

## 2. TERMS SPECIFIC TO AREAS OF STUDY

### Area of Study 1: Exploiting the Resource

Range, compass, timbre, articulation and words associated with techniques specific to the instrument (e.g. arco, double-tonguing, rim shot, fill).

The names of the composers of the music studied should also be known.

### Area of Study 2: Techniques of Melodic Composition

- Plainchant, *rag*, folksong, serialism, blues;
- Scales: mode (modal), pentatonic, major, minor, *raga*, tone-row, whole-tone, blue-note, microtone;
- Phrase/phrasing: anacrusis, answering phrase, question and answer, perfect, plagal, interrupted and imperfect cadences;
- Modulation: tonic, dominant, relative minor/major;
- Forms: binary, ternary, rondo, variation, the convention of describing melodic structures such as AABA, AABC, ABAC, *da capo*, *coda*, verse, chorus;
- Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, octave, unison, tone, semitone;
- Devices: repetition, inversion, ascending/descending sequence, motive, retrograde, imitation;
- Ornamentation: passing-note, trill, turn, grace-note.

It is expected that, through this, candidates will become familiar with the use of words associated with the resources used in the musical examples they study and that, as a minimum, candidates will be familiar with:

- the names of different types of voice (soprano, contralto, tenor, bass);
- the names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir);
- the names of other resources commonly used in the styles defined in the Starting Point (*sitar* and *tabla*, jazz band).

The names of the composers of the music studied should also be known.

### Area of Study 3: Dance Music

- Rhythm values: ( $\frac{1}{4}$  beat to 4 beat), dotted notes, syncopation;
- Metre: simple time in 2, 3 and 4, compound time in 2;
- Pulse, accent, *sforzando*, *accelerando*, *ritenuto*, *rubato*;
- Harmony: tonic, dominant, harmonic rhythm;
- Middle eight; divisions; variations; ornamentation, *portamento*, *pizzicato*, hook;
- Renaissance instruments: pipe, tabor, crumhorn, recorder, viol, consort, lute, virginals;
- The names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir);
- 19<sup>th</sup> century orchestra: all standard instruments;
- Pop instruments: all standard instruments;
- Synthesiser, mixing desk, remix, overlay, drum machine, amplification.

The names of the composers/performers of the music studied should also be known.

### Area of Study 4: Traditions and Innovation

- Bhangra: *bhangra* and *chaal* dance rhythms, *rag*, *tal*, *dhol*, *sitar*, *tabla*, *tanpura*, drone, electric guitar, bass, electronic keyboards, synthesisers;
- Salsa: *son*, *clave*, cross rhythms, *montuno* and *choro* (chorus), *son* bands; guitar, *tres*, instruments of the Big Band, swing, walking bass, comping;
- Indonesian Gamelan orchestra;
- Minimalism: polyrhythm, cyclic, layering, phase, sequencing, sampling, editing, multi-tracking and mixing, tape loops;

The names of composers/performers of the music studied should also be known.