
AQA INTEGRATED ASSIGNMENT: 2008

:COMPOSITION

- this must reflect the bullet points of the brief - there must be form or structure
- the chosen resources need to be handled properly -if written for technology state this

REALISATION

- the sound MUST match the score or annotation
- details such as tempo. phrasing, articulation and dynamics are essential
- if the candidate is the performer on LIVE realisations, then the sound and score could be slightly different and it would be presumed that the live performance was the one that was intended. -if an annotation is submitted, it must be like detailed programme music in that the listener would be completely aware of everything that was taking place in the sound.

EVALUATION

- The questions SHOULD be prepared in advance and copied onto the evaluation paper in May. .
- parts a,b,and c always match the main features of the brief wording.

2 Music for Dance

A Gigue (or Jig) is a lively dance most commonly written in compound time. Popular in the Baroque Period, the gigue (or jig) is also a favourite amongst folk dancers and musicians.

You are to compose a lively dance in compound time.

Your music should:

- be lively and use a compound time signature
- make appropriate use of form or structure
- show a consistent use of tonality

- be written for a single instrument or a combination of instruments and/or ICT.

You may wish to:

- add a short introduction and/or coda
- use compound duple, triple or quadruple time or any combination of these time signatures in the course of your composition.

Suggestions for related listening

Dance music in compound time from within this Area of Study such as:

Examples of the gigue from the Baroque Period

Dargason from *St Paul's Suite* by Holst

Gigues from *Images* by Debussy

Jigs and slip jigs from folk music.

Gigue

The **gigue** or **giga** is a lively baroque dance, usually in a compound metre such as 6/8, 6/4, 9/8 or 12/16. It is rare for one to be written in a simple metre such as 3/8, but some do exist, as do even some written in 4/4. They often have a contrapuntal texture.

As a musical form, giges frequently occur as movements in binary form in larger works such as concertos and sonatas. It was the most common final movement in a baroque suite.

gigue

Lively dance form which developed in two directions, one French, one Italian (*giga*), probably from the 16th-century English jig. The French variety, popular in France during the early 1700s, is in a moderate or fast tempo (6/4 or 6/8) while the Italian variety is quicker (12/8).

In musical notation, the writing of the French form is characterized by wide leaps and dotted rhythms. It is more contrapuntal than most other dance forms of the period, similar in style to a fugue 'running' the inverted subject (principal melody) for the second theme. The Italian variety is characterized by wide leaps and few dots. It is non-fugal with a more obvious harmonic framework. The gigue came to be used, more often than not, as the last movement of a baroque suite. Composers of the more common French form include Bach, Handel, and Johann Froberger.

KEYPOINTS IN STYLES

General

4.

Device: sequence, imitation, pedal, ostinato

Effect: reverb, echo,

Playing techniques (orchestral): pizzicato
tremolando, roll

Rhythmic device: syncopation

Rhythmic feature: triplets, swing rhythm,
dotted rhythm

Tempo: largo - presto (can use English)

Tempo changes: rit, rail, accelerando

Melodic movement: step, leap, scalar,
chromatic

Melodic shape: arpeggio or broken chord

Intervals: unison, octave - know the
difference! Unison - SAME pitch.

More common intervals - thirds and sixths
and bare sound fourths and fifths.

Phrasing/articulation: legato, staccato

Dynamics: pianissimo - fortissimo (can use
English)

Dynamic changes: crescendo, decrescendo,
diminuendo also use of sforzando/accent

orchestral/ Instrumental families: strings,
brass, woodwind, percussion,

Cadences: perfect, plagal, imperfect,
interrupted

Texture: NO think of this as a description of name - monophonic, homophonic, polyphonic / contrapuntal etc.

Form: binary, ternary, rondo, variations, verse and chorus etc

Ornamentation: trill, turn, mordent, passing note

Tonality: major, minor, modal, atonal

Voices: Soprano, alto, tenor, bass

Technical names of the degrees of the scale:

Tonic, subdominant and dominant

Listening and Appraising

CORE FEATURES

Area of Study: Music for Dance

Content:

(a) **Dances of 17th/18th centuries Baroque Suite Minuet, Gavotte, Gigue and Sarabande**

Minuet

- simple Triple Time
- moderate tempo

Gavotte

- simple duple meter 2/.2
- usually begins with anacrusis
- fairly fast tempo

Gigue

- compound, metre - mostly 6/8
- fast tempo

Sarabande

- simple triple mostly $\frac{3}{4}$
- sometimes beat 2 has an emphasis
- » slow and stately

Features

- often binary form
- balanced phrases
- much use of sequences
- » clearly defined cadence points

(b) **Ballroom dances and their use by composers in larger - scale works**

Waltz

- simple triple time
- features a melody and 'om cha cha' accompaniment
- much longer sections
- some flexibility in performance
- tempo can vary from fairly fast upwards

Polka

- duple time
- a fast tempo
- special rhythmic features of 'quick, quick, slow'
- quite lengthy

(c) Dances of the Americas

Tango

- 2/4 or 4/4 time signature
- repeated rhythmic pattern as
 - instruments of ten include violin, piano and double bass
 - earlier tangos - guitar, violin and flute

Samba

- Brazilian rhythm
- uses drums and has complex percussion rhythms
- syncopation
- 2/4 or 4/4 time signature with emphasis on 2nd beat

Salsa

- uptempo Latin music
- Latin percussion (timbales, congas, bongos)
- often features ensembles with trumpets/saxophone^s
- many syncopated rhythms
- structured around a repeated rhythm called clave (often played on claves)

(d) Club Scene

- use of ICT in dance music
- recognize sounds of:
 - panning
 - sequencing
 - multi-tracked or mixed
 - reverb
 - filters/equalizer/EQ
 - ring modulator/resonator
 - pitch shifting/tune stretched/slowed down
 - stretching and/or compressing sounds
 - tape slicing/cut and spliced
 - looping
 - vocoder
 - echo/delay

- distortion
- played backwards samples/sound reversal
- feedback
- attack decay altered
- compression/limiting
- chorus

Focus of area

- Form (Binary/Tertiary)
- Musical devices (sequence/imitation/pedal)
- Tonality (major/minor)
- Instrumentation
- ICT techniques

Areas of Study: Orchestral Landmarks

1 Small scale Classical symphony of Haydn/Mozart (Classical)

- focus on Haydn/Mozart
- balance phrases
- formal structures
- woodwind instruments often add colour to the strings
- brass often harmonic support
- quite a lot of melody/accompaniment
- small orchestral resources

2 1800-1830: Expansion in Beethoven's Period

- increase in orchestral size: all families
- melodic content sometimes brass
- much more textural (timbre) awareness

3 1830-1900 Romantic

- larger increase in size
- development of valves increased brass range and potential
- development in woodwind instruments also allowed more dexterity
- string much larger
- percussion had a wider range of instruments

4 20th Century: Innovation

- new instruments
- occasionally much larger size

- independence of all families to have melodic content
- very subtle timbre
- exploitation of instrumental range and technique

Focus of Area

- changing instrumental resources
- musical devices
- orchestral families (strings, woodwind, percussion + brass)
- playing techniques
 - strings (pizzicato or tremolando)
 - percussion (rolls)
- enlarged forms for reference Sonata/Rondo etc
- sounds of individual instruments
- use of orchestral colour (timbre)

Area of Study: Music for Special Events

Focus of Area

- tonality (major/minor)
- instrumentation for effects (eg brass fanfare)
- suitable instruments/tempo etc to suit occasion

Area of Study: Music for Film

(a) Western (Landscapes and peoples of America)

- open spaces (echo)
- use of big theme
- rhythmic features linked to horse riding
- special effects (eg gun shots)

(b) Classic monster/horror

- dramatic use of dynamics
- tension/clashes within the music
- often string tremolando
- orchestral timbre a strong feature

(c) **Science Fiction/Fantasy**

- use of ICT effects
- higher range of many orchestral instruments exploited
- wide use of dynamics
- delicate orchestral colour

(d) **Thriller/Spy**

- occasional use of ICT
- very dramatic passages
- wide use of orchestral resources

Focus of Area

- use of elements/conventions for characterisation
- use of tonalities of moods/situations
- musical devices
- form/structure

Area of Study: The Popular Song Since 1960

(a) Solo Ballads

- focus on text
- nature of accompaniment (often guitar or piano)

(b) **Music Theatre**

- effects
- instrumental accompaniment
- link to voice and accompaniment role

(c) **Soul/Gospel - influenced music**

- soul (passion + vocal techniques of black gospel music especially vocal ornamentation called melisma rhythm n blues)
- Gospel (use of spirituals, some 'improvised' singing, call and response patterns, syncopation)

(d) Folk - **influenced**

- Bob Dylan
- leading to folk rock
- leads to fusion
- importance of lyrics
- straightforward accompaniments

(e) Rock

- Rock`n`Roll
- Progressive Rock
- Punk Rock

(f) **World Music influences: Africa/Caribbean/India/Latin American**

- Instruments of each area
- Rhythmic/melodic characteristics

(g) **Fusion**

- mixtures of the above cultural combinations
- use of ICT (see under Music for Dance)

Focus of area

- influences of blues/jazz/ call + response songs
- feature of each type (listed a - g)
- chord progressions (Blues I, IV and V)

EXAMINATION TACTICS

- check number of playings
- decide which questions need a playing to themselves eg name/describe/multiple choice form
- look for keywords
 - device (syncopation pedal/imitation)
 - effect (reverb/echo)
 - playing technique (pizzicato/tremolando/glissando/roll)

Sw°

- rhythmic feature (syncopation)
- tempo changes (ritrall/accelerando)
- melodic movement (step/leap/scalic/chromati^c)
- dynamics (pianissimo - fortissimo- can use English)
- tempo (largo - presto - can use English)
- orchestral families (Strings, Brass, Woodwind. Percussion)
- name an instrument (must be correctly described)
- textures (not thick or thin but description or
name eg monophonic, homophonic, contrapuntal etc)
- precision is the main feature
- sentences not required
- spelling not calculated in the marks