

1. Context and structure

1	Bernard Herrmann	Bernard Herrmann (1911–75) was an American composer and conductor best known for his work on film scores such as Citizen Kane, Jason and the Argonauts, and Taxi Driver.
2	Through composed	Where the music does not fall into repeated sections but changes throughout.

2. Melody

1	Counter subject	The subject that answers in a fugue. The Cellar Bar 13-20.
2	Inversion	A melody that is played as a mirror image. The Cellar bar 2-3.
3	Retrograde	A melody played backwards The Cellar Bar 4-5.
4	Subject	A melody upon which a composition is based. The opening of The Cellar.
5	Variation	A motif that has been changed in some way The Prelude features a lot of variation.

3. Sonority – How the instruments are used

1	Adagio e mesto	Slow and sad. Seen in the Finale.
2	Chord stab	Loud, detached chord. Iconic use in the Murder.
3	Con arco	Bow a string instrument. Strong examples in Marion.
4	Con Sordino	Play with a mute. Used in all of the pieces apart from the Murder scene, this is even more effective for it.
5	Glissando	Slide from one note to another. Used iconically in the murder.
6	Sffz	Sfzozando. With sudden emphasis. Used in the murder scene.
7	Sul ponticello	Play near the bridge. Bar 47 of The Cellar.

4. Key vocabulary

1	Leitmotif	A musical idea that is associated with a person, object, place or emotion.
2	String orchestra	An orchestra made up of the string section found in a Symphony Orchestra.
3	Motif	A short distinctive melody or rhythm used in different ways to form longer passages of music.
4	Pizzicato	Pluck a string instrument. Prelude bar 5-14.
5	Ostinato	A rhythmic, melodic or harmonic pattern repeated many times in succession. Prelude 27-34.
6	Sequence	The immediate repetition at a different pitch of a melody. Seen in the opening of Marion.
7	Modernist	A movement in the early 20 th century that favoured experimental musical styles.

Other points of interest: How does the music create tension and horror? Why is there limited instrumentation and how is it fully exploited? How does the music reflect and enhance the action?

5. Texture

1	Counterpoint	A polyphonic texture where the parts play against each other and interweave. The Murder. Bar 17 onwards.
2	Fugal	Contrapuntal compositional technique built on a subject that is imitated between parts. The Cellar.
3	Homorhythmic	A type of homophonic texture where all parts have the same rhythm. Prelude Bars 1-3.
4	Monophonic	A single line which can be played or sung by several people. Finale Bars 1-2.
5	Polyphonic	When 2 or more different lines play simultaneously. Seen in the Finale.

6. Tempo, metre and rhythm

1	Anacrusis	One or more notes that occurs before the first strong beat of a phrase. Used in Marion.
3	Cross rhythm	The effect produced when 2 conflicting rhythms are heard together. Discovery bar 19.
4	Dotted rhythm	A swung rhythm with the 1st longer than the 2nd. Prelude Bar 21-24.
5	Moto perpetuo	Constant rhythmic movement. Seen in The Cellar.
6	Rhythmic displacement	Emphasising beats of the bar that are normally unaccented. Used in the Finale Bar 18.

7. Harmony and Tonality

1	Chromatic	Notes that do not belong to the key or move by semitones. Used in Marion.
2	Cluster chord	A dissonant chord that includes several adjacent notes. Used in the Murder.
3	Diminished 7th	A 4 note chord comprising of minor third intervals. The City Bar 1-3.
4	Enharmonic	2 notes or scales that are written differently but sound the same, eg. C# and Db
5	Extended chord	A chord with an added note such as a 9th or 11th. Used in The Prelude.
6	Half diminished	A 7th chord composed of a minor 4rd, diminished 5th and minor 7th. The City bar 1-3.
7	Parallel chords	A succession of chords whose notes all move in the same direction. Used in The Toys.

8. Key vocabulary

1	Atonal	Music doesn't belong to a key. Murder and Finale.
2	Non-functional	Music does not use cadences in the traditional sense.
3	Tonal	Music that belongs to a key. Marion.
4	Transposition	Change of key.
5	Syncopation	Emphasising beats of the bar that are normally unaccented. Finale bar 22-24.
6	Homophonic	Melody and accompaniment. Prelude Bar 37-48.
7	Augmentation	An increase in the note lengths of a melody, usually proportionate. Augmented version of Marion used in The Toys.
8	Dissonance	Sounds that are not pleasant when played together. The Murder and The Prelude.