



Learning & Engagement Teaching Kit

Stage 5 & 6

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Outcomes / Syllabus Link

Les Éléments by Jean Féry Rebel covers a range of topics from the NSW syllabuses:

Years 7-10 Additional Studies Course:

Baroque Music

Music For Large Ensembles (Group 1)

Music 1 HSC and Preliminary Courses:

Baroque Music

Music for Large Ensembles

Music and the Related Arts

Methods for Notating Music

Music 2 Preliminary Course:

Mandatory Topic: Music 1600 – 1900

Music 2 HSC Course:

Baroque Music

Music 7-10 Additional Study Course:

Activities	Outcomes	Ideas for Assessment
Activity 1: Composition / Performance / Listening	5.4, 5.7, 5.8	Group improvisation of composition with motives representing each of the elements, and chaos.
Activity 2: Listening / Composition	5.4, 5.7, 5.8, 5.9	Extended response comparing Excerpt 1 and Excerpt 2.
Activity 3: Aural / Composition	5.4, 5.5, 5.7, 5.8	Aural transcription of the main theme of “Loure” Self-assessment of performances of compositions.
Activity 4: Listening / Composition / Performance	5.4, 5.5, 5.6, 5.7, 5.8	Composition and performance of two variations using Rebel’s ground bass from movement III
Activity 5: Performance / Composition / Listening	5.4, 5.5, 5.6, 5.7, 5.8	Performance of Tambourin with the inclusion of improvised or composed percussion part.
Activity 6: Listening	5.7, 5.8, 5.9,	Extended essay.

Music 1 Courses:

Activities	Outcomes	Ideas for Assessment
Activity 1: Composition/ Performance / Aural	P3, P4, P5, P6 H3, H4, H5, H6	Group improvisation of composition with motives representing each of the elements, and chaos.
Activity 2: Musicology / Composition	P2, P3, P4, P6 H2, H3, H4, H4	Extended response comparing Excerpt 1 and Excerpt 2.
Activity 3: Aural / Composition	P3, P4, P5, P6, H3, H4, H5, H6	Aural transcription of the main theme of "Loure" Self-assessment of performances of compositions.
Activity 4: Musicology / Composition / Aural	P3, P4, P5, P6, H3, H4, H5, H6	Composition and performance of two variations using Rebel's ground bass from movement III
Activity 5: Performance / Composition / Aural	P1, P3, P4, P6 H1, H3, H4, H5	Performance of Tambourin with the inclusion of improvised or composed percussion part.
Activity 6: Musicology	P2, P6 H2, H6	Extended essay

Music 2 Courses:

Activities	Outcomes	Ideas for Assessment
Activity 1: Composition/ Performance / Aural	P3, P4, P5, P6, P7 H3, H4, H5, H6, H7	Group improvisation of composition with motives representing each of the elements, and chaos.
Activity 2: Musicology / Composition	P2, P3, P4, P5, P6, P7 H2, H3, H4, H5, H6, H7	Extended response comparing Excerpt 1 and Excerpt 2.
Activity 3: Aural / Composition	P3, P4, P5, P6, H3, H4, H5, H6	Aural transcription of the main theme of "Loure" Self-assessment of performances of compositions.
Activity 4: Musicology / Composition / Aural	P2, P3, P4, P5, P6, P7 H2, H3, H4, H5, H6, H7	Composition and performance of two variations using Rebel's ground bass from movement III
Activity 5: Performance / Composition / Aural	P1, P2, P3, P4, P6 H1, H2, H3, H4, H6	Performance of Tambourin with the inclusion of improvised or composed percussion part.
Activity 6: Musicology	P2, P5, P7 H2, H5, H7	Extended essay

Work: *Les Éléments, symphonie nouvelle* (c.1737 – 1738) by Jean-Féry Rebel (1666-1747)

Listening Guide

Overview:

Duration: 22 minutes

Movement I	<i>Prologue: Le Chaos</i>
Movement II	<i>Loure: La terre et l'eau</i>
Movement III	<i>Chaconne: le feu</i>
Movement IV	<i>Ramage: l'air</i>
Movement V	<i>Rossignolo</i>
Movement VI	<i>Loure II</i>
Movement VII	<i>Tambourin: l'eau</i>
Movement VIII	<i>Sicillienne</i>
Movement IX	<i>Rondeau: Air pour L'Amour</i>
Movement X	<i>Caprice: Rondeau</i>

Orchestration

Woodwind	Brass	Percussion	Strings
Piccolo	French Horn	Timpani	Violin I
Flute	Trumpet		Violin II
Oboe			Middle part (Viola)
Bassoon			Low Part (Cello)
			Basso continuo (including double bass and harpsichord)

Note: the precise instrumentation of this work is unclear. For the Sydney Symphony Performance of the work, the Basso Continuo will include the theorbo, and a 2nd harpsichord.

Resources

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Link](#)

Excerpt No.	Movement	Time	Activity	Page
1	Movement 1: <i>Le Chaos</i>	0:00 – 1:41	Activity 1	22
2	Movement 1: <i>Le Chaos</i>	5:26 – 6:39	Activity 2	22
3	Movement 3: <i>Andante molto vivace</i>	0:00 – 0:21	Activity 3	26
4	Movement 3: <i>Chaconne</i>	0:00 – 1:19	Activity 4	26
5	Movement 3: <i>Andante molto vivace</i>	2:00 – 2:53	Activity 4	26

Score Excerpts (Click below to access)

[Link](#)

Excerpt No.	Movement	Bars	Activity	Page
1	Movement I: <i>Le Chaos</i>	1 – 32	Activity 2	22
2	Movement I: <i>Le Chaos</i> (Early Edition – IMSLP)	1 – 32	Activity 2	22
1	Movement II: <i>Chaconne</i>	1 – 44	Activity 4	26
2	Movement II: <i>Chaconne</i>	69 – 73	Activity 4	26

Composer Background

Jean-Féry Rebel (1666 – 1747)



Figure 1 Jean-Féry Rebel, ca. 1710?,
drawing by Antoine Watteau, Musée Creative

Jean-Féry Rebel (1666-1747) was a member of a French musical dynasty; the son of a musician and parent of musicians. A student of Lully, he is notable as one of the earliest composers of violin sonatas and trio sonatas within French instrumental music. However Rebel is most famous for giving expression to dance music as a form within its own right, rather than existing within other larger forms (such as opera). Rebel often gave his works descriptive titles, indicating a clear desire for expression and drew on Greek Mythology. His music is characterised by inventive harmonies, nuances of tone colour, use of motive, contrasts of tempo and mood, combined with adventurous rhythmic devices.

Work Background

Les Éléments: simphonie nouvelle (1737-1738)

Les Éléments: Simphonie Nouvelle (The Elements: a New Symphony) was Rebel's last work. Composed in 1737 it is concerned with expression of the elements Earth, Wind (Air) Fire and Water. It was written as a choreographed dance with a total of 10 movements, modelled upon the French dance suite. 1737 saw the performance of the nine dance movements, whilst in 1738 the work was performed with the prologue movement.

Les Éléments is concerned with the Greek mythological understanding of the elements, as fire, water, air and earth. Each element is given a motive (*leitmotif*) and is also recognisable through instrumentation. The entire work is perhaps best known for its dramatic and striking opening Prologue: *Le Chaos*. Beginning with a tone cluster based around the D minor scale it was so dissonant and avant-garde Rebel included a 'warning' or *avertissement* in the score notes :

"The elements painted in dance and in music seemed to me susceptible of a pleasant variety, as much in relation to the different genres of music as in relation to the dancers. The introduction to this symphony was natural, it was the Chaos even, this confusion which reigned between the Elements before the moment when subjected to invariable laws they took the place which is prescribed to them in the order of nature...I dared to undertake to join to the idea of the confusion of the elements of Harmony. I hazarded to hear first all the sounds mixed together or rather all the notes of the Octave united in a single sound. These notes then develop while going up in Unison in the progression which is natural for them, and, after a Dissonance, one hears the perfect chord."

The prologue steadily journeys through seven modulations to move from a D minor cluster to finish in D major – the key of glory. The following 9 dance movements all begin and finish in D major.

Instrumentation

The Instrumentation of this work is unclear, and the original full score is lost. Rebel himself, has notes on the available autographs suggesting that the work can be performed by orchestra, chamber ensemble or solo keyboard. The following resources are based upon the orchestral version. Even at this point, as only a short score remains, the complete instrumentation of this work is uncertain.

Listening Guide with detailed analysis

The recording used for the timings in this analysis is: *Les Éléments, Symphonie Nouvelle: Le Cahos*

Performed by Academy of Ancient Music Christopher Hogwood

Written by Jean-Féry Rebel



Produced by Peter Wadland





Source: Decca Music Group Ltd.


The Score used as a reference is the Walhall Edition EW 210

Movement I: *Le Chaos*

The first movement is shaped around seven chaos sections which Rebel indicated within the score. The movement gradually moves from a position of total dissonance, with the elements motives presented in a disjointed manner, to resolved harmony, and complementary interaction of motives, representing the elements finding their right place in creation.




Bar	Timing	Features
1-13	0.00-0.45	<p>1st Chaos</p> <ul style="list-style-type: none"> Orchestra begins with a cluster using all notes of the D harmonic minor scale, this is sustained through bars 1-7, and a sense of accelerando is created through the rhythmic diminution of this dissonant chord.  <ul style="list-style-type: none"> Bars 8-13 the orchestra plays a unified D minor scale in octaves, finishing with a diminished chord based on C# which then resolves to a D minor chord.
14-20	0.46-1.05	<p>2nd Chaos</p> <ul style="list-style-type: none"> Bars 14-18, strings, middle, lower parts and continuo begin with a Bb major chord, which immediately transitions to a cluster based upon the Bb7 chord, with the 2nd and 4th notes also added. Against this brighter, cluster, the flutes introduce <i>L'eau</i>, the water motive, which is constructed of gently downwards and upwards flowing passages. Bars 18-20 the motives of the other elements are introduced. Piccolo joins the flute to establish <i>L'air</i> (the air) which is trilled.  <ul style="list-style-type: none"> The violins introduce <i>le Feu</i>, the fire motive in bars 18-19,

		<p>which is characterised by light, rapid figures in the upper register.</p> <p style="text-align: center;">Le Feu</p>  <ul style="list-style-type: none"> • Bassoons and the continuo conclude this section by introducing <i>La Terre</i> (the earth) motive, which reflects the solidness of earth through low, sustained notes. <p style="text-align: center;">La Terre</p> 
21-32	1.06-1.41	<p>3rd Chaos</p> <ul style="list-style-type: none"> • Bars 21-25 strings and continuo begin in F minor. • By bar 22 this has again evolved to a cluster style chord, which is half resolved in bar 23, and then fully resolved to F major on the first beat of bar 25. • Through bars 21-24 the flutes present <i>L'eau</i> motive in F minor • Bar 25 <i>L'air</i> motive raises the Ab to an A♯ creating a major tonality. • Bar 25 bass instruments move the earth motive to a D minor tonality, which is reinforced with an extended presentation of the fire motive. <p style="text-align: center;">Le Feu</p>  <ul style="list-style-type: none"> • Bar 29 all strings present the earth motive, which has an altered rhythm and further resolves the chaos by finishing with a perfect cadence to A minor. <p style="text-align: center;">La Terre</p> 
33-41	1.42-206	<p>4th Chaos</p> <ul style="list-style-type: none"> • The chordal accompaniment and the water motive move to G minor. Bars 34-37 again see the use a cluster chord in the accompaniment which resolves back to G minor in bar 37. • The water motive initially played only by flutes, is joined first and second violins at bar 37, presenting the idea in canon form. Throughout this section the tonality also shifts from G minor to A major.
42-72	2:07-3:47	<p>5th Chaos</p> <ul style="list-style-type: none"> • The 5th Chaos begins in A minor, it is notable for the interaction between the elements motives which rather than being heard one after the other, begin to be heard simultaneously.

		<ul style="list-style-type: none"> Bar 55 the work modulates to A major and a D major key signature is indicated (this key signature is maintained to the end of the work). Bars 50-68 there is a time signature change to cut common which combined with alternating between cluster chords and resolved chords, gives impetus and tension to the work.
73-98	3.47-5.09	<p>6th Chaos</p> <ul style="list-style-type: none"> The 6th Chaos begins a step higher in B minor, again with chords in the strings played against the water motive presented by the flutes. There is less dissonance in the cluster chord and it can be identified as F#7 with an added 4th, played in 2nd inversion. The earth motive becomes more cadential throughout this section and the fire motive becomes more extended, reflecting the harmonic shape provided by the basses. The air theme is given particular prominence and is extended beyond high trills into a coherent melody.  <p style="text-align: center;">L'air</p> <ul style="list-style-type: none"> Like the 5th chaos, this section also moves between triple and duple time signatures. The section ends on an unresolved D major chord in 1st inversion, which links directly to the 7th Chaos and finds its resolution there. This is the only chaos that resolves in this manner.
99-101	5.10-5.25	<p>7th Chaos</p> <ul style="list-style-type: none"> Note: There is a divergence between scores and recording at this point. The Walhall score is missing 2 bars. The IMSLP score is accurate, however the clefs are difficult to read. The dotted rhythm played by the flutes represents the air. The sustained bass notes played by the low instruments represent the earth, whilst the rapidly descending passage is representative of fire. The slow descending flute passage is marked as air in the Walhall score, but is marked as water in the earliest editions available, leads into the closing section of this movement.
102-126	5.26-6.39	<p>Debrouillement (Combining)</p> <ul style="list-style-type: none"> This section represents a combining of the elements motives. Settling in D major (the key of glory), the elements are now at peace and harmony with each other and the prologue moves towards a fully resolved ending.



Movement II: *Loure*



A *Loure* is a slow dance in Triple time. Rebel indicates that that in this movement the flute represents the water and earth is represented by the violins and violas. Each section is played twice, with the flute playing in the second iteration of each section.

Bars	Timing	Musical Features
1-24	0.00-0.44	<p>Section A</p> <ul style="list-style-type: none"> Violins and Violas introduce the section with a 12 bar theme representative of the earth. This theme begins in D major and modulates to A major.  <p style="text-align: center;">La Terre</p> <ul style="list-style-type: none"> On a second playing of the violin theme the flute joins with a counter melody, representing water.  <p style="text-align: center;">L'eau</p>
24-54	0.44-1.40	<p>Section B</p> <ul style="list-style-type: none"> The violin and viola melody becomes more elaborate and ornamented. It is also more harmonically adventurous, beginning in A major, and passing through B minor, before returning to D major.  <ul style="list-style-type: none"> The flute counter melody maintains the style from the A section with modifications for the more complex harmony.
54 - 65	1.40-2.05	<p>Coda</p> <ul style="list-style-type: none"> The coda, is based on material from bars 24-26 and is reprised in bars 54-60 by strings and continuo. From Bar 60 flutes add a melody representing <i>L'eau</i>. The resolution to the final cadence of this movement occurs on the first beat of the following movement the Chaconne

Movement III: Chaconne


In the Baroque era a chaconne was a fast tempo dance which utilised techniques of variation. In Rebel's *Chaconne* the different sections are clearly identified though a changing bassline, which almost functions as a ground. Rebel identifies this movement as representing fire however it is not until the closing section that a clear link to the fire motive of the prologue is seen, rather the character of fire is captured in the lively nature of the dance. As the movement progresses the melody becomes more and more elaborate, almost as if a fire has burnt with more and more intensity.

Bar	Timing	Musical Features
1-24	0.00-0.43	<p>Section A</p> <ul style="list-style-type: none"> This section is organised around a bass theme which functions as a ground bass within section A.  <ul style="list-style-type: none"> The melody which is presented by the flutes, oboes and violins is essentially theme and two variations. The melody is constructed in four bar balanced phrases.
24-37	0.44-1.04	<p>Section B</p> <ul style="list-style-type: none"> There is a sudden change in texture as only the basso continuo, and flute, oboes and violins play in this section. The bass line changes to a smooth sustained character. This works against the melody which creates a highly syncopated feeling. 
37 - 44	1.04-1.19	<p>Section C</p> <ul style="list-style-type: none"> The melody becomes more elaborate and reminiscent of the fire motive used in <i>Le Chaos</i>, with vibrant scalic passages. The bass theme from section A returns. Because of the use of the bass theme it could also be possible to designate this section as a subtype of Section A – however the character of the melody is so different, that it goes beyond the usual baroque ritornello.
44-68	1.19-2.03	<p>Section D</p> <ul style="list-style-type: none"> This section moves to the minor key of D minor. It can be divided into three eight bar subsections. In each of these sections dotted rhythms and changing accompaniment patterns are a feature. Bars 44-52 a particular feature is the interplay between the melodic instruments and the violas, celli and bassoons who play a falling 5th figure in answer to the melody.

		 <ul style="list-style-type: none"> • Bars 53-60 the melody in the violins and woodwinds becomes more elaborate. • Bar 61-68 The viola and cello, play a lively and elaborate melody which combines the key features of 1st and 2nd melodies presented in this section.
69-93	2.03-2.53	<p>Section E</p> <ul style="list-style-type: none"> • The bass line from section A returns throughout this section, with the exception of bars 78-85 which function as an augmented version of the cadence point in the original bass line (V-VI-IV-V-I) • Bars 85-93 the melody has a clear link with the fire motive of <i>Le Chaos</i>. 


Movement IV and V: *Ramage* and *Rossignolo*

These short movements work as a pair within the work. The *Ramage*, which in old French means green tree branches, represents the element of the air; imagine the wind rustling through the trees. This sets the scene for the following movement *Rossignolo* (Nightingales). Both Movements are notable for the absence of the Basso Continuo.

Bar	Timing	Musical Features
1-32	0.00-1.26	<p><i>Ramage</i></p> <ul style="list-style-type: none"> Scored for just violins and piccolos (petites flutes) and representing <i>L'air</i>, this movement has a light airy character. This is assisted by the triple time signature, and generally high register. The use of trills and movement by semitone and step, harmonised in 3^{rds} create a strong connection to 6th <i>Chaos</i>.  <ul style="list-style-type: none"> This movement is in simple binary form with two balanced sections. Section B is notable for the occasional use of $\frac{3}{4}$ time, which impacts upon the momentum of the music.
1-10	0.00-0.22	<p><i>Rossignolo – Section A</i></p> <ul style="list-style-type: none"> Scored for just flutes, violins and violas, this movement evokes the sounds of nightingales singing in the ‘trees’ of the preceding <i>Ramage</i>. The movement is in binary form, although the sections are not balanced. Section A uses the rhythmic language as section A from the <i>Ramage</i>.
10-38	0.22-1.33	<p>Section B</p> <ul style="list-style-type: none"> Interplay between flutes and violins becomes more complex, and contrapuntal, rather than harmonising a melody. The bass line maintains simplicity, allowing these melodies to shine. There is use of pedal point techniques throughout, which maintains tension.

Movement VI: *Loure II*

This movement is notable as it is the first time the French Horns (Corns de Chasse: Hunting Horns) are referenced in the score.

Bar	Timing	Musical Features
1-10	0.00-0.57	<p>Section A</p> <ul style="list-style-type: none"> There is a hemiola effect in this movement between the French Horns and the remaining ensemble. In the earliest print available of the score, Rebel has in fact marked the horns in $\frac{12}{8}$ with the remaining ensemble in $\frac{6}{4}$. This can be seen on page 15 of the imslp version. This section is D major and modulates to A major. The horns interact with the flutes, oboes and violins through technique of question and answer; the horns play an idiomatic triplet based phrase based on the natural series, with the orchestra answering with a stately phrase. 
10-26	0.57-1.55	<p>Section B</p> <ul style="list-style-type: none"> There is an immediate modulation to E minor By bar 16 the work has returned to D major. It is notable that the entire orchestra adopts the triplet motive in in the closing bars of the movement.


Movement VII – Tambourins I & II (The Water)

Tambourins are traditionally a rustic style dance accompanied by a drum. Rameau established the tradition of the *Tambourin* in the French Dance Suite, and Rebel has clearly followed in his footsteps here. *Tambourins* are typically presented in pairs as one movement with the first *tambourin* returned to in *Da Capo* style.

Bar	Timing	Musical Features
1-29	0.00-0.53	<p><i>Tambourin I</i></p> <ul style="list-style-type: none"> The <i>Tambourin</i> is made up of eight bar phrases, each repeated twice. Effectively the structure is AA, BB, AA, B(B). There is disparity between recordings and scores. The earliest scores available indicate that the last B section is three bars long, immediately segueing to the 2nd tambourine. The first A and B sections are played just by oboe, bassoon and continuo, with a more full orchestration joining upon the reprise of the A section. The continuo of the A section plays a pedal point, which is consistent with the <i>Tambourin</i> style (see Rameau's <i>Tambourin</i> from <i>Les Indes Galantes</i>) Although not identified, the use of pedal point links to <i>La Terre</i>. A drum is a feature of this performance. The inclusion of a drum would be understood through the title '<i>Tambourin</i>', yet it is not indicated in the score. Rebel indicates that this <i>Tambourin</i> represents the element water, which can be seen in the flowing scalic passages in the treble instruments.
	0.53-1.39	<p><i>Tambourin II</i></p> <ul style="list-style-type: none"> The most striking feature of this <i>Tambourin</i> is its minor tonality of D minor and quiet, more legato character. The melody is given to bassoons which also adds to the more mellow character. Whilst the 1st <i>Tambourin</i> had an almost static sense of harmony through the use of pedal points, the 2nd <i>Tambourin</i> has a sense of harmonic progression throughout, and modulates to the sub dominant of G minor in the second section. The structure is more complex through the use of a the dal segno device (bars 3-11 are returned to), thus creating ternary structure.
1-27	1.39-2.28	<p><i>Da Capo Tambourin I</i></p> <ul style="list-style-type: none"> The first tambourin is returned to, however this time, it is played by the full orchestra and the final eight bars are omitted.





Movement VIII - *Sicilienne*:

A Baroque *Sicillienne* is typically a melancholy dance in triple metre which utilises dotted rhythms. It is usual for a *Sicillienne* to be written in compound metre, however Rebel has presented his version in simple triple metre.

Bar	Timing	Musical Features
1-16	0.00-0.32	<p>Section A</p> <ul style="list-style-type: none"> This movement is simple duple metre and d minor tonality. The main theme, is presented using techniques of canon – in bar two the 2nd violin is following the flutes, oboe and 1st violins, whilst at bar 8 the bassoon leads, in what becomes a brief three part canon. 
17-24	0.32-0.47	<p>Section B</p> <ul style="list-style-type: none"> Modulates to the dominant A minor. This modulation is weakened through the use of a pedal point in the first 5 bars of the section, which creates tension. The use of imitation continues between Violin I, Flute, Oboe and the Violin II.
25-27 and 4-16	0.47-1.28	<p>Section A2</p> <ul style="list-style-type: none"> There is a return to D minor. This section is notable for the manner in which Rebel returns to section A – using a different harmonisation to bars 1-3, Rebel has written this harmonisation out in full in bars 25-27 and then taken a dal segno to finish the movement





Movement IX – Rondeau (Air pour L'Amour)



In Baroque times, Love was seen as a 5th and highest element, it also captures that idea that there is a spiritual aspect to the communication of emotion and meaning in music making. It is this element that is captured in the *Air pour L'Amour* or "Love". Written in Rondo form, the movement has reprise which is heard three times with contrasting sections in between creating a structure of ABACA.

Bar	Timing	Musical Features
1-8	0.00-0.16	<p>Section A - Ritornello</p> <ul style="list-style-type: none"> The movement has a gentle lilting character, structured around question and answer between the melodic instruments and the Violin II and Continuo. 
8-12	0.16-0.26	<p>Section B</p> <ul style="list-style-type: none"> Short contrasting theme is introduced by Flutes and Violin I. 
13-19	0.26-0.42	<p>Section A</p> <ul style="list-style-type: none"> Ritornello theme is heard with some ornamentation included.
19-24	0.42-0.52	<p>Section C</p> <ul style="list-style-type: none"> Contrasting theme based on dotted rhythms. 
24-31	0.52-1.08	<p>Section A</p> <ul style="list-style-type: none"> Ritornello returns, with further ornamentation; particularly the opening phrase. 

Movement X Caprice

This final movement of *Les Elements* allows the work to end with a flourish. A fast and lively movement, it is a description of the wonder of creation. Whilst modern scores have designated this movement a Rondeau, this is not actually indicated in the earliest editions of the work. Certainly the movement does not conform to a standard Rondo or ritornello form, rather there are a number of motives used throughout, which give it coherence. This movement is also notable as it is at this point that Rebel scores for trumpets, adding to the celebratory tone colour of the finale. Rebel does not indicate specific Elements in the score, however there are clear links to be made with all four elements.

Bar	Timing	Musical Features
1-12	0.00-0.27	<p>Section A</p> <ul style="list-style-type: none"> Each phrase begins with a version of this fanfare motive:  <ul style="list-style-type: none"> The melody is built upon four bar phrases and uses sequence to extend ideas. The first section of each phrase is based on the fanfare motive, whilst the second section is constructed of scale passages.  <ul style="list-style-type: none"> The fanfare section becomes shorter in each four bar phrase. By bar 9, it is less than a bar long, although 
13-16	0.27-0.37	<p>Section B</p> <ul style="list-style-type: none"> A contrasting section using the techniques of question and answer between trumpet and French horn, which is reinforced by the larger orchestral ensemble and the use of terraced dynamics.  <ul style="list-style-type: none"> The sustained bass line references <i>La Terre</i>.
17-31	0.26-1.12	<p>Section C</p> <ul style="list-style-type: none"> Bars 17- 21 The fanfare is heard in bar 17 and is then followed by extended scalic flourishes, which modulate to A major. There is a sustained bass line through this section (<i>La Terre</i>) Bars 23-24 a unison descending scale passage which returns the key to D major with an imperfect cadence. Bar 25 – melody instruments play a rhythmic variation of the

		<p>fanfare motive, which inverts the accents of the fanfare motive, creating syncopation and adding interest.</p>  <ul style="list-style-type: none"> • Bars 26-30 the return to D major is firmly established. The fanfare motive is further diminished and there is alternating question and answer between treble and bass instruments.  <ul style="list-style-type: none"> • Bar 31 the section ends with a trill motive (L'Air), whilst the basses play a version of the fanfare theme.
32-35	1.12-1.23	<p>Section B2</p> <ul style="list-style-type: none"> • The contrasting section of bars 13-16 returns in B minor.
36-45	1.23-1.46	<p>Section C2</p> <ul style="list-style-type: none"> • Bar 36 the inverted accent version of the fanfare is played in B minor. • Bar 37 the orchestra plays a descending B minor scale in unison. • Bars 38-39 ascending scalic passages using sequence, in B minor are presented. • Bars 42-45 lower instruments play the shortened fanfare motive first heard in bars 26-30. The treble instruments respond with a fragment of the scale sequence from bars 38-39
46-51	1.46-2.00	<p>Section B3</p> <ul style="list-style-type: none"> • This section is now presented in E minor. The unison scale passage is presented as part of this section.
52-58	2.01-2.17	<p>Section C3</p> <ul style="list-style-type: none"> • Bars 52-53 the scale passages from bars 38-39, however they now modulate back to D major and finish with the trill motive. • Bars 55-58 the fanfare theme is presented in D major, however the scale passages have been rhythmically altered. Note Bar 57 the syncopated fanfare theme is played.
59-61	2.18-2.23	<p>Section B4</p> <ul style="list-style-type: none"> • This theme is now returned to the tonic, and is shortened to just three bars in length.
62-72	2.24-2.58	<p>C5</p> <ul style="list-style-type: none"> • Bars 62-68 the fanfare theme becomes extended musical scalic passages built on sequences. • Bar 69 the syncopated fanfare theme is heard, which leads into a five bar cadential closing passage.

Learning Activities

Activity 1: Performance / Composition / Aural

By the end of this activity you will:

- be able to improvise a brief composition using themes representing Chaos, Water, Fire, Earth and Air
 - be able to compare your composition to the an excerpt of Rebel's *Chaos*.
-

Movement I: *Le Chaos*

1. If you were to write a musical theme representing 'chaos' what would you expect its characteristics to be? Describe this in terms of musical concepts.
 2. What would you expect the musical characteristics of themes representing each of the different elements (water, fire, earth, air) to be? Describe this in terms of musical concepts
 3. How could you musically signpost to the listener that themes are dealing with different elements?
 4. Form small groups of four to six students or alternatively work as a class ensemble and devise your own themes to represent chaos, and the four elements. Work these themes into a short composition. In your composition consider:
 - How the elements can be differentiated (pitch, register, expressive techniques, choice of instrument etc)
 - Ways the piece can move from very chaotic to less chaotic
 - Alternating between chaos sections and elements sections
 - Having chaos sections and elements sections overlap
 - Extending your original themes or motives as the composition progresses.
 5. When your ensemble is happy with the composition, record it and watch it back. Complete the self-assessment which is attached at the end of this unit.
 6. Listen to Rebel's *Les Éléments* Bars 1-32 **Audio Excerpt 1**. Discuss how Rebel has captured the character of Chaos and the elements. How does your composition compare? Now that you have heard Rebel's composition, what would you change in your own composition?
-

Activity 2: Listening /Score reading / Composition

By the end of this activity you will:

- Understand how the concepts of music have been used in *Le Chaos*
- Identify how the motives and musical ideas have been developed.

Movement I: *Le Chaos*

Read **Score Excerpt 1** (Bar 1 – 32) and listen to **Audio Excerpt 1** (0:00 – 1:41)

1. Identify the opening chord of the movement? What does the figured bass indicate in this instance?
2. Describe the rhythm of bars 1 to 7? What rhythmic device is being used? What is its impact?
3. In bars 8-13 the basso continuo part is given the following instruction “*point a’autre armonies que des l’octave triple jusqu’a se qui est chiffrez*”, which essentially translates as “no other harmonies other than the triple octave, until figured”. What is the impact of this when compared with the opening bars?
4. Compare **Score Excerpt 1** (Bar 1 – 32) with **Score Excerpt 2** (Bar 1 – 32) What differences do you notice? Why do you think a modern version of the score would present the music differently?
5. From a listening to the audio excerpt and following the score, what do you think the terms “*fort*” and “*doux*” mean?
6. Rebel has indicated the motives for the elements in his score:

L'eau indicates water and *L'air* indicates air



Le Feu indicates fire



and *La Terre* indicates the earth



The opening movement is also structured around Seven “Chaos”; the first three Chaos are included in excerpt 1. Fill out the table below tracking the development of the elements motives through the first three chaos. Focus upon musical concepts in your answer

Motive	1 st Chaos	2 nd Chaos	3 rd Chaos
<i>Chaos Chord</i>			
<i>L'eau</i>			
<i>L'air</i>			
<i>Le Feu</i>			
<i>La Terre</i>			

7. Listen to **Audio Excerpt 2** Movement 1 (Bars 102-126). This is taken from the closing bars of the movement, where the chaos is resolved, and the elements have found their rightful place in the order of things. With reference to the concepts of music, discuss how Rebel has resolved the *Chaos*?

8. Revisit the composition from Activity 1. Consider how you could extend this composition to reflect a gradual move from *Chaos* to order. Additionally consider how this composition could be structured to reflect how the elements give order to chaos. When you are happy with work video it and self-assess it.

Activity 4: Score Reading / Composition / Performance

By the end of this activity you will be able to:

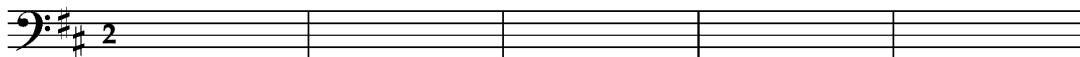
- Identify the techniques used to create variation in the *Chaconne*
- Apply these techniques and create two variations using Rebel's ground bass
- Perform your variations
- Extension: create your own ground bass and variations.

Movement III: *Chaconne (Le Feu)*

A Chaconne is a baroque style composition which is usually fast in tempo. It uses variation techniques in order to sustain interest. In this example from *Les Elements*, Rebel alternates between variations based upon a ground bass and variations using a different bass line.

Listen to **Audio Excerpt 4** (0:00 – 1:19) whilst reading **Score Excerpt 3** (Bar 1-44)

1. Identify the ground bass and write it out here



2. Describe the time signature used. What would be the modern equivalent?
3. Identify all of the variations in bars 1-44, include whether they use the ground bass and identify how they create variety.

Listen to **Audio Excerpt 5** (2:00 – 2:53) whilst reading **Score Excerpt 4** (Bar 69-93)

4. How does bars 69 – 76 compare bars 37 – 44?
5. Analyse the chord progression of bars 77 – 85. How does this chord progression relate to the ground bass?

Looking at bars 86 – 91, how does the melody relate to *Le Feu* from *Le Chaos* (**Score Excerpts 1 and 2** (1 – 32), **Audio Excerpts 1** (0:00 – 1:41) and **2** (5:26 – 6:39)

6. Compose two variations which work with Rebel's ground bass. In these variations try to capture the character of the element 'fire'. You could consider using the motive you composed in activity 1.
7. Perform your variations for your class members for peer and self-assessment.

Extension Activity

8. Compose your own ground bass.
9. Compose several variations to suit your ground bass.
10. Arrange to have your composition performed in class.

Activity 5: Performance

By the end of the activity you will be able to:

- Perform the 1st *Tambourin* from *Rebels Les Elements*
- Devise an accompanying drum part for the *Tambourin*
- Describe how Rebel, through his use of musical concepts has represented the element water.

Movement VII: Tambourin (L'eau)

1. As a member of a class ensemble learn to perform the 1st *Tambourin*. Guitar or Keyboard chords have been given in the bass part.

1st Tambourin

The musical score for '1st Tambourin' is presented in six staves. The top three staves (Part 1 in C, Part 1 in B flat, and Part 1 in B flat) feature complex melodic lines with many sixteenth notes. The bottom three staves (Part 2 in B flat, Part 2 in E flat, and Bass Part) provide a harmonic and rhythmic foundation. The Bass Part includes a 'D' chord marking. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score concludes with a double bar line and repeat dots.

9

1 in C

1 in Bb

1 in Eb

2 in Bb

2 in Eb

A D A D A D

Bass

2. A *Tambourin* is a dance that was usually heard in the French dance suite. It particularly featured a drum part, however this was often not notated. Rebel included no indication in the score for any percussion instrument, however this movement usually features an energetic tambour part. Devise your own percussion rhythm to accompany this *Tambourin*.
3. Rebel has connected this movement with *L'eau* (water). With reference to the concepts of music describe how the melody of the *Tambourin* relates to Rebel's expression of water as seen in *Le Chaos* (Excerpt 1)

Activity 6 Extension Activity – Musicology / Research

By the end of this activity you will be able to:

- Research the expression of Chaos in music throughout the ages
 - Write an extended response / essay showing your understanding of how musical concepts have been manipulated in different works to express the idea of chaos.
-

Task

Rebel was not the only composer to depict the Chaos before creation, and the role of the elements through music. In particular the opening of Hayden's "The Creation" [*Die Vorstellung des Chaos*](#) (the representation of Chaos), Destouches' [*Les Elements*](#), and Milhaud's [*La Creation du monde*](#) are worth examination.

Explore the above works and compare them to *Le Chaos* from Rebel's *Les Elements*. Answer the following essay question:

"Music creates order out of chaos: for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous."

Yehudi Menhin

Discuss this quote in relation to Rebel's work *Les Elements* and one of the above works.

Suggested Answers and Teaching Notes

Activity 1: Performance / Composition / Aural.

Movement I: *Le Chaos*

Learning Intentions

- to improvise a brief composition using themes representing Chaos, Water, Fire, Earth and Air
- to compare compositions to an excerpt of Rebel's Chaos and contextualise compositional work in relationship to this.

Teaching Notes 1- 3:

Rather than go through each of the concepts in lock step guide discussion through asking open ended questions:

- How would a melody represent chaos?
- How would harmony represent chaos?
- Could choice of instrumentation influence how chaos is represented? How?

Suggested Answers

1. Musical characteristics of a theme representing Chaos.

Concept	Representation
Pitch	<ul style="list-style-type: none">• Dissonance• Absence of tonality or clear tonal centre• Extremes of register• Melody is difficult to identify• Melodic contour is jagged• Harmony does not complement the melody• No sense of harmonic rhythm
Dynamics and Expressive Techniques	<ul style="list-style-type: none">• Hard attacks on notes – accents and staccatos• Unpredictable pattern of articulation• Extremes of dynamics
Texture	<ul style="list-style-type: none">• Extremes of density• Unpredictable changes in texture

Tone Colour	<ul style="list-style-type: none"> • Clash of instrument families and using combinations of instruments that have contrasting ranges and contrasting quality of sound. • Harsh unpleasant tone.
Structure	<ul style="list-style-type: none"> • Absence of obvious structure

2. Musical characteristics of each of the elements.

Element	Musical Characteristics
Water	<ul style="list-style-type: none"> • Flowing melodic contour • Descending melodic contour (water flows down) • Undulating contour • Legato phrasing • Instrumentation that reflects the fluid sound of water • Higher pitch
Fire	<ul style="list-style-type: none"> • Energetic, fast tempo • High pitch • Loud dynamics • Articulation with attack on notes
Earth	<ul style="list-style-type: none"> • Long sustained notes • Dense texture that suggests the solidity of earth • Low pitch
Air	<ul style="list-style-type: none"> • high pitch • rhythmically vibrant, with short notes • trills or notes within a small range suggesting wind.

3. Musical signposts for different elements can include:

- Assigning specific tone colours to different elements.
- Give different rhythmic motives to the different elements.
- Have each element represented within particular registers.

4. No suggested answers are given for questions 4 and 5.

5. Chaos is represented through:

- a dissonant opening chord
- the tension created through repeating this chord, with increasingly short note values
- the way the elements motives appear without relationship to each other (they appear almost to initially be uncomplimentary).

No suggested answers are given for the composition.

Activity 2: Listening / Score reading / Composition

Movement I: *Le Chaos*

Learning Intentions

Teaching Notes: Activity 2

For score reading exercise's consider pairing students who struggle with musical notation with a student who has a strong understanding of musical notation.

For all discussions involving concepts – allow the discussion to be about the music, and let this inform the understanding of the concepts rather than concepts driving classroom discussion. That is – discuss in depth what is happening in the music.

Suggested Answers

1. The opening chord is a cluster chord based upon the D minor scale. The figured bass indicates that every note within this scale should be included in the chord, with a raised 7th (C#) and a flattened 6th (Bb).
2. In bars 1-8 the rhythm uses notes of increasingly short duration. After a sustained opening chord, the tone cluster is repeated firstly as crotchets in bar 3, quavers in bar 4 and semiquavers in bars 5-7. This device – rhythmic diminution accentuates the tension, already present within the highly dissonant cluster chord.
3. In bars 8-13 the instruction “*point a'autre armonies que des l'octave triple jusqu'a se qui est chiffrez*”, which essentially translates as “no other harmonies other than the triple octave, until figured” allows for a stronger sense of tonality to be established – as the orchestra unites in outlining the D harmonic minor scale. The sense of tonality is not complete – as it is weakened by the C# diminished 7th chord on the 7th degree of the scale, which whilst resolving to a D minor chord – does create a small sense of ambiguity. If Rebel had figured C# with an A major chord (Chord V – a more expected approach), a strong sense of D minor would have been established and the tonality would have had a more settled feeling.
4. When comparing **Score Excerpt 1** (Bar 1 – 32) with **Score Excerpt 2** (Bar 1 – 32), it becomes clear that Rebel's early edition of the score used a number of clefs which are not in common use today. Further the ordering of the instruments is different, as both the standard orchestra and therefore standard organisation of an orchestral score had not been established. A modern version of the score, whilst being faithful to Rebel's early music conventions, will present instruments in a standard orchestral order and will reset the music to clefs that are widely used today.
5. “*fort*” means loud and “*doux*” means soft.
6. Development of the elements motives through the 1st three chaos:

Motive	1 st Chaos	2 nd Chaos	3 rd Chaos
<i>Chaos Chord</i>	<p>D minor cluster using every note of the D minor scale.</p> <p>Entire orchestra presents the 1st Chaos chord section.</p> <p>Increasing intensity through rhythmic diminution</p>	<p>Crotchet chord is B\flat major (bar 14)</p> <p>Bar 15 this chord uses shorter notes (semiquavers) – creating the perception of accelerando. The 2nd and 4th to the B flat major chord, creating a dissonant feel. This cluster is less intense than the first chaos.</p>	<p>Crotchet chord is F minor (bar 21)</p> <p>Bar 22 the 2nd and 4th are added to the F minor chord.</p> <p>Bar 23 a flattened 6th is added to this chord, which further increases tension. Within the orchestration Rebel has left out the 3rd which makes this chord difficult to identify.</p>
<i>L'eau</i>	Not included	<p>Descending and then ascending passage outlining the B\flat major scale – but beginning on D</p> <p>Played by flutes.</p> <p>Performed with the chaos chords</p>	<p>Presented a step lower, with the ascending passage ending with a slightly altered melodic contour.</p> <p>Other aspects the same as 2nd chaos.</p>
<i>L'air</i>	Not included	Sustained trill on B \flat , played by piccolo, and following <i>L'eau</i>	Sustained trill on A, played by piccolo, following <i>L'eau</i>

<i>Le Feu</i>	Not included	<p>Presented by the violins in counterpoint to <i>L'air</i></p> <p>Short sharp repeated notes based around B\flat and D reflecting a B minor tonality</p>	<p>Presented by the violins in counterpoint to <i>L'air</i></p> <p>Short sharp repeated notes based around C and A which helps to move the tonality from F minor to D minor</p> <p>Extends into a florid scalic passage, which alternates with <i>La Terre</i></p> <p>This scalic passage modulates to D natural minor.</p>
<i>La Terre</i>	Not included	<p>Long sustained notes on B\flat</p> <p>Thin texture – <i>La Terre</i> being presented as a solo motive.</p> <p>Presented by the basses and continuo.</p>	<p>Long sustained notes – however when compared to chaos 2, there is rhythmic variation and a strong sense of progressing – developing the motive.</p> <p>Texture becomes more dense with the motive being presented in counterpoint to <i>La Terre</i>.</p>

7. Listen to **Audio Excerpt 2** (Movement 1: Bars 102-126). This is taken from the closing bars of the movement, where the chaos is resolved, and the elements have found their rightful place in the order of things. With reference to the concepts of music, discuss how Rebel has resolved the *Chaos*?

Resolution of *Chaos* has occurred through the following techniques:

- There is a strong sense of tonality throughout this section, with the highly dissonant “Chaos Chord” now absent, rather the excerpt is working within diatonic harmony.
- The melody clearly references the elements motives, however where as in excerpt 1 the different motives were not particularly integrated – they are now highly integrated giving a more coherent structure.
- *La Terre* now has a fully harmonic function and grounds the arrangement.
- The use of sequence and repetition gives the arrangement coherence (listen especially for the violins with *Le Feu*)
- *L’air* has been developed into a coherent melodic idea – still based around trills, but with use of sequence, repetition and a strong sense of melody shape – giving the motive direction.
- Resolution to a major key implies the chaos has been resolved.

Activity 3: Aural / Composition

Movement II: Loure I (*L'eau and La Terre*)

Learning Intentions

- To aurally notate the main theme of *Loure I*
- To identify the accompanying chords from the figured bass
- To compose a countermelody to accompany this theme
- To perform the main theme and countermelody as a member of a classroom ensemble.

Teaching Notes: Activity 3

Students should be given 6 playings for a melodic dictation. For students uncertain or inexperienced in melodic dictation the following steps are suggested:

- Use first two playings to memorise, rather than write
- Begin with pencilling in the rhythm
- Identify guide notes; for example when the excerpt returns to the starting note, highest note, lowest note
- Identify patterns, for example repeated notes, sequences
- Then fill in the rest.
- If stuck, fill in contour, rather than not finishing because of something that is in the first bar or two.

Suggested Answers:

1. Melodic Dictation – see melody line below

2. Chord Identification – see box text below

La Terre

Violons

Basso Continuo

D Major A major D major A major 1st inversion

Vln.

B.C.

Bmin7 E7 E major A major A major A major 1st inversion

Vln.

B.C.

E major A major 1st inversion G# major 1st inversion E major A major

No Suggested answers are given for activities 3 and 4.

Activity 4: Score Reading / Composition / Performance

Movement III: *Chaconne (Le Feu)*

Learning intentions:

- To identify the techniques used to create variation in the *Chaconne*
- To apply these techniques and create two variations using Rebel's ground bass
- To perform the variations
- Extension: create your own ground bass and variations.

A *Chaconne* is a baroque style composition which is usually fast in tempo. It uses variation techniques in order to sustain interest. In this example from *Les Elements*, Rebel alternates between variations based upon a ground bass and variations using a different bass line.

Listen to **Audio Excerpt 4** (0:00 – 1:19) whilst reading **Score Excerpt 3** (1- 44)

1. Ground bass:



2. The time signature used indicates 2 beats in a bar, the modern equivalent would be cut common
 3. Bars 1-24 there is the theme and then two variations based upon the ground bass.
 - 1st variation (Bars 9-16) the melody is altered, and there is syncopation through tying the melody across the bar lines. With this syncopation, there is a sense of question and answer created between the melody and continuo. The harmony is also slightly altered.
 - 2nd variation uses an arpeggiated patterns in the violins, flutes and oboes with a changed accompaniment. The harmonisation of the ground bass is the same as the opening theme.
 - Bars 25-36, the ground bass is not used. Thinner texture with no middle parts. There is a strong sense of syncopation throughout this section.
 - Bars 37-44 the ground bass returns with a florid scalic melody played by the treble instruments, which also features dotted rhythms, which begin each phrase With notes of generally short duration this contrasts with the section immediately before.
 4. The dotted rhythm motive which begins each phrase in bars 36-44 is extended from bar 69 with the melody essentially outlining chords using this rhythmic device.
 5. Analyse the chord progression of bars 77 – 85. How does this chord progression relate to the ground bass?
 6. In bars 86 – 91 – the melody is based upon the rhythm and melodic shape of *Le Feu* motive as first heard in *Le Chaos*. One point of differentiation is that the upper winds also join in the presentation of this idea – whereas in *Le Chaos* this idea was restricted to the violins.
- No suggested answers are given for questions 8-10

Activity 5: Performance

Movement VII: *Tambourin (L'eau)*

Learning Intentions:

- To perform the 1st *Tambourin* from *Rebels Les Elements*
- To devise an accompanying drum part for the *Tambourin*
- To describe how Rebel, through his use of musical concepts has represented the element water.

Teaching Notes: Activity 5

This arrangement includes a challenging 1st part and a 2nd part which is far easier. Have students play the part that most reflects their abilities. The arrangement has been kept in the original D major, however this may present challenges for some students, so transposition to E flat major could be beneficial. Piano players should treat the bass part with chords provided as a figured bass and take this opportunity to improvise a right hand part based around the chords.

Suggested Answers:

Note suggested answers are provided for questions 1 and 2.

1. The scalar passages in the melody of the tambourin have an overall descending contour similar to the Prologue. In the Prologue the water motive is generally presented in a major tonality, even when accompanied by cluster chords that sound minor – in the *Tambourin* this major tonality is resolved. The accompaniment in the tambourin is quite static, it sustains a chord over a number of bars – this is similar to the sustained cluster chord in the prologue.

Activity 6 Extension Activity – Musicology / Research

Learning Intentions:

- Research the expression of Chaos in music throughout the ages
- Write an extended response / essay showing understanding of how musical concepts have been manipulated in different works to express the idea of chaos.

No suggested answers have been given for this activity.

Self-Assessment Proforma

Name

Date

Class:

Strengths of my performance/ composition were:

The particular challenges that faced me in preparing this performance/composition were:

Composition only – based upon what I learnt when my composition was performed, I will be making the following adjustments:

Things I need to improve are

My next goal for this performance / composition is:

Other reflections:

GLOSSARY

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (<i>f</i>)	Loud
Fortepiano (<i>fp</i>)	To commence a note loudly and becoming very soft immediately after.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Piano (<i>p</i>)	A dynamic marking meaning soft.
Pitch	The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by

	plucking the string rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (sfp)	To accent the start of the note loudly, then become suddenly soft.
Soundscape	Compositions of organised sounds which are describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.