Strathaven Academy Music Department

Advanced Higher Listening Glossary

N7

Using this Glossary

As an Advanced Higher candidate it is important that your knowledge includes concepts from National 3, National 4, National 5 as well as Higher. This Appendix should expand your vocabulary to include Advanced Higher terms.

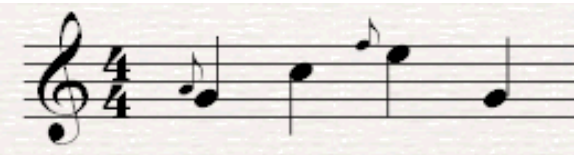
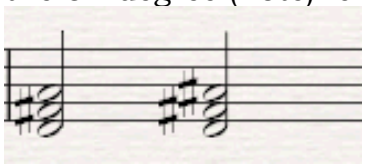
The glossary is here for reference. You should use the tables at the back of the glossary for your revision.

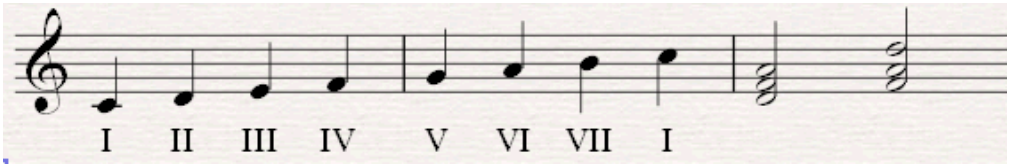
After completing a unit of listening you should highlight the concepts that have been included.

Highlight green if you feel confident about your understanding and can identify a concept

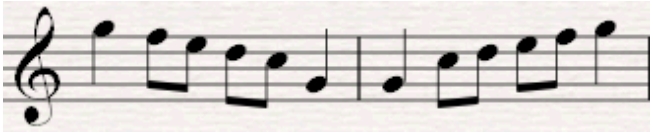
Highlight yellow if you feel confident about your understanding but not sure about identifying a concept

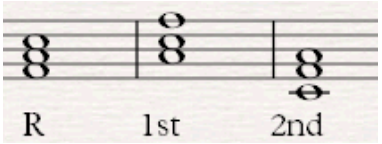
Highlight pink/red if you feel unsure about your understanding and about identifying a concept

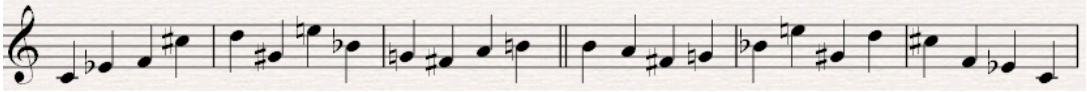
Answer	A reply to a musical question. In a fugue the reply to the subject, usually in the dominant (a 5th higher or a 4th lower).	Structure	N7
Anthem	Short sacred choral piece sung in English. Sometimes sung by a choir unaccompanied and sometimes accompanied by organ and featuring solo parts. The anthem is the Protestant equivalent of the Motet.	Style	N7
Antiphonal	Dialogue between voices or instruments – one group of voices or instruments answers the other.	Structure	N7
Appoggiatura	An ornament which sounds like a leaning note. It takes half the value of the main note which follows it or two-thirds if the main note is dotted. 	Melody/ Harmony	N7
Augmented Triad	This chord is formed by a major triad in which the 5th degree (note) is raised by a semitone. 	Melody/ Harmony	N7
Ayre/ Air	A madrigal which can be performed by a solo voice with lute accompaniment, by solo voice accompanied by other instruments or with all parts sung by voices with or without accompaniment.	Style	N7
Ballett	A type of madrigal in strophic form which was originally danced to. It features a fa-la-la chorus at the end of each verse.	Style	N7

Bridge	A link between two themes. In Sonata form, the bridge links the first subject group to the second subject group and also modulates the key of the second subject.	Structure	N7
Chorale	A German hymn tune. Written in four parts for SATB. Some of these chorales were used by Bach in his oratorios and cantatas. Usually homophonic in texture.	Style	N7
Chord II and 1st inversion	Chord II of the scale in a major scale is usually a minor chord. (Major keys only) This chord can be used to enable modulation. 	Melody/ Harmony	N7
Chords I, IV, V, and VI in major and minor keys	In a major key, it is normal for chords I, IV and V to be major chords, Chord VI is normally a minor chord.	Melody/ Harmony	N7
Consort	Dance-like in style; this music could be played by solo instruments such a lutes, harpsichords or virginals, by small groups of instruments of the same family or a group of varied instruments from different families The term usually applies to music from the Renaissance period.	Timbre	N7
Contemporary Jazz	Contemporary jazz is an umbrella term for all kinds of jazz music being played now - as well as jazz music of the 80s, 90s, 00s & 10s. This is Jazz music mainly produced in the 1980s and 1990s. This music although rooted in traditional jazz forms, has a cleaner sound and a more polished performance. Performers used less improvisation and the music tends to be a combination of smooth memorable melodies, mellow textures, rock and funk rhythms, with R'n'B influences.	Style	N7

Countersubject	In a fugue, after the subject or answer is played, the continuation on the same instrument or voice is called the countersubject. See picture at *Answer* on page 2.	Form	N7
Countertenor	A male adult voice whose range is higher than a tenor. This type of voice was very popular until the end of the 18th century.	Timbre	N7
Electronic Dance Music (EDM)	This is music generally created from 1988 onwards and was produced for night clubs and festivals. It is heavily reliant on technology. The base tracks are produced for DJs to play live and mix with each other, producing unique individual tracks. It usually has a high BPM (beats per minute) which allows the audience to dance to. There is no individual style to this music as this describes many genres of music including dubstep, house, techno, trance, dance and drum and bass. DJs include Fatboy Slim, The Prodigy, Tiesto, David Guetta, Avicii	Style	N7
Fugue	A contrapuntal piece based on a subject, announced in one part only, then imitated by others in close succession.	Structure	N7
Galliard	A Renaissance court dance which follows a Pavan. A galliard is quick and lively with 3 beats in the bar.	Style	N7
Hemiola	A rhythmic device giving the impression of a piece of music changing from duple (2) to triple (3) time or vice versa.	Rhythm	N7
Inversion	1. When a musical shape is mirrored 2. An inverted chord is formed when a note other than the root is used in the bass 3. In serial composition the tone row may be used in inverted form. This appears as a mirror image (in contrary motion). The tone row may also be used in retrograde inversion.	Texture	N7

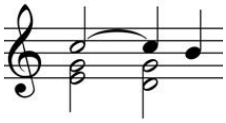
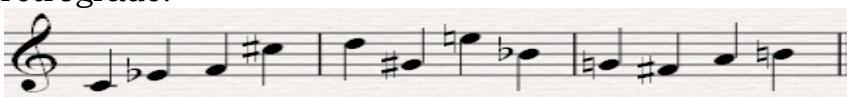
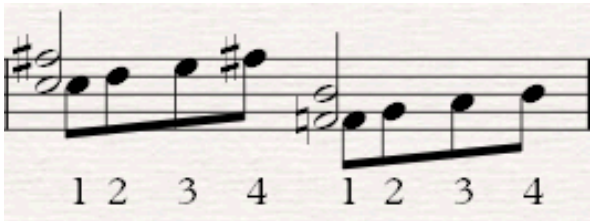
1. 

2. 

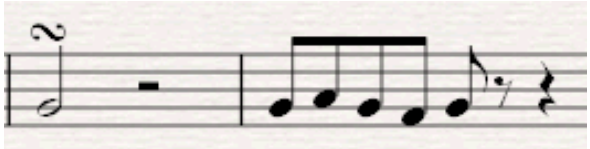
3. 

Leitmotiv	A theme occurring throughout a work which represents a person, an event or an idea. The first composer to use leitmotiv extensively was Wagner in his operas.	Form	N7
Madrigal	A secular work from the Renaissance period. Polyphonic in style, using imitation. Features include English text, word painting, through composed music, and usually sung a cappella.	Style	N7
Motet	A Sacred choral work from the Renaissance period. With Latin text and polyphonic texture. It was usually sung a cappella.	Style	N7
Nationalist	Music which incorporates elements of folk music of the composer's country. It emerged during the second half of the 19th century and was a type of romanticism. Composers using this style include, Glinka, Smetana and Grieg.	Style	N7
Neo-classical	From 1929 onwards composers returned to the structure and styles of earlier periods but combined this with dissonant, tonal and atonal harmonies. Stravinsky and Prokofiev wrote in this style.	Style	N7
Pavan	A renaissance court dance linked with the Galliard. The pavan is slow and stately with 2 beats in the bar.	Style	N7

Piano Trio	A piano trio is a chamber music ensemble comprising of three instruments; the most common form comprises of a piano, violin and cello. This chamber group would have performed in small concerts venues such as grand houses rather than concert halls. The form of their music would be similar to a sonata, with 2 or 3 movements. Mozart , Haydn and Beethoven were prolific writers in this style.	Timbre	N7
Polytonality	The use of two (bitonality) or more keys (polytonality)played or sung at the same time, e.g. the melody may be in the key of C whilst the accompaniment might be in E Major. Many 20th Century composers used this device including Bartok, Ives, Holst and Stravinsky.	Melody/ Harmony	N7
Renaissance	The style of music between approx 1450 – 1600, i.e. between medieval and Baroque. It showed a rebirth of interest in classical times of the distant past.	Style	N7
Retrograde	1. To go backwards. A melody or section of music can be written or performed from the end to the beginning. The texture of the music including the harmonies can be written or performed from the end to the beginning. 2. Retrograde inversion. The music can be written or performed backwards and upside-down at the same time. These are called serial techniques.	Texture	N7
Serial	A 20th century method of musical composition in which the twelve notes of the chromatic scale are organised into a series or tone row. This tone row can be transposed, inverted, or played in retrograde, and forms the material basis for an entire work or movement. Schoenberg used this technique.	Style	N7
Song cycle	A group of songs linked by a common theme or with a text written by the same author. Usually accompanied by piano but sometimes by small ensembles or full orchestra.	Form	N7

Sprechgesang	A vocal technique where the singer is required to use the voice in an expressive manner half-way between singing and speaking. It appears in a number of pieces by Schoenberg and Berg.	Timbre	N7
Stretto	Where voices or instruments enter very quickly one after the other, as in a fugue. Each entry or part, enters closely after the pervious part adding tension and excitement.	Structure	N7
Subject	The main theme in a composition, especially in a fugue.	Structure	N7
Suspension	An effect used which occurs when a note from one chord is held over to the next chord creating a discord, and is then resolved by moving one step. 	Melody/ Harmony	N7
Tone row **Or note row**	An arrangement of the twelve notes of the chromatic scale which forms the basis of a composition. There is not a tonic or dominant. The tone row can also be used in inversion or retrograde. 	Melody/ Harmony	N7
Tritone	An interval of an augment 4th. E.g. C-F# or F-B. It is made up of 3 whole tones. 	Melody/ Harmony	N7

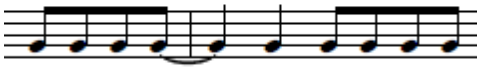
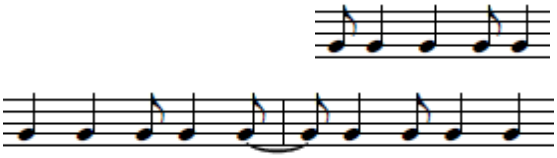
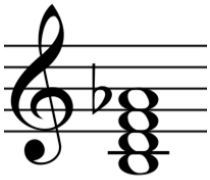
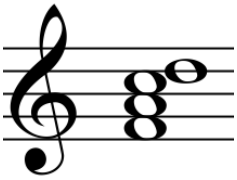
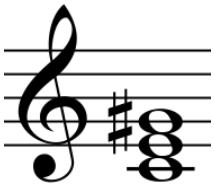
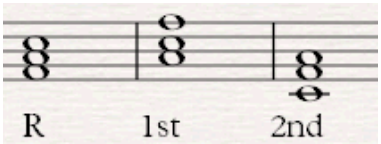
Turn	Four notes which turn round the main note with the note above, the main note, the note below and the main note again.	Melody/ Harmony	N7



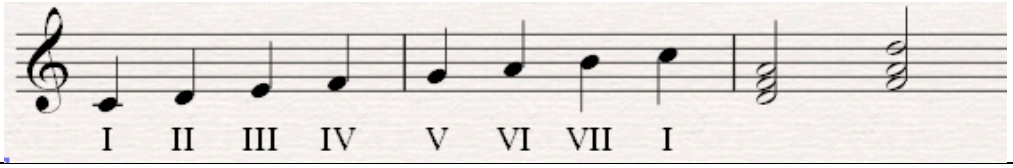
ADVANCED HIGHER

Styles	Melody/ Harmony	Rhythm/ Tempo	Texture/ Structure/ Form	Timbre/ Dynamics
Renaissance Pavan Galliard Motet Ayre/ Air Ballett Madrigal Anthem Neo-classical Serial Chorale Nationalist Electronic Dance Music (EDM) Contemporary Jazz	Appoggiatura Turn Suspension Tritone Polytonality Bitonality Tone row Note row Augmented triad Chord II & 1st inversion	Hemiola	Fugue Subject Countersubject Answer Stretto Antiphonal Bridge Leitmotiv Inversion Retrograde Song cycle	Consort Countertenor Sprechgesang Piano trio

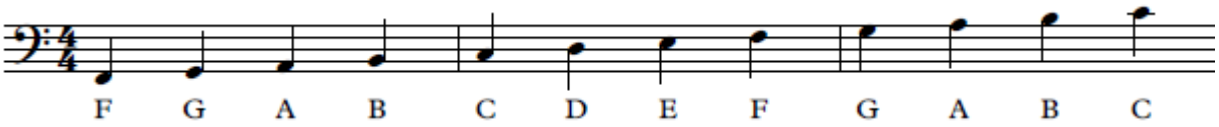
L I T E R A C Y

Melody/ Harmony	Rhythm/ Tempo
Identifying chords in cadence points Perfect Cadence V - I Imperfect I - V Plagal Cadence IV - I Interrupted Cadence V - VI	**Ties** 
Inserting Chords under melodies	**Syncopated Rhythms** 
Diminished 7th Chord – Built on the leading note (VII) and using minor 3rd intervals. 	5 4 Time signature
Dominant 7th Chord – Build on chord V of the scale with the 7th note added. 	Dal Segno **D.S.**
Added 6th chord – like a normal triad chord except with the 6th note added 	***Fine*** – the end of the piece.
Augmented triad – the 5th is a semitone higher than the major chord 	**Time Changes**
1st and 2nd inversions in both Major and Minor triads 	

Chord II and 1st inversion

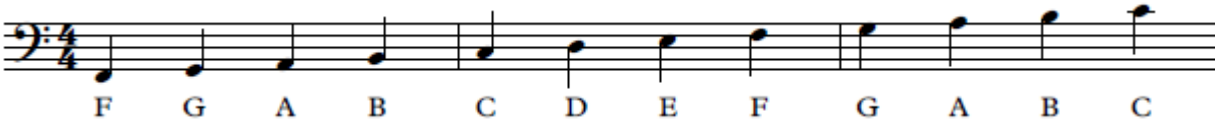


Bass Clef

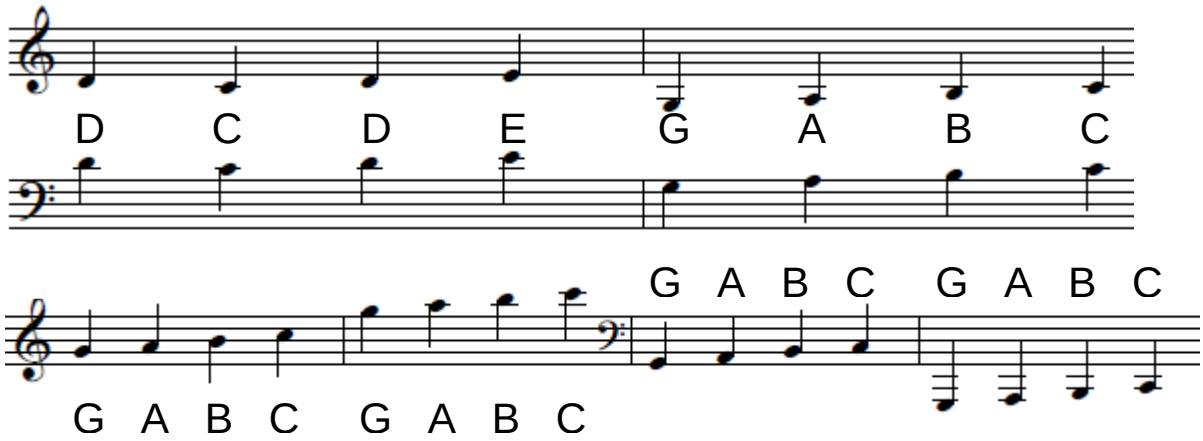


Transposing Bass into Treble

Count down 3 notes

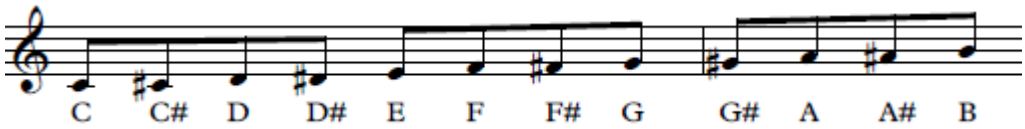


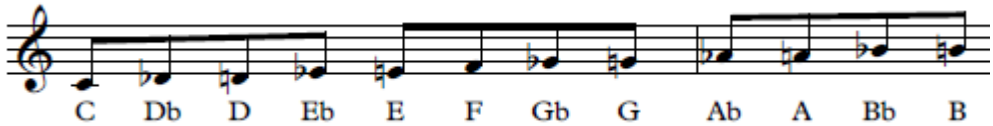
Rewriting using ledger lines



Enharmonic equivalents

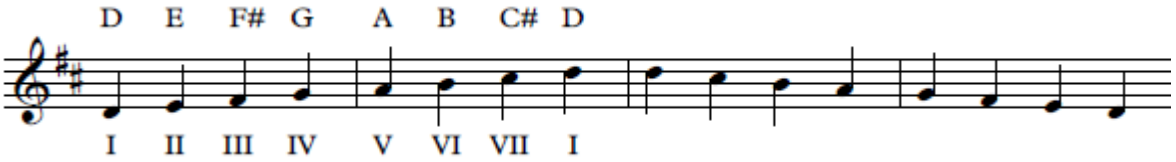
All notes have sharp names and flat names.



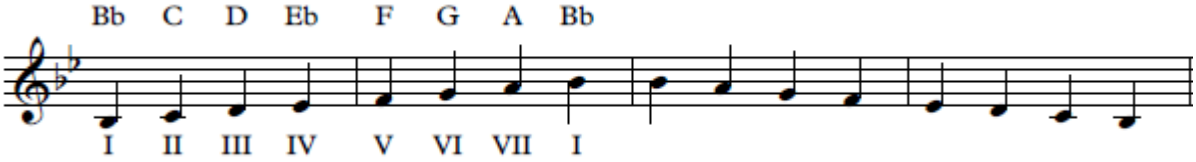


Scales and Key signatures for D, Bb Em and Dm

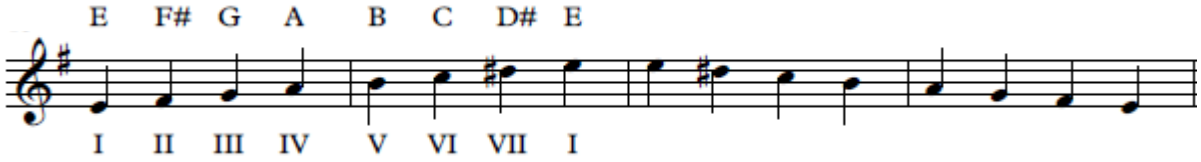
D Major



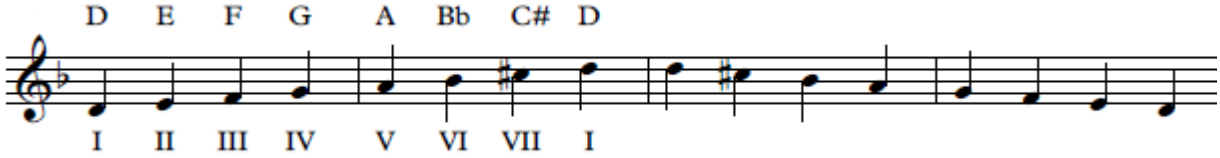
Bb Major



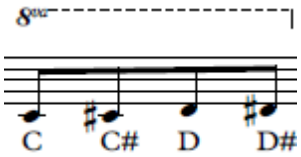
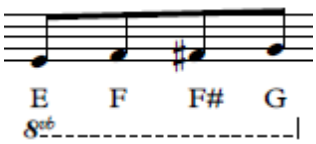
E Minor



D Minor



8ve – Play 1 octave above what is written



8vb – Play 1 octave below what is written