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Notes for Cambridge IGCSE™

Music (0410)

Section A and C

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1st edition, for examination until 2025

Version 1

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Textures

Texture	Description
Melody and Accompaniment	The melody can be played by a single instrument or a section of the orchestra (like the violins in the string section) while the other instruments play accompanying chords. The melody is highlighted.
Monophonic	This has just a single melody playing, no accompaniment. It can be just a single piano melody or two singers singing the exact same notes.
Polyphonic	“Poly” means many, so there are multiple independent melodies playing together. In the exam, you’ll be able to hear 2 different melodies. An example is a Canon.
Homophonic	This consists of a melody with an accompaniment. You’ll be able to hear a clear difference between the two which is split clearly. An example is Maple Leaf Rag by Scott Joplin.
Heterophonic	All instruments play the same melody, but it will be slightly varied, usually by using ornamentation like trills and grace notes.
Parallel Motion	This is when two melodies ascend/descend together while keeping the same interval throughout. For example, if both melodies are ascending and there’s an interval of a 4 th , the interval will always remain when they move up.

Styles/Music through the eras

Baroque	Classical	Romantic	Twentieth Century
Uses the harpsichord and organ and has a small string orchestra.	Uses the piano, no harpsichord	Uses a large orchestra	Large orchestra or modern instruments
Ornaments (Trills, grace notes, turns)	Small Orchestra (string, woodwind and timpani)	Wind/Brass playing the melody.	Prominent brass section
Polyphonic	Homophonic	Mono/Poly/Homo/Hetero	Mono/Poly/Homo/Hetero
Basso Continuo	Diatonic	Chromaticism	Chromaticism (Look out for Glissandi as well)
No techniques for vocals such as vibrato	Regular phrase lengths	Modulation(Irregular) and vibrato	Modulation
Terraced dynamics	More dynamics than Baroque (because of the piano)	Wide range of dynamics	Large Dynamic contrasts
Sequences	Regular Metre	Long lyrical melodies	Sudden or abrupt mood changes, DISSONANCE, free tempo and wide range of pitch

Twentieth century also consists of:

1. Impressionism: It has free rhythm, irregular phrase lengths, parallel motion, homophonic texture, and can use the pentatonic scale (5 notes scale)

2. **Neoclassicism:** It is heavily influenced by the Baroque and Classical periods, it has dissonance, uses a small orchestra and the melody is usually played by a brass instrument.
3. **Jazz:** This uses syncopation, blues notes, Saxophones in the orchestra, and pitch bending. It typically has a heterophonic texture.
4. **Minimalism:** It has a specific melodic motif; a small number of notes played a repeated number of times and usually has a slow harmonic rhythm.

Composers for each era

1. **Baroque:** Bach, Vivaldi, Handel, Purcell
2. **Classical:** Mozart, Haydn
3. **Romantic:** Beethoven, Tchaikovsky, Chopin, Liszt, Schubert, Schumann, Mendelssohn, Dvorak
4. **Twentieth Century:** Stravinsky, Debussy, Gershwin, Ravel, Prokofiev

All the instruments that you need to be familiar with (you should be able to identify by just listening to it): [linked here](#)

Genres

1. **Opera:** This is a play set to music. The main characters are played by solo singers and are supported by a chorus or an orchestra. It feels like a character is speaking or a conversation, and sometimes every word is sung, sometimes they can just talk for a few words. Some of them have tragic themes and some are more light-hearted and comic.
2. **Oratorio:** This is like opera but is the religious version. It has religious themes and is based on traditional stories. Unlike operas, it's not always acted out. There are 3 types:
 - a. **Aria:** This is a solo vocal piece, backed by the orchestra. It gives the main characters a chance to showcase what they are thinking or feeling.

- b. **Recitative:** This is a song which tells the story and moves it alone. The rhythm of the words tends to imitate the rhythm of a normal speech.
 - c. **Chorus:** This can be sung by a chorus (choir). Choruses are usually written for SATB (Soprano, Alto, Tenor, Bass).
3. **Musicals:** This could also be used to tell a story, to describe what a character is feeling. It may use syncopation and has a jazzy style to it. It has a lot of lyrics with heavy instruments playing. It can also use ornamentations such as glissando.
 4. **Symphony:** This is played by a large orchestra. The first subject is in the tonic, the second is in the dominant, so there's a modulation from tonic to dominant.
 5. **Concerto:** Concertos usually consist of a single soloist with a full orchestra accompanying them. The solos are usually played by violins, violas, cello, trumpet, oboe, clarinet and piano.
 6. **String Quartet:** This will consist of 4 stringed instruments, which are two violins, a viola and a cello. Look out for techniques used by these instruments, such as pizzicato, glissandi, tremolo.
 7. **Sonata:** They start with an intro usually in a dominant key. Composers can use bridge sections in between themes to connect the main section. It consists of an exposition, development, and recapitulation. Classical symphonies had a 4-pattern movement, which was the fast movement in sonata form (could have a slow introduction), a slow movement, a minuet and trio, and a fast movement which is often in the sonata or sonata-rondo form.
 8. **March:** This is usually in duple time and has a regular or steady pulse. The march tempo is fast and there's a prominent wind/brass/percussion section. It uses dotted rhythms and fanfare-like passages.
 9. **Waltz:** This is usually written in 3 / 4 and has one chord per bar. You can identify it by looking out for the **um - cha - cha** accompaniment, with a heavy emphasis on the first beat. It is homophonic and has a strong melody.

Instrument or Vocal effects

1. **Arco:** Using the bow to play the strings, like a violin and the bow.
2. **Pizzicato:** Plucking of the strings using the fingers, not the bow.
3. **Tremolo:** It means “trembling” and is shown when a single note is played repeatedly very fast.
4. **Double Stopping:** This is when two notes are played simultaneously on a stringed instrument, like two different notes on two different strings.
5. **Strumming:** A plectrum or a finger is used to brush over all the strings, creating a chord. For example, this is heard in guitars or ukuleles.
6. **Pitch Bending:** This is an effect where one note slides to another note. For example, in the violin, if you’re moving from one note to the next note on the same string without lifting your finger, that’s a pitch bending. This technique is also seen in guitars, vocals, and Indian instruments.
7. **Melisma:** This is when a single syllable is sung across different notes. For example, if a singer is singing the word “Glorious”, the “Glo” part can be sung using the notes C, G, E and C, creating the effect of a melisma.

Key Signatures

For IGCSE, you only need to know up to 4 sharps and 4 flats.

A relative minor is a minor key which has the same key signature as a major key. For example, both D **major** and B **minor** have a key signature of F# and C#.

Key: G major Relative Minor: E minor	Key: D major Relative minor: B minor	Key: A major Relative minor: F# minor	Key: E major Relative minor: C# minor
Key: F major Relative Minor: D minor	Key: Bb Major Relative Minor: G minor	Key: Eb Major Relative Minor: C minor	Key: Ab Major Relative Minor: F minor

To go from a major to its relative minor: Count 3 semitones down

To go from a minor to its relative major: Count 3 semitones up

Cadences

A cadence is heard at the end of a section or at the end of a piece. It sounds almost as if the piece is saying "The End". There are 4 types of these: (Suppose the piece is in the key of D major.)

- **Perfect Cadence** - This is from **V to I**. The 5th in D major is the **A major chord** and the 1st is the **D major chord**. So, a perfect cadence in the key of D major would be going from A major to D major.
- **Imperfect Cadence** - This is from **any chord to V**. Suppose you take II to V, then the II in the key of D major is **E major** and the V is the **A major chord**. So, an imperfect cadence in the key of D major would be going from E major to A major.
- **Plagal Cadence** - This is going from **IV to I**. The IV chord in the key of D major is **G major**, and I is **D major**. So, a plagal cadence in the key of D major would be going from a G major to a D major.

- **Interrupted Cadence** - This is going from V to VI. The V is A major and the VI is B minor.

So, an interrupted cadence in the key of D major would be going from A major to B minor.

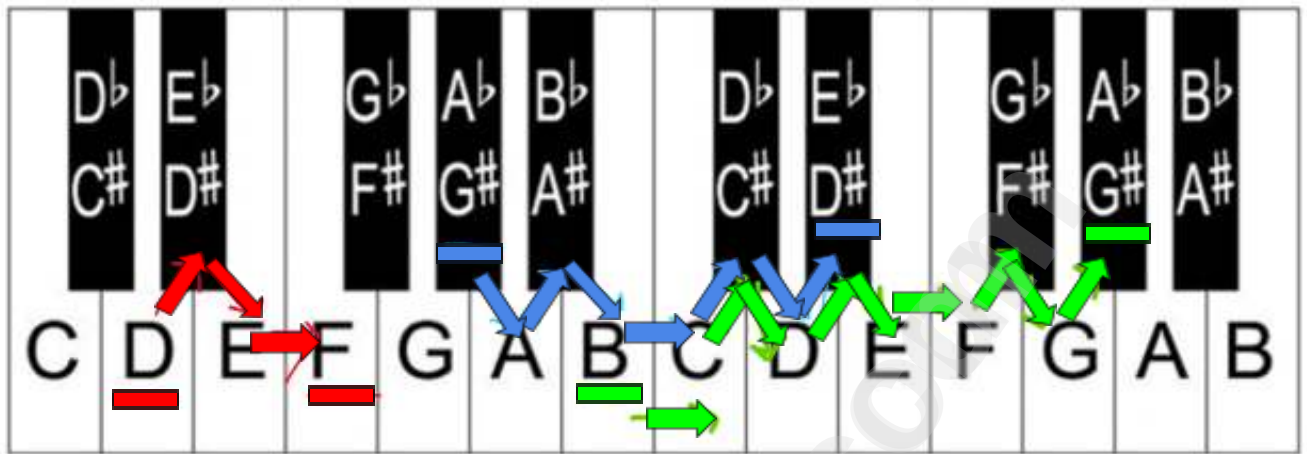
Note: This must be used in your compositions, so imperfect and interrupted cadences are used for transitioning between section and perfect and plagal are used at the end of the piece.

Intervals

Intervals tell us how far apart two notes are. There are many, and these are the types:

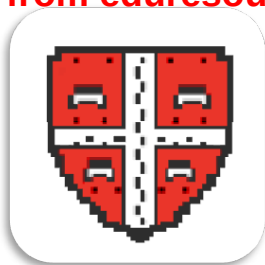
Interval	Number of Semitones
Unison	0
Minor 2 nd	1
Major 2 nd	2
Minor 3 rd	3
Major 3 rd	4
Perfect 4 th	5
Augmented 4 th	6
Perfect 5 th	7
Minor 6 th	8
Major 6 th	9
Minor 7 th	10
Major 7 th	11
Perfect Octave	12

Piano Keys and Notes



Examples

- ✍ - Starting on **D**, it takes **three semitones** to get to **F**. By looking at the table above, we can tell that the interval between D and F is a **Minor 3rd**.
- ✍ - Starting on **G♯**, it takes **seven semitones** to get to **D♯**. By looking at the table above, we can tell that the interval between G♯ and D♯ is a **Perfect 5th**.
- ✍ - Starting on **B**, it takes **nine semitones** to get to **G♯**. By looking at the table above, we can tell that the interval between B and F♯ is a **Major 6th**.
- Note: Always look out for the key signature and any accidentals.
- It's always taken from the **bottom** note to the **top** note. It doesn't matter what order they are in.



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