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Notes for Cambridge IGCSE™

Music (0410)

Section B

by Aanvi and Anya

1st edition, for examination until 2023

Version 1

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Arab Music

Origins

- The Middle East
- North Africa
- Turkey

Instruments

- Oud
 - From the lute family
 - Played with a plectrum (plucked strings)
 - Fretless
 - Slides
 - Tremolos
- Rehab
 - One-stringed instrument
 - Bowed
- Nay
 - Highly ornamented
 - Wind instrument
 - Flute
 - Hazy sound
 - Not played vertically
- Qanun
 - String instrument
 - Plucked
 - Has sliding keys
- Def
 - Percussive instrument



- Tuned lower compared to the Darbuka
- Jarring sound since there are beads along the rims
- Resembles the snare drum

- Darbuka

- Percussion instrument
- Synthetic skin
- Tuned higher compared to the Def



Features

- Arab music is heterophonic in texture
 - Several musicians perform the melody together, and each may play it slightly differently, making it different versions of the same melody
 - The melodies are highly ornamented
- The scale used is called the Maqam
 - It is equivalent to the western scale
 - Different combinations of tones and semitones
 - No absolute fixed pitch, like African and Indian music
 - Narrow pitch range with pitch variations
 - The octave is divided into 2 equal semitones - each half octave is called a diwan
 - Quarter tones
 - 4-5 notes
- Call and Response
 - Requires 2 people
 - The first person introduces an idea; the second finishes it off by responding
- Iqat
 - Complex rhythm
 - Fixed rhythm pattern/cycle
 - Ramal - cycle of 12 beats

- Instruments improvise around iqat
- Equivalent to Tala in Indian music
- Short phrases
- Repetitive
- Narrow range - range of a 5th
- Each phrase falls in pitch
- Moves by step
- Some ornamentation
- Pitch bending/trills
- Long last note
- Minor (tonality) scale

Role of Music in Islam

- Music is not banned in Islam, but there are various rules
- Females cannot dance or perform in front of males
- Music is an essential part of prayer and worship

African Music

Background

- Africa is a huge continent and drumming is not found throughout the continent
- It is most prevalent in the Sub-Saharan countries and not found so much in the desert nations of the north where wood isn't so readily available
- Music, singing and dance are very important in most African societies
- Master drummer - plays solos, controls tempo, improvises
- Music is participatory - audience is not passive
- Music help to give each tribe a sense of cultural identity
- Plays an important role at celebrations and ceremonies

- Passed by oral traditions

Instruments

- Talking Drum
 - Strings attached to the drum heads that increase the tension of the
 - Skin when squeezed under the arm
 - Since most african languages are tonal, a talking drummer can imitate words by drumming out the pattern of syllables and altering the pitch. Some drummers are able to communicate very effectively in this way
 - It was used as a form of communication between distant villages
 - Different tones and sounds created
 - Dampening skin
 - Denser sound
 - Played with a stick
 - Also known as hourglass drum
- Djembe
 - Single-headed, goblet-shaped drum
 - Tone depends on the size of the drum
 - Played with hands
 - Three different strokes: bass, tone and slap
- Dundun
 - Cylindrical drums
 - Played with drums



- Consists of three types: Kenkeni (high pitch), Sangban (middle pitch) and Dundun (larger, lower pitch)

- Kagan

- Barrel-shaped drum

- Kidi

- Medium, barrel shaped drum
- Originated from Ghana

- Mbira

- Thumb piano
- Liquid and tangy sound
- Played all over Africa
- Thin pieces of metal with tongues
- Fast pace

- Balafon

- Type of xylophone
- The sound is sustained more due to the lumps below the surface
- Mellow sound
- Cannot play long notes
- Made of organic materials
- Polyrhythm

- Kora

- Made from enormous vegetable
- Series of strings like a harp of guitar
- Used to accompany singers
- Also used as a solo instrument
- Strings are plucked
- 21 strings
- Originated in West Africa



- Other percussion instruments are also found with the drum ensemble such as:
 - Shakers
 - Bells
 - Woodblocks

Features

- Cross rhythm
- Syncopated
- Atonal
- Rhythm important feature
- Polyrhythms
- Call and response
- Pentatonic
- Ostinato
- South African music
 - Western harmonies
 - Triads
- North
 - Parallel fourths and fifths
- African Vocal Music
 - Call and response
 - Pentatonic Scales
 - Syncopated Rhythms
 - Sing in parallel fourth and fifths
- Homophonic or Heterophonic
- Compound times

Calypso Music

- Highlife music of Africa
- Amplified instruments such as electric bass, guitar, etc.

Chinese Music

Instruments

- Ch'in / Gu Zheng
 - Plucked string
 - Fretless
 - Mellow sound
 - Played with an artificial nail
 - 5 - 7 strings based on the planets
 - Tremolo
- Erh Hu
 - Bowed string instrument
 - Made out of snake skin
 - Violin
- Dizi
 - Bamboo flute
 - Makes a buzzing sound
- Pipa
 - Similar to an Oud
 - Guitar-like, and has frets
 - Plays tremolo



Features

- The texture is heterophonic

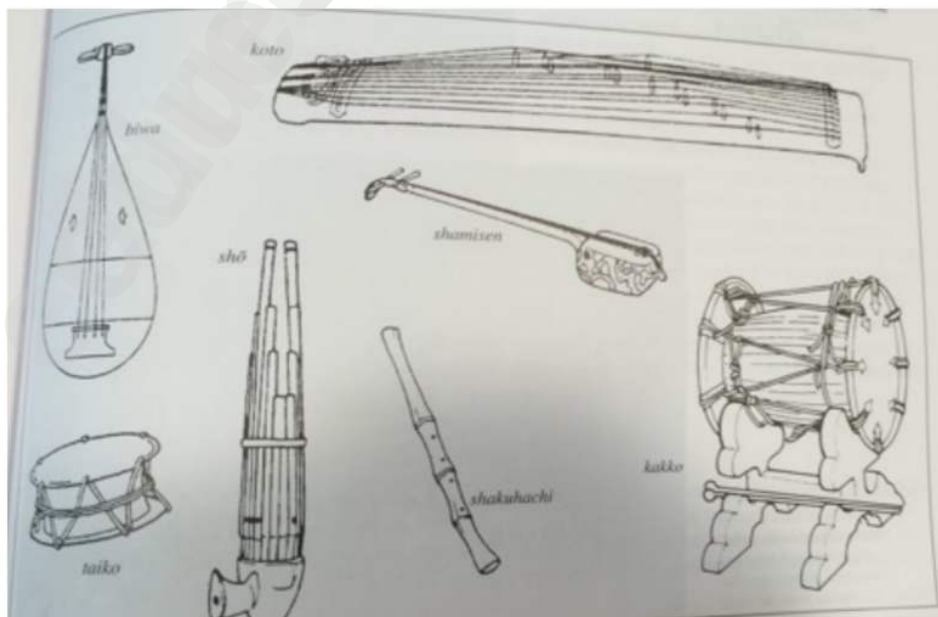
- Instruments play the same melody but with slight variations
- The 44 time signature is nearly always used
- Melodies are highly ornamented with modulations
- The music tells a story
- It is repetitive
- Descriptive music is popular
- Pitch bending/sliding
- Chinese opera music
- Scale
 - The scale used in Chinese music is pentatonic
 - Notes of the scale are associated with planets and months of the year
 - Fixed 12 pitches - Lu

Japanese Music

Instruments

- Shakuhachi
 - Bamboo flute
- Koto
 - Plucked string instrument
 - Japanese Gu Zheng
- Shamisen
 - Plucked three-stringed instrument
 - Plectrum used - shaped like a spatula
 - Only used in Kabuki music, not found in Gagaku (court music)
- Biwa
 - Similar to the Pipa
 - Pear-shaped flute

- Has frets, and is plucked
- Four note chords
- Sho
 - Mouth organ
 - Found widely in Gagaku music
- Taiko
 - Medium drum played with sticks
- Kakko
 - Double headed drum
 - Gagaku instrument
 - Played sideways on stand with sticks
- Hichiriki
 - Double reeded instrument
 - High sound
 - Similar to an Oboe
- Ryuteki
 - Horizontal-bowed flute



Features

- Often has a vocal part
- Emotional
- Pentatonic
- No repeated ideas, new ideas are added - through composed ideas

Gagaku music:

- Japanese court music
- Two types
 - Komagaku - from korea and manchuria
 - Togaku - from china and india
- Structure of Gagaku
 - Jo - rhythmic freedom, remains aware of pulse
 - Ha - structured pulse develops
 - Kyu - More notes are performed to each pulse, so that the musicians are playing at speed
- No improvisation, describes scenes, stories and individuals
- Scale - Ryo and Ritsu, three more scales each based upon those

Indian Music

Hindustani Instrumental Music of North India:

INSTRUMENTS	FEATURES

DRONE INSTRUMENTS (background sound, very important)	• 4 stringed lute known as <i>tanpura</i> or <i>tambura</i>. Strings are tuned to the tonic or the dominant of the <i>raga</i>(scale). • The Tanpura player sits behind the soloist and strums in <i>free rhythm</i>. • The pitch 'sa' is important relating to the other pitches, so the tonic is the reference pitch. • Drone helps in creating the <i>ambience</i> and <i>mood</i> of the piece • Electronic version is called the Sruti box.
SITAR	• It has a long neck with movable curved frets and a resonator made from gourd. • 3-4 playing strings, 3-4 drone strings(chikari) and all are played with a wire finger plectrum called <i>mizrab</i>. • The rest are sympathetic strings - almost never played but they vibrate when the corresponding note is sounded.

SAROD (very important concert instrument)	• Wooden body covered with goatskin, fretless fingerboard, right hand uses a plectrum made from a coconut shell. • 4-5 playing strings, 4 drone strings and 15 sympathetic strings. • It has a kind of heavier sound than the Sitar.
SARANGI It was used in Mughal times for singing and dancing in courts. It was previously thought of as an instrument for the lower class but got accepted in the 20th century.	• It is fretless and bowed. It has one brass drone string, 35-40 sympathetic strings. • It's held vertically, resting on the lap, horsehair bow held by the right-hand and the left-hand slides against the strings. • Unlike the other 2 instruments, this was a folk instrument.
BANSURI	• This is a flute made from Bamboo, canes, or reeds. • It has 6-7 finger holes and is keyless. • It is associated with God Krishna.

TABLA (most important percussion instrument). The Tabla player keeps the time cycle <i>tala</i> in Hindustani music.	• It has one smaller, higher-pitched drum on the right called the <i>dayan</i>, whereas the bigger, left-hand drum is called the <i>bayan</i>. • Both are made from goatskin. • It can play cross rhythms and the drum syllables are known as <i>bols</i>.
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Scales

- It is Heptatonic, which means it has 7 pitches.
- *Sa ri ga ma pa dha ni sa*
sa and *pa* can never be altered because they are *suddh* which means "pure". *Ri, ga dha, ni* can be flattened (komal). *Ma* can be sharpened, which is then called *tivra ma*.
- Using these tones, a raga can be created, which is a scale. Ragas have extra-musical associations such as moods, times of the day or seasons of the year. A gat is a fixed composition based on a raga.

Time

Tal or tala, in which cycles of beats (matras) are divided into groups of short and long vibhags(sections). Hand gestures such as claps or waves mark the division of the cycle.

The *ṭhekā* for *tīntāl*

+	(Clap)	→	2	(clap)	0	(wave)	3	(clap)	+								
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	etc.
dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha	dha	

- khali = empty beat

- The first beat is called sam and it is the most important beat and is played with emphasis to mark the beginning of a cycle.
- Speed/tempo = laya
- Slow = Vilambit
- Medium = madhya
- Fast = drut

Indian classical always has COMPOSITION and IMPROVISATION.

1. **ALAP:** This is a non-metric, freely improvised section that's played slow. The soloist is free to **explore the notes of the rag** and is accompanied by the tambura drone instrument.
2. **JOR:** In this section the music becomes more rhythmic and gets faster, and a pulse is felt even though there's no fixed metre. **Tabla introduces the tala** metrical cycle, and a gat begins. The soloist uses lots of ornamentation, **improvisations** and melodic expansions. The tabla keeps the time cycle flowing but also improvises rhythmic patterns.
3. **JHALA:** This concludes the performance. The high-pitched drone strings become the centre of attention even though it's still non-metric.

Transmission of Music

Music is transmitted through the guru-shishya(teacher discipline) system OR from the parent to the child. In olden times, the guru and pupil lived together, and the pupil did the chores for the teacher. It was oral and aural through practice and repetition. However, this isn't used now.

Folk Music of Rajasthan (Langas and Manganiyars)

Langas and Manganiyars are distinguishable by their bowed lutes, used for solo instrumental performances, where the instruments are considered auspicious. They use many wind and percussion instruments.

INSTRUMENTS	FEATURES
KAMAICHA - Used by Manganiyars	• It's a hemispherical bowed lute made from hardwoods such as mango and <i>sheesham</i>. • Like the sarangi, it has 3 main playing strings tuned to the tonic, dominant and octave. The difference is that the strings are fretted here. • It is held on the lap whilst sitting on the floor and a wooden horsehair bow is used. It consists of sympathetic strings and uses animal skin as a resonator.
MURLI - Used by Manganiyars	• This is a double reed gourd flute. It has a shrill nasal sound and is used by snake charmers.
SINDHI SARANGI	• This is like the kamaicha. It uses animal skin as a resonator and has fretted strings played with a bow. • It has 2 metal strings tuned parallel to the octave and the

	lower gut strings are tuned to the tonic and dominant.
ALGOZA - Used by Langas	• It is a flute. • The smaller pipe is used to play the melody, whereas the longer pipe is for the drone. • Beeswax can be used to cover the holes if the pitch needs to be modified.
DHOLAK (percussion)	• This is a double-headed barrel drum, and it is used for the rhythmic accompaniment of songs. • The right hand performs elaborate patterns on the higher pitched drumhead and the left hand keeps the basic rhythmic pattern on the lower pitched drumhead.
KHADTAL - Mainly used by Manganiyars	• This is a pair of wooden clappers. • It consists of 2 rectangular wooden blocks or castanets. • Used for complex patterns to accompany the performance.

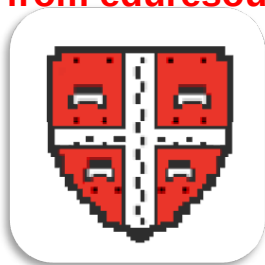
Tihai is a rhythmic device and it's a pattern that is repeated 3 times to signal the end of a long section. Sam for them is called mudda or gur.

Transmission of Music

This takes place through oral and hereditary modes of transmission. Music is composed from an early age in Langa and Manganiyar homes and children are encouraged to learn as soon as they can. Young male musicians would come up on stage with their fathers or uncles. Due to rules of their culture, female members were not allowed to play in public, but they played their own songs for all-female gatherings such as wedding rituals.

Performance

Langas and Manganiyars often play for mangal (joyous and auspicious) events like birthdays, religious celebrations, and marriage ceremonies. Many tourists come to Rajasthan to hear Langas and Manganiyars play. One famous performer is the late **Sakar Khan** Manganiyar, who rose from poverty to be the first ever folk musician from Rajasthan. He was awarded the Padma Shri award in 2012.



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