

Unit 2 Creating – Keyword Glossary for Task 2 Development Log and Task 4 Evaluation

Key:  Basic composition terms. You **will likely need to** use some of these in your log.  You **might** use some of these words in your log.

Key	<b>Melody</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Anacrusis</b>	A partial bar of music at the start of the piece. Often called a 'pickup' bar.
	<b>Chromatic</b>	Using notes that do not belong to the key the music is written in.
	<b>Contrast</b>	When two melodic phrases are different somehow. They provide contrast.
	<b>Counter melody</b>	A second melody which plays at the same time as the main melody.
	<b>Imitation</b>	When a melodic idea is repeated by another instrument or voice.
	<b>Interval</b>	The distance between any two notes e.g., a 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , octave
	<b>Inversion</b>	When a melody is repeated by flipped upside down.
	<b>Key</b>	The scale that forms the basis for your melody e.g., the D major scale = 'in the key of D major'.
	<b>Leap movement (disjunct)</b>	When successive notes of a melody are separated by other notes e.g., C G D
	<b>Leitmotif</b>	A recurring theme which represents a specific character, place or idea.
	<b>Major</b>	Melodies written using a major scale (often lighter in mood).
	<b>Minor</b>	Melodies written using a minor scale (often darker in mood).
	<b>Motif</b>	A fragment of a melody or rhythm. Longer melodies are often developed by repeating a motif.
	<b>Phrasing</b>	Melodies are grouped into phrases. Think musical 'sentences'. Typically, 4 or 8 bars in length.
	<b>Pitch</b>	Relates to how high or low a note or group of notes in a melody sound.
	<b>Range</b>	The distance between the lowest pitched and highest pitched note in a melody.
	<b>Repetition</b>	When you repeat a melodic idea. Good melodies feature repetitive patterns.
	<b>Retrograde</b>	When a melody is repeated but played backwards.
	<b>Scalic</b>	When part of the melody moves up or down following a scale.
	<b>Sequence</b>	When a melodic idea is repeated but starting on a different pitch.
	<b>Step movement (conjunct)</b>	When successive notes of a melody are next to each other e.g., C D E

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Key	<b>Harmony</b>	
	<i>Term</i>	<i>Definition</i>
	<b>7<sup>th</sup> chord</b>	A major, minor or dominant chord with the 7 <sup>th</sup> note of the scale added to it.
	<b>Arpeggios</b>	When the notes of a chord are played one of the other individually rather than all at once.
	<b>Block chords</b>	When chords are played in a basic rhythm e.g., 4 beats, 2 beats, 1 beat or ½ beat in length.
	<b>Broken chords</b>	When the notes of a chord are played rhythmically as an accompaniment.
	<b>Cadence</b>	Two chords that ends a phrase. Common types - perfect, plagal, imperfect, interrupted.
	<b>Chord progression</b>	A sequence of chords for a particular section e.g. I – vi – VI – V
	<b>Diatonic</b>	Using chords that belong to the key the music is written in.
	<b>Dominant</b>	The fifth chord in a key. Also written as V. If playing a 7 <sup>th</sup> chord this is written as V7.
	<b>Harmonic rhythm</b>	The rate at which chords change in a piece of music.
	<b>Inversions</b>	When chords are played with their notes reordered. This can help changes sound smooth.
	<b>Modulation</b>	When a piece of music changes key part way through.
	<b>Pedal note</b>	A continuously played note sounded when chords change above it.
	<b>Power chords</b>	Chord containing only the root and the 5 <sup>th</sup> . Often used in rock music.
	<b>Primary chords</b>	The I – VI – V chords in a major key.
	<b>Root/tonic</b>	The I chord in a key. Often called the ‘home’ chord. The music sounds resolved on this chord.
	<b>Secondary chords</b>	The ii – iii – vi – vii chords in a major key.
	<b>Secondary dominant</b>	A dominant 7 <sup>th</sup> chord built on any scale degree other than the 5 <sup>th</sup> .
	<b>Subdominant</b>	The fourth chord in a key. Written as IV.
	<b>Tonality</b>	Music that has a tonal centre, a ‘resting’ place. Can be major, minor, blues, pentatonic, modal.

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Key	<b>Texture</b>	
	<i>Term</i>	<i>Definition</i>
	<b>A cappella</b>	Singing which is unaccompanied by any instrumental backing.
	<b>Drone</b>	A continuous sounding note(s), typically low in pitch.
	<b>Homophonic/chordal</b>	A texture where the music is predominantly made up of chords.
	<b>Layered</b>	Different instrument or vocal parts which combine to create a layered texture.
	<b>Melody and accompaniment</b>	A main melody (sung or played on an instrument) with an underlying accompaniment.
	<b>Monophonic</b>	A single melody line consisting of only one voice or instrument unaccompanied.
	<b>Parts</b>	The different vocal or instrumental parts of a composition.
	<b>Polyphonic</b>	When two or more distinct melodies play at the same time to create a complex texture.
	<b>Unison</b>	When two or more voices or instruments play the same thing and the same time.

Key	<b>Dynamics</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Forte</b>	Loud in volume. Abbreviated to <i>f</i> on a score. Can be <i>mf</i> for mezzo-forte (moderately loud).
	<b>Piano</b>	Quiet in volume. Abbreviated to <i>p</i> on a score. Can be <i>pf</i> for mezzo-piano (moderately quiet).
	<b>Crescendo</b>	Gradually getting louder. <i>Cresc.</i>
	<b>Diminuendo</b>	Gradually getting quieter. <i>Dim.</i>

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Key	<b>Rhythm</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Augmentation</b>	When the rhythms are lengthened, typically doubled.
	<b>Crotchet</b>	A note lasting for 1 beat. Sometimes called a quarter note.
	<b>Diminution</b>	When the rhythms are shortened, typically halved.
	<b>Dotted</b>	A type of note where the value is lengthened by half its original value by adding a dot after it.
	<b>Minim</b>	A note lasting for 2 beats. Sometimes called a half note.
	<b>Quaver</b>	A note lasting for half a beat. Sometimes called an eighth note.
	<b>Rest</b>	A beat(s) of silence. Each note type has a corresponding rest.
	<b>Semibreve</b>	A note lasting for 4 beats. Sometimes called a whole note.
	<b>Semiquaver</b>	A note lasting for a quarter of a beat. Sometimes called a sixteenth note.
	<b>Swing/swung</b>	A type of quaver rhythm based on a triplet pattern. Jazz and blues make prolific use of swing.
	<b>Syncopation/offbeat</b>	Rhythms that accent the naturally weaker beats in the bar.
	<b>Triplet</b>	When three notes are played in the space that two quavers usually occupy.

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Key	<b>Articulation</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Accent</b>	Emphasising a note so it sounds louder than others.
	<b>Bend</b>	Raising the pitch of a note.
	<b>Falsetto</b>	A vocal technique used by male singers to artificially extend their range into a higher register.
	<b>Glissando/slide</b>	Moving from one pitch to another by sliding between the notes.
	<b>Legato</b>	Playing notes of a phrase smoothly. They feel connected to each other.
	<b>Melismatic</b>	When a single syllable is sung using more than one note.
	<b>Plucked</b>	A technique used for playing string instrument. Pizzicato for orchestral strings.
	<b>Staccato</b>	Playing notes of a phrase short and detached from each other.
	<b>Strum</b>	A technique used to play guitar and other string instruments.
	<b>Syllabic</b>	When each syllable of a lyric has its own note.
	<b>Vibrato</b>	Adding a slight variation of pitch to a sung or played note for expression.

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Key	<b>Structure</b>	
	<i>Term</i>	<i>Definition</i>
	<b>12 bar blues form</b>	Common form in pop and rock music. Written as I – I – I – I – IV – IV – I – I – V – IV – I – V
	<b>Binary form</b>	Music structured into two sections. Commonly written as A B
	<b>Bridge</b>	A third section commonly found in pop music. Contrasts with the verses and choruses. Middle 8.
	<b>Coda</b>	The end section of a piece of music. In pop music this is called the outro.
	<b>Intro</b>	The first section of a piece of music.
	<b>Pre-chorus</b>	A short section after a verse which leads into the main chorus.
	<b>Rondo form</b>	A repeatedly heard main theme separated by different themes. Written as A B A C A D A etc.
	<b>Ternary form</b>	Music structured into three sections. Commonly written as A B A
	<b>Verse-chorus form</b>	Music alternating between verses and choruses. Common in pop and rock music.

Key	<b>Tempo and time</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Allegro</b>	Fast
	<b>Andante</b>	Walking pace
	<b>B.P.M.</b>	Beats Per Minute. The common way of stating tempo in pop music. E.g., 120 B.P.M.
	<b>Compound time</b>	Music where each beat can be divided into 3 quavers e.g., 6/8, 12/8
	<b>Largo</b>	Slow and broad
	<b>Moderato</b>	Medium pace
	<b>Simple time</b>	Music where each beat can be divided into 2 quavers e.g., 2/4, 3/4, 4/4
	<b>Time signature</b>	How beats are organized in a bar. E.g., 2/4, 3/4, 4/4, 6/8

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Key	<b>Production techniques and effects</b>	
	<i>Term</i>	<i>Definition</i>
	<b>Compression</b>	A type of effect processor which smooths out volume peaks.
	<b>DAW</b>	Digital Audio Workstation. In its basic form, a computer and a music software program.
	<b>Distortion</b>	A type of effect which adds artificial gain to a signal. Often used on rock guitars.
	<b>Loop</b>	A short, pre-recorded piece of audio used repetitively in a composition.
	<b>MIDI</b>	A common 'language' which allows electronic instruments to communicate.
	<b>Multitrack</b>	Recording the parts of a composition separately using a studio or DAW.
	<b>Pan</b>	A signal can be place left or right anywhere on a stereo spectrum. This is panning.
	<b>Programming</b>	Inputting MIDI data step by step to create instrumental parts. Typically drums sounds or synths.
	<b>Quantize</b>	Digitally moving MIDI notes in time with the beat. Helps correct timing imperfections.
	<b>Region</b>	The area of a track which contains the audio or MIDI data.
	<b>Reverb</b>	The natural echo a space adds to a voice or instrument. Can be applied artificially digitally,
	<b>Sampling</b>	Taking a section of existing music to use in a new composition.
	<b>Splice</b>	When you split an audio or MIDI region in two to use only part of it.
	<b>Synthesiser</b>	An electronic instrument which creates a range of sounds using samples, waves and filters.