DURATION

Beat
- Steady, strong, indefinite
- Accented beats
- Regular/irregular
- BPM

Rhythm
- Metrical (with regular pulse)
- Syncopation
- Rubato
- Repetition – riffs, motifs, ostinatos, hemiolas
- Polyrhythms/cross rhythms
- Bar lengths/phrases (regular?)

Meter
- No meter, time signature
- Constant or changing
- Multimeter
- Rhythmic phase – balanced or imbalanced?

Tempo
- Speed – (Italian name description)
- Constant or changing
- Absence of regular pulse?

What effect do these tempo changes achieve?

Do changes accentuate a musical climax?

Describe the harmonic accompaniment.

Describe the rate of harmonic change.
**Duration/Rhythm** – *The element that relates to the flow of music in time*

1. **Beat/Pulse:** *The underlying pulse in music. IS IT:*
   - Regular/Irregular
   - Constant/changing
   - Reinforced; strong, steady, definite, well marked, or Suppressed; weak, relaxed, unmarked
   - Agogic; is there accenting through extending the duration of particular notes?
   - Existence of a sub-pulse
   - Change of pulse?
   - Pace; level of activity in relation to the beat?
   - Strict/rigid, or free/indefinite

2. **Tempo:** *The speed of the beat; may be fast, slow, become faster, or slower*
   - Speed/pace of given piece - can affect mood and difficulty
   - Range of speeds?
   - Strict/flexible?
   - Static/changing? How does it achieve this; abrupt/subtle – ritenuto, accelerando, rubato, etc…
   - Basic Tempo Markings;
     - *Grave* – very slowly and almost solemn
     - *Largo* – slowly and broadly
     - *Lento* – "slow" but usually only moderately so
     - *Adagio* – slowly
     - *Andante* – at a walking pace
     - *Moderato* – at a moderate tempo, neither fast nor slow
     - *Allegretto* – "a little allegro", understood to be not quite as fast as *allegro*
     - *Allegro* – quickly
     - *Vivace* – very fast, lively and brisk
     - *Presto* – fast
     - *Prestissimo* – very, very fast.
   - Gradations;
     - *Accelerando* – speeding up
     - *Meno Mosso* – less movement or slower
     - *Più Mosso* – more movement or faster
     - *Rallentando* – slowing down
     - *Ritardando* – gradually slowing down, holding back
   - Immediate Tempo shifts
     - *A tempo* – return to the previous tempo after change(s)
     - *Tempo Primo* – often at beginning of new section, denotes return to the original tempo
     - *Rubato* – rhythmic freedom/free adjustment of tempo for expressive purposes
     - *Ritenuto* – suddenly slower

3. **Metre & Phrasing:** *The grouping of beats; they may be grouped in any combination*
   - Time Signatures; Simple Time; $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ are the most common. Compound Time; $\frac{6}{8}, \frac{9}{8}$ are the most common
In simple time

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In compound time

\[ \begin{array}{c|c|c}
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- Multimetre; changing time signature. E.g. \( \frac{6}{8} \) and then \( \frac{3}{8} \)
- Hemiola; the feeling of 3 in 2, or 2 in 3. Eg; “I want to be in A [mer-i-ca]”

- Regular/irregular metres → discuss metric groupings
- Regular 4 bar phrasing or otherwise; balanced/imbalanced phrasing; or extended?
- Anacrusis; the upbeat preceding a piece, the anticipated note
- Absence of a time signature; e.g. contemporary art music → no feeling of consistency of pulse

4. Rhythmic Patterns/Note Values; Patterns of long & short sounds and silences found in music
   - Note values; is there unity, contrast, recurrence/repetition; of particular note values/phrases
   - Metrical; with regular pulse
   - Syncopation; shift of accent towards the weaker beat
   - Augmentation; varying a theme by increasing its note values proportionately – doubling value of the original rhythm – slows the piece
   - Diminution; repetition of a phrase, using notes that are of shorter duration than in the original phrase – halves the value of the original rhythm – quickens the piece
   - Anacrusis; 1 or more accented notes immediately before the first downbeat of the bar
   - Polyrhythms; several contrasting rhythms are used simultaneously
   - Average lengths; short/long (semi-quavers/minims, etc)
   - Note types; dotted/sustained/slurred
   - Rest values/pauses

5. Patterns:
   - Ostinato/Riff; rhythmic ostinato; utilisation of same phrase repeatedly as basis
     - Is there variation, development or is it unchanging?
   - Motivic development; is the motif expanded, and how is this achieved? Eg; ‘Kanon’
   - Cross rhythm; two opposing rhythms at once
   - Polyrhythm; many rhythms (may be disjointed) – their effect; simple, complex?
- Hemiola; the feeling of 3 in 2, or 2 in 3
- Rubato; rhythmic freedom, often against a steady accompaniment
- Are the repetitive patterns? Use of riff/ostinato, repetition of particular rhythmic phrases
- Syncopation
- Key groupings; unusually grouped, couplets/duplets
- Known pattern; Waltz - emphasis on 1st beat of bar, with 2 equal backbeats, Rap, etc
- Examine the main melody/note values against that of the accompaniment

6. Levels (Texture):
- Rhythms are cohesive/flow
- Fragmented; disjunct
- Is it the Primary/secondary layer?
- Use of performing media – examine relationship between each layer/interaction

7. Articulation: Characteristics of the attack, duration, or decay
- Accents; strong/short attack, tenuto; slightly more drawn out attack, sforzando; heavy/forceful attack
- Staccato; notes are short and detached, therefore shorter duration
- Legato; notes are smoother, therefore appear to have longer note value
- Slur; to tie over notes in one bow
- Attack/decay; is there a quick/forceful attack initially? How does the note taper off; slowly/abruptly; thus impacts upon the note value and duration
- Vibrato
- Spiccato; short, springs of the strings
- Agagic; is there accenting through extending the duration of particular notes?

8. Unity & Contrast:
- Similar rhythms; use of repetition through same rhythm with same pitch. Could have similar rhythm though with different pitch?
- Same pitch with differing rhythm
- Contrast of rhythms against the other (polyrhythm) to create feeling of being disjunct, erratic, thus creates contrast
- Static tempo breeds familiarity – unity
- Fluctuating tempo creates instability in tempo – contrast
PITCH

What register is it written in?

What’s the pitch range?

What's the direction of the pitch movement?

Name the tonality (key signature).

Is the pitch indeterminate?

Describe the phrasing.

Where does the climax occur?

Is there a modulation (key change)?

Melody

• Is there a melody? (where? and by whom?)
• One main one or different ones in succession?
• Is the melody improvised?
• Melodic contour – steps, leaps, up or down?
• Repetition – recurring intervals, riffs, ostinatos, motifs
• Accompanied or unaccompanied?
• Style – lyrical, cantabile, angular, ornamentation, trills, slides.
• Climax – Where does it occur and how?
• Does the melody repeat?
• If it repeats is there a variation?
• What is the shape of the melody?

Harmony

• Modulation
• Dissonance - chromaticism
• Repeated chord patterns
• Describe the harmony
• Are there melodic patterns that reoccur?
• How many harmonic parts? (played by which instruments)
Pitch; Melody – *The horizontal succession of pitches*

1. **Contour:** Shape of the melody
   - Intervals/intervallic measures; Consonant – moves in small steps, Dissonant; moves in leaps = smooth/jagged, steps/leaps
   - Symmetrical/asymmetrical
   - Scalic melodies – moves in step as in the pattern of a scale, Chord based melodies – mainly uses notes of the chord, Arpeggio based melodies – takes the format of arpeggio like runs
   - Sequences or Sequential Modulation
   - Strophic form – every verse is sung to the same musical tune
   - Intervals;
     - Simple – covering a single octave or less; Compound – interval greater than an octave such as a 9th, 10th, etc
     - Microtones – pitch interval smaller than a semitone; includes quarter tones
     - Focus/central tone(s); tone/note upon which the piece is based, generally the tonic – the note upon which the key is based
   - Shape; Angular – rigid, stiff; Undulating – moves in a smooth wavelike motion
   - Direction; Ascending – upwards; Descending – downwards
   - Predictability; Consistent/Inconsistent – moves in small predictable measures, or uses erratic leaps. Perhaps also in use of repetition? Imitation?
   - Harmonic Implications; Arpeggio – plays notes of the chord consecutively, Broken Chord – notes of chord played successively, as opposed to simultaneously, Triadic – chord made up of 3 notes.

2. **Structural Divisions:**
   - Phrase;
     - Symmetrical/Asymmetrical
     - Regular/IRregular
     - Predictable/Unpredictable
     - Short/Extended
     - Existence of sub-phrases?
     - Balanced – Regular 4 bar phrasing?
     - Call & Response
     - Use of counter-melodies; a second but subordinate melodic line

3. **Structural Features:**
   - Climatic point of the piece – is it represented by a fluctuation in the pitch? High/low point of melody?
   - Question & Answer
   - Internal variations
   - Repetition
   - Subsequent Contrasts; Diminution – restatement of melody; note values are shortened by half, Augmentation – restatement of melody; extends note values: twice as slow, Inversion – mirroring of tune about fixed note: imitation of melody upside-down from original, Retrograde – series of notes played backwards
   - Sequence; restatement of idea/motif at differing pitch level from original
- Imitation; antecedent is the first presentation of the theme/motif/phrase, consequent is the answer, the repetition of what is presented in the antecedent. May vary the tune slightly, may not always replicate exactly
- Cadential points
- Use of motifs/riffs/ostinato
- Development of Melodic Motif – Theme is the main melody line, however is this extended upon or altered? Theme and Variations?
- Canon – strictest form of imitation, in which 2 or more parts have the same melody but start at differing points

4. Interpretation:
- Performance Techniques; melodic ornamentation – trills, turns, grace notes, sliding, vibrato, glissando, tremolo, vocal melisma, improvisation, harmonics)
- Timbral effects
- Stylistic features

5. Pitch Dimensions:
- Register; upper/lower?
- Falsetto – used by a mature male voice to reach notes outside usual range
- Definite – tuned sounds, eg the singing voice, Indefinite – untuned sounds, eg the speaking voice
- 2 layers to the melody? Double stopping?

6. Pitch Organisation:
- Tonality
  o Diatonic; Major/Minor key
  o Other; Modal – Church Mode: Gregorian Chant Mode
  o Jazz Scale
  o Blues Scale; has a flattened 7th
  o Chromaticism
  o Whole tone; scale built entirely of whole tones; French impressionists
  o Pentatonic; scale of 5 tones – common in traditional Chinese music
  o Atonal; 12 tone, electronic → sounds erratic
- Modulation – changing to another key; or Sequential Modulation

7. Melodic Timbre; The quality of the sound
- Individual playing the melody, or a group? How does this affect the timbre?
- Articulation – does the way in which it is articulated affect its timbre? Harsh, scratchy, bouncy, airy, thin, sparse
Pitch; Harmony – Two or more pitches sounding together

1. Chords/Tonality: Two or more notes sounded simultaneously
   - Major/minor
   - Modal harmonies – medieval sounding
   - Jazz Harmonies – 7th, 9th, 11th, etc
   - Atonal harmonies – clashes
   - Chromatic harmonies
   - Polychords – simultaneous use of two or more simple chords (common in 20th century compositions)
   - Tone Cluster – truly simultaneous musical chord comprised of consecutive tones separated chromatically: sound very dissonant
   - Open fifths – the tonic and dominant note of the chord, without the mediant
   - Parallelism; Parallel chords – chords move in consistent intervals, Parallel motion – in part writing, 2 voices move in consistent intervals

2. Pitch Organisation:
   - Modulations; changes from one key to another
   - Pedal Point - a drone (a low, sustained tone) that remains steady in the bass of a composition while other voices move about above it
   - Polyphonic textures – where several layers exist simultaneously: this could create dissonance in the harmony?
   - Passing/auxiliary notes – is dissonance caused through unessential notes?

3. Progression:
   - Dissonance/Consonance – does it give a sense of harmonic direction?
     o Dissonance; major/minor/chromatic scales, chromatic notes, tone clusters, chords with added notes, intervals that clash (2nd, 4th, 7th) = tension & unease
     o Consonance; major/minor, intervals are pleasant (3rd, 6th), chords I IV & V, triads = resolution and stability
   - Repetitive
   - Modulations
   - Harmonic Rhythm/Rate of Change of Chords – Slow chord change or Rapid rate of harmonic change
   - Ostinato Patterns
   - 12 Bar Blues patterns
   - Contrary motion/Similar motion – where the harmonising moves in opposing directions, or in a similar direction

4. Voicing:
   - General spread – are the voices spread closely/openly? Is it sparse/compact?
   - Range/Register – Small/Large range? Low/High register used?
   - Patterns;
     o Arpeggios/Broken Chords
     o Triads
     o Walking Bass
     o Alberti Bass
- Number of parts; 2, 3, 4 etc
- Inversions

5. Textural Emphasis:
- Voice leading; Linear – intervals or melody sounded in succession, Vertical – intervals or harmony sounded in simultaneity
- Type; Monophony – 1 layer, Polyphony – multiple layers, Homophony – 2 layers: same, Heterophony – 2 layers: different (may be a countermelody?)
- Counterpoint – combining 2 or more melodies to be performed simultaneously and musically. The melody is supported by another melody rather than by chords

6. Rate/Rhythm:
- Rapid/slow
- Rhythmic patterns; regular/irregular
- Harmonic Change/Rate of Change of Chords – Slow chord change or Rapid Rate
- Pedal Point/Drone; low/sustained tone) remains steady in bass while other voices move about above it
- Ostinato
**DYNAMICS & EXPRESSIVE TECHNIQUES**

Dynamics

The softness and loudness (Italian descriptions)

How are the dynamic levels achieved?

Dynamic changes – sudden/gradual (crescendo/diminuendo)

Describe the type and number of instruments playing.

Describe the emphasis of individual sounds.

How is silence used (rests, pauses)?

Are there accents?

Are there terraced dynamics?

What is the relationship between sound and silence?

How are dynamics used to create musical contrast?

Expressive Techniques

How is the music interpreted?

- Improvisation
- Rubato, pauses
- Slides, blues notes, wails
- Melismas, ornamentation
- Variations

Is the music staccato, legato?

Describe the performers (singing) style.

What instrumental techniques are used?

What special effects are used?

Techniques include:

- Articulations
- Stylistic indications
- Tempo including graduations
Dynamics & Expressive Techniques – *D:* Strength/force of sound & subsequent volume. *E:* musical detail that articulates a style, or the interpretation of a style

1. Level:
   - Dynamic Markings
     - *ff* – fortissimo: very loud
     - *f* – forte: loud
     - *mf* – mezzo forte: moderately loud
     - *mp* – mezzo piano: moderately soft
     - *p* – piano: soft
     - *pp* – pianissimo: very soft
     - *pf* – pianoforte: soft, then immediately loud
     - *fp* – loud/accented, then immediately soft
     - *sfz* – loud/accented
   - Is there a relative change in the dynamics? Immediate/Sudden, or Gradual? Dynamic contrast – difference between two usually extreme dynamics. The abrupt switching between loud/soft is a feature of Renaissance and early Baroque
     - Variation

2. Gradations/Terraced Dynamics: *G:* Gradual change, *T:* Sudden change
   - Dynamic Markings/Changes in volume
     - *Crescendo* – gradually getting louder
     - *Decrescendo/Diminuendo* – gradually getting softer

3. Silence:
   - Pauses – long/short, breath mark
   - Rests; semibreve, minim, crotchet, semi-quaver, etc
   - Do they add textural definition?
   - Tension/Resolution; used to create tension, or used as a resolution mechanism?

4. Orchestration:
   - Blend/Contrast; through varying dynamics and expressive techniques. Could be complimented through varying performing media/instruments
     - Manipulating dynamic levels
     - Balance
     - Acoustical properties – do the dynamics/expressive techniques affect this?

5. Articulation: *Characteristics of the attack, duration, or decay*
   - Accents; strong/short attack, tenuto (legato accent); slightly more drawn out attack, sforzando; heavy/forceful attack
   - Staccato; notes are short and detached, therefore shorter duration
   - Legato; notes are smoother, therefore appear to have longer note value
   - Slur; to tie over notes in one bow
   - Attack/decay; is there a quick/forceful attack initially? How does the note taper off; slowly/abruptly; thus impacts upon the note value and duration
     - Vibrato

6. Tempo: *The speed of the beat; may be fast, slow, become faster, or slower*
   - Range of speeds? Strict/flexible?
   - Is the change abrupt/subtle – ritenuto, accelerando, rubato, etc?
- Basic Tempo Markings;
  - Grave – very slowly and almost solemn
  - Largo – slowly and broadly
  - Lento – "slow" but usually only moderately so
  - Adagio – slowly
  - Andante – at a walking pace
  - Moderato – at a moderate tempo, neither fast nor slow
  - Allegretto – "a little allegro", understood to be not quite as fast as allegro
  - Allegro – quickly
  - Vivace – very fast, lively and brisk
  - Presto – fast
  - Prestissimo – very, very fast.

- Gradations;
  - Accelerando – speeding up
  - Meno Mosso – less movement or slower
  - Più Mosso – more movement or faster
  - Rallentando – slowing down
  - Ritardando – gradually slowing down, holding back

- Immediate Tempo shifts
  - A tempo – return to the previous tempo after change(s)
  - Tempo Primo – often at beginning of new section, denotes return to the original tempo
  - Rubato – rhythmic freedom/free adjustment of tempo for expressive purposes
  - Ritenuto – suddenly slower

7. Stylistic Indications:
- Dolce – sweetly, softly, with tender emotion, Cantabile – melodious and graceful style full of expression, Con Forza – vigorously/forcefully, Con Grazia – with grace/elegantly, Tranquillo – tranquil/calm/quiet manner, Rubato – rhythmic freedom, Leggiero – play tune lightly, Pesante – play tune heavily

8. Technique & Effects:
- Con Sordino – Mute
- Glissando – rapid ascending or descending of the scale
- Staccato – detached, separated, distinct manner
- Legato – smooth, graceful, connected style: usually through slurring
- Agagio – accenting through extending the duration of particular notes
- Sliding/Bending
- String effects; Double stopping
- Sul Ponticelli – bowing the strings close to the bridge
- Pizzicato – notes plucked with fingers as opposed to bowed (arco)
- Col Legno – strike strings with wood of bow
- Harmonics – high notes achieved through placing finger lightly on string
- Vibrato – slight fluctuation of the pitch through vibrating finger slightly on string
- Spiccato – short, springs of the strings
- Flutter tonguing – player rolls an "r" while blowing into an instrument: usually flute
- Guitar effects; Strumming, Distortion, Wah Pedal, Reverb, Delay, Echo
- Percussive effects; Roll, Rim shot, Wire brushes
- Vocal effects; Falsetto, Scat singing, Recitative – ½ spoken/sung, Sprechstimme
- Ornaments; Trill, Turn, Grace notes, Tremolo, Arpeggio
TONE COLOUR

Who or what are performing?

Which instruments are playing and what family are they from?

Describe the sound source material (wood, metal, string, electronic).

How is the sound produced? (blowing, hitting, scraping, plucking, shaking)

What is the register?

Describe the combinations of sound sources.

Describe the type of sounds produced.

Describe the sound quality.

Special techniques
  - Vibrato
  - Screaming
  - Spiccato
  - Slides
  - Flutter tonguing

Special effects
  - Distortion
  - Echoes
  - Reverb
  - Electronic effects
  - Mutes
  - Extremes of register
Tone Colour – Quality of sound created by various combinations of instrumental & vocal timbres

1. Performing Media/Instrumentation:
   - What family does the instrument belong to?
   - What is the quality of the sound produced?
   - What is the role of the sound source; Melodic, Harmonic, Rhythmic
   - How is the sound created; Dynamics, Articulation, Ornamentation
   - Amplified or acoustic?
   - Vocals; Soprano, Alto, Tenor, Bass
   - Strings; Violin, Viola, Cello, Double Bass, Harp
   - Woodwind; Piccolo, Flute, Oboe, Clarinet, Bassoon
   - Brass; Trumpet, French Horn, Trombone, Tuba
   - Percussion; Cymbals, Side Drum, Timpani
   - Rock; Guitar, Bass Guitar, Drums
   - Cultural; Didgeridoo, Sitar, Panflute, Bagpipes, Mandolin
   - Electronic; Synthesisers: Ondes Martenot

2. Category:
   - Unorthodox use of instruments – extremes of register
   - Unorthodox combinations of instruments – a violin, pan flute, and xylophone
   - Effects;
     - Strings; acoustic, warm, sonorous/resonant – plucked, bowed
     - Wind; airy or reedy, thin, smooth
     - Brass; vibrant, rich, strong
     - Percussive; dominant or supportive, harsh or bland
     - Electronic; resonant, piercing
     - Vocal; harmonies: dissonant or unified – ornamentations, recitative, falsetto

3. Ensemble:
   - Solos – voice/instrument. Accompanied/Unaccompanied
   - Small ensembles – Duets, Trios, Quartets, etc
   - Large Ensembles – Choirs, Opera Choruses, Orchestras
   - Discuss the effect of each – full, rich in unison, or sparse thin in solo
   - Cultural groups – Gamelan Orchestras: Indonesian – xylophone, gongs, bamboo flutes, blowed/plucked strings, etc
   - Rock Band – effect of having a mixture of instruments

4. Technique & Effects:
   - Con Sordino – Mute
   - Glissando – rapid ascending or descending of the scale
   - Staccato – detached, separated, distinct manner
   - Legato – smooth, graceful, connected style: usually through slurring
   - Agagic – accenting through extending the duration of particular notes
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   - String effects; Double stopping
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- Vocal effects; Falsetto, Scat singing, Recitative – ½ spoken ½ sung delivery
- Ornaments; Trill, Turn, Grace notes, Tremolo, Arpeggio

5. Register:
   - Upper Register; thinner, sparse, airy?
   - Mid Register; resonant, warm
   - Lower Register; dense, thick?

6. Quality: Subjective Descriptions on its effect
   - Dark, Sombre, Mysterious, Penetrating, Mellow, Piercing, Shrill, Harsh, Icy, Distorted, Sharp
   - Warm, Bright, Clear, Majestic, Rich, Flowing, Sonorous, Resonant
   - Liquid, Nasal, Breathy, Resonant, Oily

7. Unity & Contrast:
   - Is tone colour used to differentiate between sections for contrast?
   - Is tone colour used to show similarities between sections?
   - How is this employed? Through the instrumentation? Expressive techniques? Dynamics? Articulation? Register?
TEXTURE

The layers of sound

Label the layers of sound and the instruments that within each layer (top, middle, bottom)

Describe each instrument's function.

Describe the movement of individual lines.

Describe the roles of instruments and or voices.

The density of sound

Describe the musical density (rich or light because…).

Describe any note changes.

Note the changes in density and the level of activity.

Describe whether it is monophonic, homophonic or polyphonic.

What – How

To What Effect?
Texture – The way voices & instruments are combined in music

1. General Type:
   - Monophonic – 1 layer
   - Polyphonic – multiple layers
   - Homophonic – 2 layers: same
   - Heterophonic – 2 layers: different
   - Contrapuntal – contains 2 or more voices heard simultaneously
   - The number of lines – how many are there?
   - Foreground/background emphasis
   - Are they Opposing/Complementary to each other?
   - Solo/Accompaniment

2. Motion:
   - Contrary – moves in reverse direction
   - Similar – moves in same direction
   - Oblique – one is static, while the other moves around it
   - Parallel – the lines move in the same direction, with the same intervals
   - Imitative
   - Sequential
   - Continuous/Disjointed

3. Level of Activity:
   - Sparse/Dense
   - Is it cluttered/busy, well-defined or bare?
   - Discuss the instruments role

4. Role:
   - Is the role Melodic, Harmonic, or Rhythmic?
   - Solo or Accompaniment?
   - Reinforces the pulse/beat
   - Countermelodic
   - Doubling
   - Backing

5. Density of Sound:
   - Rich, thick, full, dense?
   - Light, airy, sparse?
   - Identify why this is so;
     - Number of instruments playing. Thicker texture due to number of instruments?
     - Thinner texture due to less instruments?
     - Register & Range affects the quality
     - Unison or Doubling on particular sections
     - Examine the effect of articulation, ornamentation and expressive techniques. It may affect the density. Eg: spiccato: light/airy density, staccato: thick/dense due to the attack on the note, and accenting.
   - Is it changing? Identify the sections. Gradual/Sudden?
STRUCTURE

Label themes.

Describe the overall structure (binary, ternary, rondo, strophic).

Phrases
- Repetition
- Imitation
- Variation
- Contrast

Motifs
- Themes and motifs - where they occur and re-occur.
- Monothematic
- Development of themes and motifs

Riffs/repetitive patterns
- Antiphonal (call and response)

How is unity created?

Unity is created by what repeats or continues or returns or is similar.

How is contrast created?

Contrast is created by anything that changes or is different.
Structure – The idea of design or form in music

1. Macro:
   - Binary – A/B
   - Ternary – A/B/A
   - Rondo – A/B/A/C/A
   - Theme & Variation – Initial melodic idea, & developed upon in subsequent variations. Can be varied in a few ways;
     o Harmonically – changing harmonies around it
     o Rhythmically – develop idea in the theme & accompaniment
     o Tonally – change of key: eg. major to minor
     o Register/Tone Colour – melody shifts to bass or accompaniment, etc
     o Accompaniment – pattern is altered
     o Time – change of time signature/tempo
   - Canon – Eg; ‘Kanon’
   - Strophic – every verse is sung to the same musical tune – Eg; ‘Heart in a Cage’
   - Through composed – without repetitions of any major sections, the verse also having its own unique melody. Eg; ‘Bohemian Rhapsody’
   - 12 bar blues

2. Micro:
   - Examine the micro sections in regards to the other concepts;
     o Introduction, verse, chorus, bridge/transition
     o Motif – does it develop?
     o Riff/repetitive pattern
     o Call & response
     o Theme & Variations – how do the variations differ?

3. Repetition:
   - Is the material same, different or new?
   - Symmetrical repetition; repeating the same material
   - Variation/Development; repeating it with a difference
   - Digression; doing something else with the material
   - Recurrence; eventually repeating the material exactly

4. Unity:
   - Repetition of melody/phrase
   - Use of a rhythmic motif
   - Repetition of a harmonic pattern: ground bass, rhythmic/melodic ostinato
   - Drones/pedal point
   - Sequences or modified patterns
   - Modulation with the same material?
   - Structural repetition: theme & variations
   - Instrumentation changing roles, though playing previously used material

5. Contrast:
   - Modulation
     - Conjunct versus disjunct
     - Introduction of new material
     - Change in metre/tempo/rhythmic patterns
- Changes in accompaniment or in one part
- Change of register
- Tonality: major, minor, modal, pentatonic
- Harmony: consonance/dissonance
- Differing phrase lengths
- Dynamic contrast

The biggest key to improving your aural skills is practice, practice, practice!!!