, very popular in the nineteenth century.

Polonaise: A polish dance, much favored in the seventeenth and eighteenth centuries; quick triple time.

Polyphonic: Pertaining to music which employs counterpoint.

Polytonality: The simultaneous performance of passages in two or more keys; also refers to chords built with tones from more than one key.

Prelude: An introductory piece, generally for keyboard; a piece in an improvisatory style.

Program music: Music written to a story or scenario; the allusions are more specific than in eighteenth century musical pictorialism and more fully carried out.

Psalm tone: A melody, characterized by many repeated tones, used in plainsong to recite the Psalms.

Quartet: A group of four performers; a composition for four performers.

Quintet: A group of five performers; a composition for five performers.

Raga: A melodic pattern in Indian music upon which a composition is elaborated.

Ragtime: A form of late nineteenth and early twentieth century popular music using syncopated rhythms in a march style with regular phrase structure.

Recapitulation: In sonata form, the section following the X, in which the material of the exposition is presented in the home key to resolve the harmonic contrast first established. It acts as a rhythm to the exposition.

Refrain: The principal theme of a rondo. More generally, a section that returns periodically in a song, dance, or larger work.

Register: Section of the range of an instrument or voice with a characteristic color. In organ performance, a set of pipes governed by one stop.

Remembrance motive: A distinctive motive or passage associated with some situation in an opera and recalled when reference is made again to the situation. Less intensively employed than leitmotif.

Repetition: Restatement of any musical effect, melody, rhythm, harmony, texture, phrase, period, etc. Repetition may be literal or varied. In any case, repetition may be taken as counterstatement.

Resolution: In counterpoint and harmony, the setting of dissonance or tension by conducting the dissonant tones to tones which are consonant.

Rhapsody: An improvisatory piece, along the lines of a fantasia; structurally, often written as a series of episodes.

Rhythm: The element which generates, measures, organizes, and controls musical time.

Rhythmic modes: Rhythmic patterns used in measured organum; based on poetic meter (long and short syllables)

Repieno: Literally, "filling up" the full orchestra in a concerto.

Ritardando: Becoming slower in tempo.

Ritornello: The orchestral section of an aria, heard at the beginning and end, and sometimes within the body of the aria. Also the tutti section of a concerto.

Rococo: An eighteenth- century style, applied to art as well as music, designating a highly ornate type of embellishment.

Rondo: A piece built by alternations of refrains and episodes, as in ABACADA.

Root position: A chord position in which the lowermost note is the fundamental root or generator.(See harmonic series) In practice this works out so that root is the lower note of the perfect fifth of the triad. In chords which have no perfect fifth, the root is considered to be the bottom note when the chord is arranged in thirds.

Round: A simple type of imitation, in which a number of voices, beginning at different times, sing the same melody over and over again.

1 2 3 4 1 2 3 4

4 1 2 3 4 1 2 3

3 4 1 2 3 4 1 2

2 3 4 1 2 3 4 1

All voices begin with 1

Rubato : Literally, "robbed" A manner of performance in which time values are stolen from some tones in order to give greater stress or expressive accent to others.

Sarabande: Rather slow dance in triple time, with an accent of length generally upon the second beat of the measure; Spanish in origin.

Satire (and parody): In the late nineteenth and early twentieth centuries, the distortion and ridiculing of familiar or traditional ideas and musical idioms. This was often done with a strong flavor of bitterness or irony.

Scale: A stepwise series of tones, usually denoting a rising line. Scales are qualified according to the arrangement of whole steps and half steps (See major scale, minor scale, mode, whole-tone scale, chromatic scale, diatonic scale)

Scherzo: Italian for "jest" A quick, dancelike movement, which all but supplanted the minuet in the nineteenth- century symphony.

Semitone: A half step; the smallest interval commonly used in Western music.

Sensibility: A style of performance and composition concerned with intimate, capricious, sentimental expression; closely allied to lyric poetry of the later eighteenth century.

Sequence: Restatement of a motive or phrase upon several successively higher or lower levels; a way of giving a larger contour to a group of motives or phrases.

Seranade: Music for evening, generally light and entertaining in character; especially applied to sets of instrumental pieces often performed outdoors, consisting of marchers, dances, variations, and songlike movements, as well as one or more longer movements in sonata or rondo form. Sometimes included virtuoso passages for solo violin or winds. Term used interchangeably with divertimento.

Sextet: A group of six performers; a composition for six performers.

Sharp: A sign (#) which raises by a semitone any note before which it is placed.

Signature: The group of sharps or flats and the meter indication of a composition; both are found at the beginning of the piece; the key signature (sharps or flats) is placed at the left of each staff system throughout the piece.

Sinfonia: Orchestral introduction to Italian opera applied to instrumental episodes in concertato or dramatic works.

Singing-allegro: Quick, songlike melodic style with Alberti bass accompaniment or simple rhythmic support, favored in Italian-style compositions of the classic era.

Singspiel: German comic opera of the eighteenth century.

Sitar: A lute like Indian Instrument.

Solo: A single instrument or voice; a passage performed by a single instrument or voice.

Soloistic: Term applied to virtuoso figurations in classic music derived from the Baroque concerto.

Sonata: from *canzone da sonar*. An important instrument form of the Baroque period, consisting of three or more movements in alternating slow-fast tempo; performed as a solo or as a piece for a few instruments.

Sonata da camera: Sonata performed as chamber music.

Sonata da chiesa: Sonata performed as church music.

Sonata form: The most important form of the classic era; basically, a long range harmonic plan (See key area form) in which each key area has distinctive thematic material. See exposition, development, recapitulation, and coda.

Soprano: literally, "above" The highest women's voice; also the highest instrument of a family, such as the soprano saxophone.

Sostenuto: Sustained.

Staccato: performed in a markedly detached manner. (See detache, Legato)

Staff: The system of five lines upon which music is notated.

Stile brise: Highly ornamented French style, derived form lute music.

Stile rappresentativo: See monody, recitative, seconda prattica.

Strom and stress: Applied to a late eighteenth- century manner concerned with impetuous, agitated, violent expression; influenced by the *sturm* and *Drang*, the early stage of German romantic drama and literature.

String instruments: A family of instruments constructed of sounding box over which strings are stretched. The tone is produced by drawing a bow across the strings or by plucking. The modern orchestral strings are violins, violas, cellos, string basses.

Strophic: Characterized by the use of the same music for the stanzas of a poem.

Subject: A distinctive melodic statement, generally in a large composition, which will be developed in some fashion after it has been presented.

Superius: The soprano, treble, or uppermost voice in a polyphonic setting.

Suspention: An effect achieved when one or more voices are held over as one chord moves to another. These voices are suspended and create dissonance, which are then directed or resolved into the proper tones of the second chord.

Syllabic style: A style in vocal music in which each syllable of the text has a single note. This applies particularly to one style of plainsong.

Symphonic poem: A one movement orchestral work with a number of episodes, suitable for epic, heroic, dramatic program music; established by Franz Liszt.

Symphony: The most important orchestral form of the late eighteenth and nineteenth centuries. A three or four movement work, of which the first movement is always in sonata form.

Tactus: The unit of time in Renaissance music.

Tarantella: A quick Italian dance in six-eight time, giguelike.

Temperament: The act of modifying or tempering; applied to the tuning of instruments (especially keyboard) to adjust for minor discrepancies which arise when the ratios of the harmonic series are used.

Tempo: Synonym for pace. (See chapter 2 for various tempo desinations.)

Tenor: The voice that sings the cantus firms in medieyal polyphony; the voice which "holds" often in long notes. Generally, a low middle range of voice or instrument, such as a male tenor voice, cello, bassoon, or tenor trombone.

Terrace dynamics: The change in strength of sound achieved sharply by alternations of tutti and solo in a concertolike texture.

Tessitura: the general working range of a vocal part in a song or aria.

Texture: The composite action of the component voices or parts performing at any given time; includes monophonic, unison, single action (isometric), melody and accompaniment, imitative and nonimitative polyphony, and give and take.

Theme: A distinctive melodic statement, usually part of a long movement.

Three part structure: Ternary form (ABA), the important feature of which is some sort of contrasting episode setting off two statements of the principal idea, phrase, period, or larger sections.

Toccata: Literally, "touched"; applied to a study for keyboard or possibly string instrument in the manner of a fantasia or prelude.

Tonal center: A tone which is given prominence in a phrase, period or larger section acting as a point of reference, arrival, or stability. This prominence can be given by melodic, rhythmic, or most strongly, harmonic means.

Tone row: A distinctive pattern using all twelve tones of the chromatic scale without repetition; this pattern acts as the source material for an entire movement or composition. See also serialism.

Tonic: The tonal center, the principal note of a key or mode.

Tonal organization: Serialism in which all events in a composition are controlled, including pitch, rhythm, scoring, and dynamics.

Treble: A voice or instrument performing in a high range, such as a treble viol. The high range itself, as applied particularly to choral composition.

Tremolo: In strings the repetition of the same note. The term has also been used to designate a rapid alternation between two notes.

Triad: A chord of three tones, reducible to a fifth divided by a third.

Trill: An ornamental figure consisting of the rapid alternation of a principal note with the note directly above.

Trio: A composition for three instruments. Also applied to the second part of a minute movement, the B of the ABA form. Typically, this second dance featured a group of solo instruments often three; hence the name. trio.

Trio sonata: A texture involving two solo instruments and continuo; a composition using this texture; actually, four performers are required (see continuo)

Tritone: The augmented fourth, involving three whole steps, as F to B. The term is also applied to inversion of the augmented fourth, i.e., the diminished fifth, since both have a similar function of creating harmonic tension to indicate a tonal center.

Tutti: The full ensemble in a Baroque instrumental work.

Unison: A combination which is created when two or more voices sound the same tone.

Up beat: A note or group of notes preceding an accented tone. The upbeat usually is found immediately preceding the measure line (or bar line).

Variation: The alteration or elaboration of one or more features of a subject or theme. Also composition in which the procedure of variation is the principal means of carrying the structure forward.

Vers measure: A type of French sixteenth-century secular vocal music in which the time values of the tones reflect the scansion of the poetic text employed; sung in familiar style.

Vibrato: A rapid and very small change of pitch in string instrument and in vocal performance. Properly handled, in moderation, vibrato can add richness and expressive nuance to give tones.

Viola da gamba: The bass of the viol family (six-string instruments), used widely in Baroque music to complete the continuo.

Whole-tone scale: A scale that uses whole steps exclusively, such as C D E F# G# Bb ; Characterized by a vagueness of harmonic focus and a special richness of color.

Woodwind instruments: A family of instruments, constructed of a keyed tube of wood (or metal) and producing sound by the vibration of a reed (or double reed) in the mouthpiece (with the exception of the flute). In addition to flutes, the family includes clarinets, oboes, bassoons, saxophones.