

Devices

AoS 1: Musical Forms and Devices

Repetition—exact repeat of a musical idea

Contrast—a change in the music

Anacrusis—a note before the first beat

Imitation—when another part copies a musical idea

Sequence—a repeated idea but at a different pitch

Ostinato—a repeated pattern or phrase

Syncopation—off-beat

Dotted rhythms—lengthening a note by half of its value by placing a dot after it

Drone—a long held note

Pedal—a held or repeating note at which harmonies change

Canon—melody is repeated in another part whilst the original melody continues to play

Conjunct movement—(mainly) stepwise melody

Disjunct movement—leaping melody

Broken Chord/Arpeggio—notes of a chord are played separately one after another

Alberti Bass—broken chord accompaniment (I, V, III, V)

Regular phrasing—balanced melody

Motif—short melodic or rhythmic idea

Chord progressions—a series of related chords

Modulation—changing key

Accidental—Changes the pitch of the note

Cadence—two chords played one after the other to produce the end of a phrase

Interval—the distance between two notes

Unison—all parts singing the same notes

Accented—when emphasis is placed on a note

Chromatic—music goes up or down in semitones

Sotto voce—hushed voice/soft voice/under the voice

Suite—a collection of short musical movements

Tonic—the first note of the scale and its chord

Subdominant—the fourth note of the scales and its chord

Dominant—the fifth note of the scales and its chord

Musical Forms

Binary—(A, B)

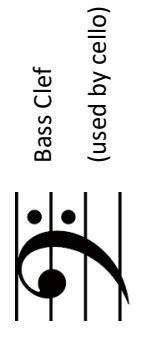
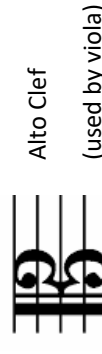
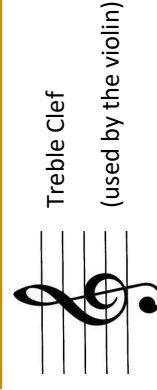
Ternary—(A, B, A)

Rondo—(A, B, A, C, A)

Variation—(A, A1, A2, A3)

Minuet and Trio—(M, T, M)

Strophic—(A, A, A)



The Baroque Era (1600-1750)

Bach, Handel, Vivaldi, Corelli, Purcell

The Classical Era (1750-1810)

Haydn, Mozart, Beethoven

The Romantic Era (1810-1910)

Mendelssohn, Chopin, Brahms, Verdi, Wagner, Tchaikovsky