**Texture:**

Melody with Accompaniment – One hand has the melody, the other an accompaniment (usually chord or arpeggio based)

Broad Harmonic – Big chords, rich harmony. Could be homophonic (chords move at the same time), or polyphonic (each part of the chord is moving at a different time)

Fugal – Imitation between hands. Usually 3 or 4 part. (Count how many times you hear the tune)

**Structure:**

ABA (Original melody, something different, original melody)

Theme and Variations (Original melody, followed by variations on the melody)

Through Composed (No clear structure, music continues to evolve)

Canon (Same as fugal from answer above)

Rondo Form (ABACADAEA etc. Original melody appears multiple times with something different in between each time)

**Character:**

Dance – Most commonly in 3/4 time. If it is in ¾, use the word minuet or waltz. Often characterised by ‘Oom-cha-cha’ in the Bass part. Can be minor or major, fast or slow. A dance in 4/4 or 2/2 is likely to be fast. There will be regular phrases (4 bars) and usually a cadence (full stop) every 8 bars.

Fugue – A short melody repeated between parts. You’ll hear it in the right and left hand (treble and bass). You can also say imitative.

Fanfare – Usually 4/4, Uses arpeggios. Simple Harmony. Usually 2 or 3 parts with a similar rhythm. Could be played by trumpets.

March – 4/4 time, usually accompanied by crotchets in the bass part. Walking pace is usual, but a Funeral March would be much slower (and minor).

Other – Does it describe anything else? Is it happy or sad? Smooth or jumpy? If you’re stuck, be as descriptive as possible. But make sure you get the time signature first!

*Comment on:*

*Time Signature*

*Speed*

*Tessitura (whether it’s high or low, close together or far apart)*

*Use of articulation*

*Use of dynamics*

**Style and Period:**

**Baroque –**

Ornamentation (trills, mordents etc)

Equality between the bassline and melody

Use of sequences (the same thing repeated either one step higher or lower)

Use of cadences (full stops)

Limited use of Dynamics (F or P, not much in between)

Limited use of tessitura (the notes are mainly in the middle of the piano – nothing too high or low)

*Suitable Composers: Bach, Handel, Vivaldi, Telemann.*

**Classical –**

Alberti bass (you can also say arpeggiated chords)

4 Bar Phrases

Diatonic harmony (simple chords)

Limited use of Dynamics

Strong cadential points/ Cadences

*Suitable composers: Mozart, Beethoven, Haydn*

**Romantic –**

Use of Sustaining Pedal

Chromaticism (Chromatic scales + use of 7th chords)

Rubato (fluctuation of tempo)

Greater use of tessitura (Left hand goes much lower, Right hand higher)

Greater use of dynamics

*Suitable composers: Chopin, Schumann, Mendelssohn*

**20th Century –**

**Jazz:**

Use of blues chords

Swung rhythms (sounds lazy)

Jazzy rhythms

*Suitable composer: Brubeck*

**French Impressionist:**

Use of whole tone scales

Ambiguous tonality

Parallel motion in chords (parallel 4ths or 5ths)

*Suitable Composer: Debussy*

**Atonal:**

Non-diatonic harmony (no sense of a key signature, no ‘normal’ chords)

Complex rhythms

Extreme dynamics or tessitura

*Suitable Composer: Schoenberg (pronounced Schern-burg)*

**Minimalism:**

Extremely repetitive

Use of phasing (this is when the parts get out of sync, then come back together again)

*Suitable Composer: Steve Reich*

**Cadences:**

* V-I = Perfect
* ?-V = Imperfect
* IV-I = Plagal
* V-VI = Interrupted

**Modulation:**

* Relative Minor/Major
* Dominant Major/Minor
* Subdominant Major/Minor

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | 1. | 2. | 3. | 4. | 5. |
| Time Signature |  |  |  |  |  |
| Tempo |  |  |  |  |  |
| Tonality |  |  |  |  |  |
| Texture |  |  |  |  |  |
| Structure |  |  |  |  |  |
| Character |  |  |  |  |  |
| Style and Period |  |  |  |  |  |
| Composer: |  |  |  |  |  |