



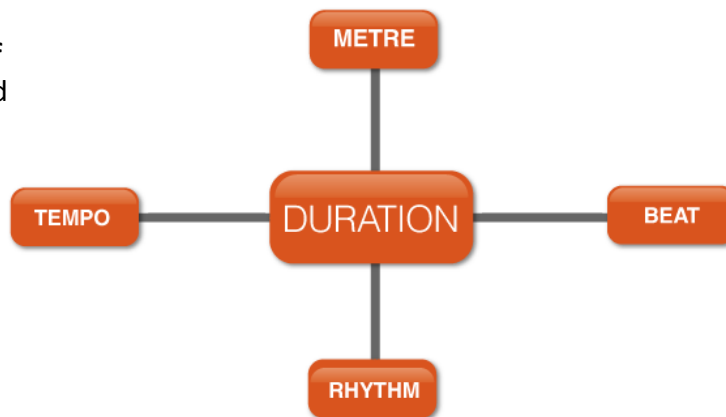
The 6 concepts of music

- Duration
- Pitch
- Dynamics and Expressive Techniques
- Tone Colour
- Texture
- Structure

Duration

The way beats are grouped: time signatures. Classified as simple (eg 4/4, 3/4), compound (eg 6/8, 12/8), irregular (eg 5/4, 7/8), mixed metre, or no metre.

The speed of the beat, and whether it is altered (ritardando, accelerando or rubato)

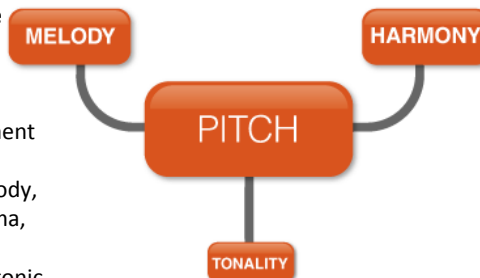


The underlying pulse of music (strong or weak). Some music has no pulse.

Patterns of long and short notes, and silences.
Rhythms can be simple or complex.
Rhythmic devices include: rhythmic ostinato, syncopation, polyrhythm, hemiola, swing, diminution, augmentation

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Melody includes **melodic contour and melodic movement** ascending/descending, alternating, steps, skips, leaps – stepwise, scalar, (conjunct), chromatic, triadic, or angular (disjunct) – name the actual intervals and their scale degrees
Phrase structure (eg antecedent-consequent, pairs of phrases, or others: eg AAB, AA'BB')
Register (high or low) and **range** (wide or narrow) and **melodic devices** such as: sequence (ascending or descending?), motivic development (extension, decoration, fragmentation etc), countermelody, ostinato, ornamentation, melisma, blue notes, suspension, appoggiatura, passing note (diatonic or chromatic), escape note



Tonality is the **key** and **scale** a piece is based around. It can be major, minor, modal, pentatonic (eg the blues scale), or atonal.

There are many other types of scale too (eg Indian ragas, Japanese scales, whole tone, octatonic scales).

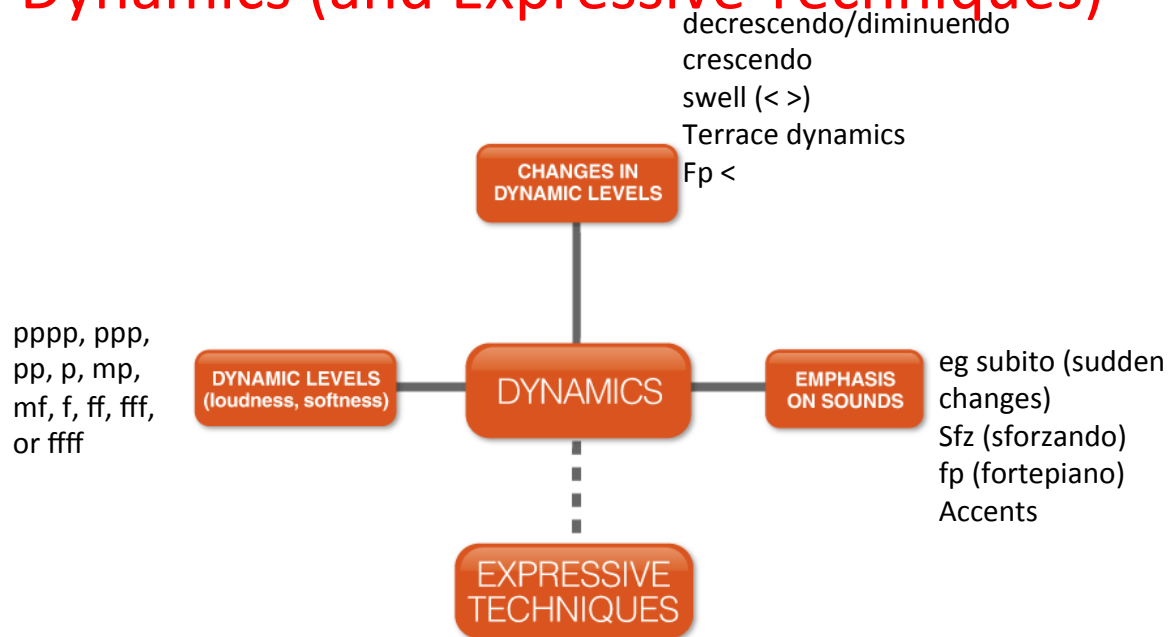
A piece can change key, which is called **modulation** (find which key by looking for 1) accidentals of the new key 2) a perfect cadence (look at the bass) and give the key relationship to the tonic (eg relative minor, dominant, subdominant, flat submediant, parallel minor)

Harmony includes **chords** (eg major, minor, augmented, diminished seventh, dominant sevenths, added or extended chords, inversions)
Harmonic structure (eg repeated **chord progressions** such as 12 bar blues or I V vi IV, or non-repeated chord progressions); - (modulations)
Harmonic rhythm (how quickly the chords change – eg once per bar, 4 times per bar)
Chord spacing (how the notes of a chord are spread over the range)
Accompaniment style (how the chords are played, eg block chords, broken chords, Alberti bass, other accompanying figurations (patterns))
Chromatic harmony (using chords or notes from outside the scale)
Dissonance and consonance – **suspensions, resolutions, chains of suspensions, appoggiaturas, accented passing notes, or unresolved dissonance**

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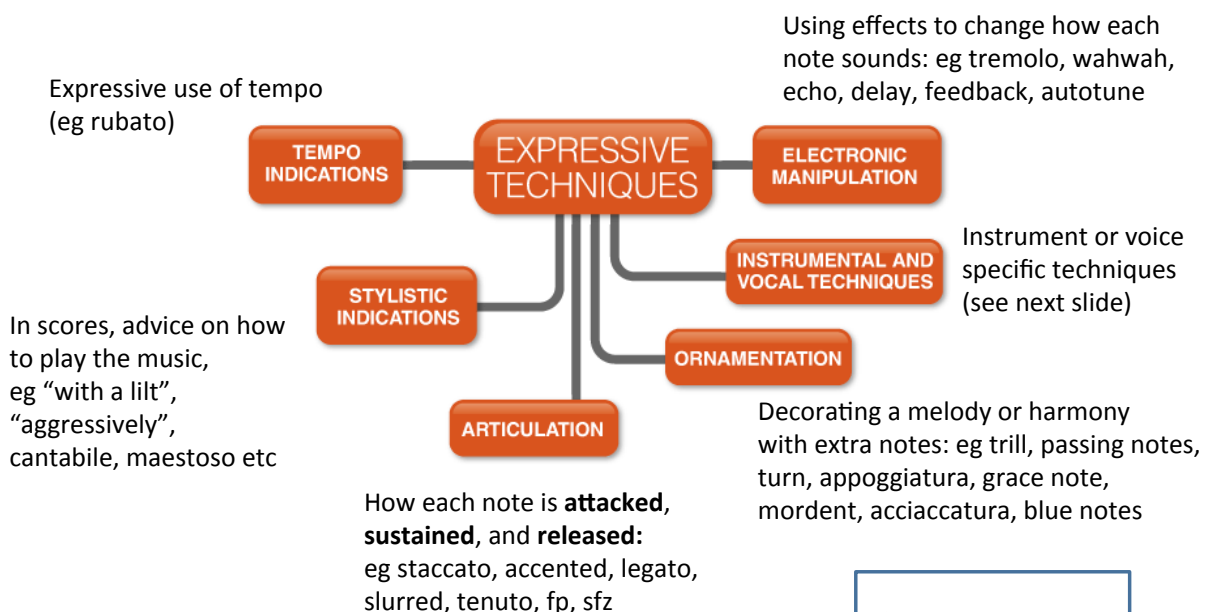
Pitch

Dynamics (and Expressive Techniques)



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EXPRESSIVE TECHNIQUES



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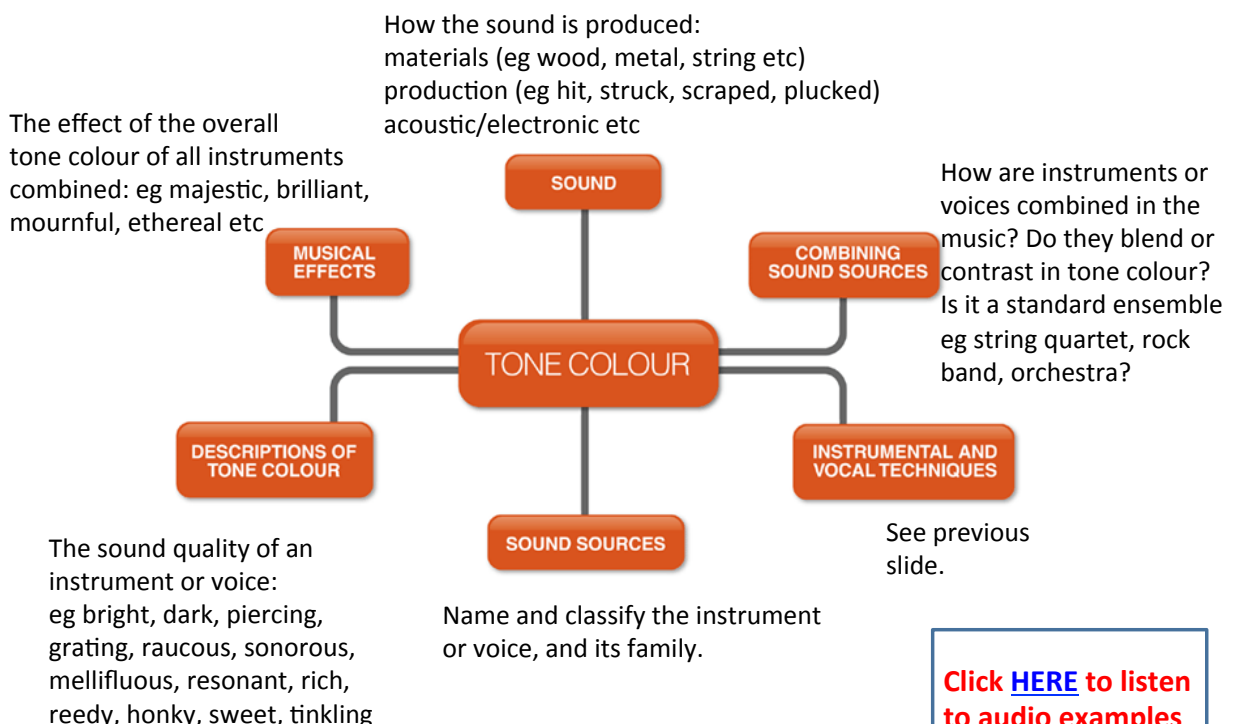
Expressive Techniques/Tone Colour

Examples of special instrumental and vocal techniques (these are common to both concepts above):

STRINGS	BRASS	WINDS	GUITARS	VOICE	DRUMS
Tremolo	Mutes	Tonguing	Strumming	Glissando	Drum roll
Sul pont.	Bends	Slurring	Fingerpicking	Bend	Rim shot
Pizzicato	Vibrato	Flutter-tongue	Harmonics	Scoop	Brushes
Glissando	Falls	Bends	Slide, bend	Falsetto	Cymbal bell
Harmonics	Doits	Glissando	Vibrato	Vibrato	Double-kick
Double-stopping	Growl	Multiphonics	Hammer-on/off	Chest/head voice	
Con sordino	Glissando (trombone)	Circular breathing	FX (distortion, chorus etc)	Growl/scream Speak-sing etc	

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Tone Colour



Texture

How many layers (not how many instruments) are there in the music, and what are they?

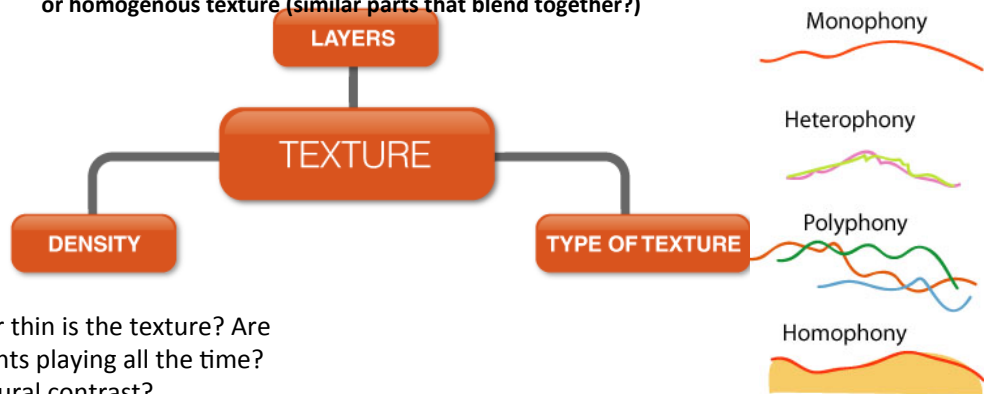
Describe the **ROLE** of each layer (eg melodic, chordal, rhythmic, accompaniment, countermelody, basso continuo, riff, ostinato, improvisation) and **describe** its pitch and duration, and how the layers **interrelate** (rhythmic unison?)

Parallel, similar, oblique or contrary motion? Fugue? Canon?

imitation? Antiphony (question and answer?) Polyrhythm?

Heterogenous texture (layers are very different from one another)

or **homogenous texture** (similar parts that blend together?)

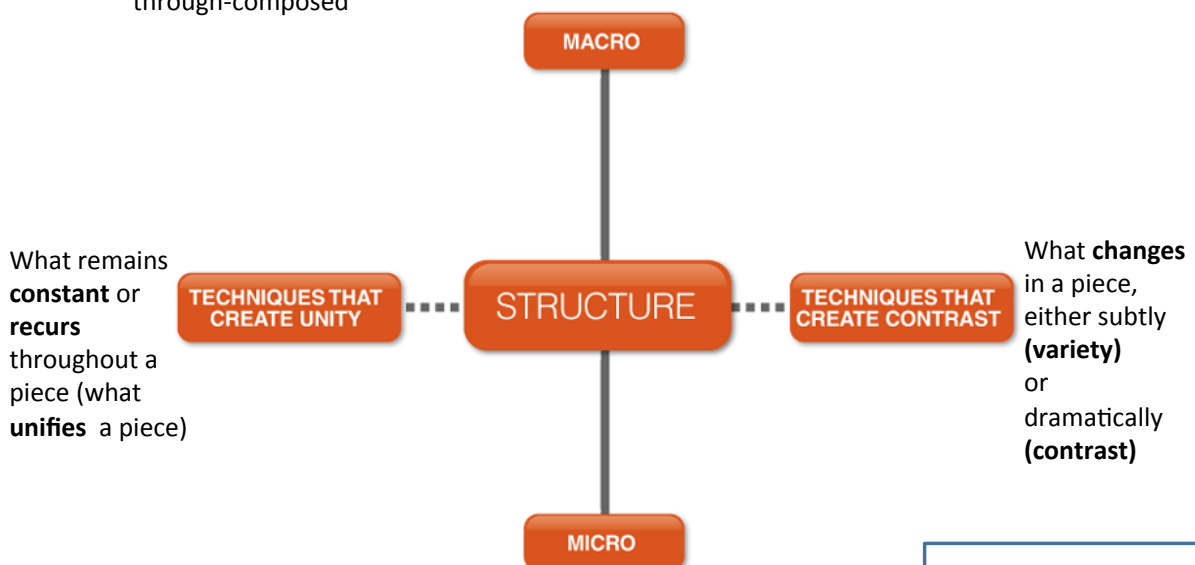


How thick or thin is the texture? Are all instruments playing all the time? Is there textural contrast? Describe the overall texture (avoid simply saying thick or thin): heavy, busy, light, rich, sparse, percussive, interlocking

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Structure

The overall form of the music: eg ABA (ternary), AABBB (binary), AABACA (rondo), sonata form, verse-chorus, theme and variations, 12 bar blues, strophic (eg school hymn), minuet and trio, or through-composed



The structure on the smaller level: melodic phrase structures (eg open-closed, ABBA, antiphony, call/response) Use of chord progressions (harmonic structure), motifs, ostinatos, repetition, rhythmic patterns, accompaniment figuration

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