Music Studies supporting document

| Elements | Theoretical concepts |
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| Rhythm | * Notes and rests: whole note to 1/16 note (semibreve to semiquavers), dots and ties, tuplets
* Simple meter, e.g. 2/4, 3/4, 4/4, 3/8, 2/2, 3/2
* Irregular meter, e.g. 5/4, 7/8
* Compound meter, e.g. 6/8, 9/8, 12/8, 6/4
* Understanding of beat groupings for notes and rests
* Syncopation
* Tempo and pulse
* Rhythmic setting of text
* Rhythmic fragmentation and extension
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| Pitch | * Treble, alto and bass clefs; percussion clef
* Major and minor scales (harmonic, natural, melodic), blues scale, pentatonic scale and modes
* Diatonic and chromatic intervals and their inversions
* Melodic contour, climax points
* Melodic fragmentation and extension
* Balanced phrasing and irregular phrase lengths
* Countermelodies (similar, contrary, parallel and oblique motion)
* Counter lines and melodic fills
* Melodic setting of text
* Transposition
* Perfect, imperfect, plagal, and interrupted cadences
* Chord nomenclature (Roman numerals or chord symbols using slash notation)
* Writing and identifying triads in root position and inversions (e.g. C major, C minor, C diminished, C augmented)
* Writing and identifying the dominant 7th chord in root position and inversions
* Secondary dominant chords
* Chords extensions, e.g. to the 7th, 9th, 11th, 13th
* Altered dominant chords, e.g. b9, #5
* Chord-voicing, voice-leading
* Chord and non-chord notes, e.g. Passing, Neighbour, Anticipation, Escape, Appoggiatura
* Conventional chord progressions of either traditional or jazz-related harmony
* Passing and cadential  progressions
* Modulation to closely related keys
* Consonance and dissonance
* Ostinati, pedal notes, drones
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| Dynamics and expression | * Understanding of all terminology relating to chosen repertoire and works studied
* Dynamic shaping and associated markings (symbols)
* Expressive articulation and associated markings (symbols)
* Tempo indications, e.g. quarter note = 120 BPM and terms related to speed found in the chosen repertoire
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| Form and structure | * Binary, ternary, ritornello, fugue, ground bass, strophic (song), sonata, rondo, through-composed, theme and variations, sectional
* Aleatoric/chance
* Dance forms
* Introductions, codas, musical shape
* Development of musical material
* Live loop recording
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| Timbre | * Pitched and unpitched instruments (instrument families)
* Traditional acoustic instruments, including vocal and instrumental ranges
* Tone colour of individual instruments and instrumental combinations (including voices and FX processing)
* Standard score order for instruments and voices in a range of ensembles (big band, choir, chamber ensembles, concert band, orchestra)
* Blend of instrumental groupings
* Non-conventional ensembles or instrumentations
* Capabilities, transpositions, and style of writing for voices and instruments
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| Texture | * Layering and blending of musical lines (melodic and rhythmic)
* Varied combinations of single lines and blocks of sound or between simple and complex layering, e.g.  monophonic, homophonic, polyphonic, multi-layered and heterophonic textures
* Balance between parts
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