

## Key Stage 5

### Music Terms

#### Unit 1 Practical Music Theory and Harmony

##### **A1 Rhythm and pitch in staff notation**

- Clefs - treble, bass.
- Names and positions of notes on the staff, including ledger lines.
- Accidentals.
- Intervals (up to one octave) - major, perfect, minor, diminished, augmented.
- Note and rest values (up to hemidemisemiquavers/64th notes).
- Bars and bar lines.
- Time signatures - simple, compound, complex.
- Key signatures.

##### **A2 Rhythm and pitch in alternative forms of notation**

- Guitar tablature.
- Tonic sol-fa.
- Graphic scores.
- Drum notation.
- Chord chart.
- Lead sheet.

##### **A3 How tempo, dynamics and expression can be notated**

- Metronome markings.
- Expressions for tempo and tempo changes.
- Expressions for dynamics and dynamic changes.
- Articulation markings.
- Instrumental and vocal techniques such as breathing, glissando, trills, pedal marks etc.

##### **B1 Constructing scales**

- Major scale.
- Harmonic, melodic and natural minor scales.
- Major and minor pentatonic.
- Blues scale.
- Whole-tone scale.
- Modes.

##### **B2 Melodic construction and development**

- Conjunct and disjunct.

- Diatonic.
- Chromatic.
- Arpeggios.
- Sequences.
- Imitation.
- Inversion.
- Anticipation.
- Melodic augmentation and diminution.
- Call and response.

### **B3 Rhythmic devices**

- Dotted notes.
- Syncopation.
- Augmentation and diminution.
- Triplets, duplets, quintuplets, sextuplets.
- Riff/ostinato.
- Accents.

### **B4 Application of melodic compositional skills**

- Writing melody for specific instruments and lyrics.
- Developing phrases and motifs.
- Using counterpoint/counter melody.
- Harmonising melodies for ensembles such as string quartet, brass section, backing vocals.

### **C1 Application of chordal harmony**

- Triads.
- Primary chords.
- Secondary chords.
- Seventh chords.
- Augmented chords.
- Diminished chords.
- Extended chords.
- Chromatic chords.

### **C2 Application of chord progressions**

- Three-chord progressions.
- 12-bar blues.
- Circle of fifths progressions.
- Turnaround progressions.
- Minor progressions.
- Secondary progressions.
- Cadences:
  - o perfect (V-I, V7-I)
  - o plagal (IV-I)

- o imperfect (I-V)
- o interrupted (V-VI).

**D1 Appropriate forms of notation for the context**

- Appropriate notation for the performer, e.g. staff notation, graphic notation, tablature, lead sheet, chord chart.
- Appropriate notation for the style of music, e.g. classical, jazz, pop, metal.
- Appropriate notation for the instrument/voice.

**D2 Transposition**

- Transposing for voice and instruments.
- Transposing with and without key signatures using accidentals.
- Transposing chord progressions.

**D3 Production of notation**

- Fitness for purpose.
- Accuracy of notation.
- Legibility of notation.
- Feedback from musicians and performers.

Unit 2 Professional Practice in the Music Industry

Bid Submit	an application for a specific project and for a stated price.
Budget	An estimate of income and expenditure for a given project.
Describe	Learners' work gives a clear, objective account in their own words, showing recall and, in some cases, application of the relevant features and information about a subject.
Justify	Learners give reasons or evidence to support an opinion or course of action.

Present	To submit something for observation and/or consideration by others.
Professional practice	Understanding the behaviours required in order to fulfil roles in the specific sector.
Project plan	Learners present resources and timelines in order to complete a task, or series of tasks, to achieve specific requirements or objectives, showing progress from start to finish.
Rationale	A set of reasons

### Unit 3 Ensemble Music Performance

Arrange (individual)	To take existing musical material and transpose it to a specific instrument, making use of the idiomatic strengths of that instrument.
Arrange (group)	To take an existing piece of music and develop and adapt the original approach to the musical elements to create a new and personalised version. The new versions may differ in instrumentation, structure, tempo and harmony.
Communicate	Learners are able to convey ideas or information to others.
Debrief	Learners review a session or process on

	completion.
Describe	Learners' work gives a clear, objective account in their own words, showing recall and, in some cases, application of the relevant features and information about a subject.
Evaluate	Drawing on varied information, themes or concepts to consider aspects such as strengths, weaknesses, alternative actions, relevance or significance. Inquiries lead to a supported judgement showing relationship to its context, often in a conclusion.
Musical direction	The act of leading an ensemble through a piece of music to fulfil the composer's/arranger's intention; and offering creative suggestions when developing pieces in rehearsals.
Musical expression	The playing or singing of a piece of music with emotional connection by using musical elements (e.g. dynamics, timbre, intensity, articulation).
Part	A single instrumental aspect of a full group arrangement, e.g. a bass line or vocal.

Professional	Understanding the behaviours expected in the commercial musical environment.
Stylistic interpretation	The playing of music in a manner that is accurate and suitable in terms of the chosen style.
Technical proficiency	The application of technical instrumental or vocal skills to achieve desired outcomes.

## Unit 6 [Optional] Solo Performance

### A1 Solo performance skills

- What is different about solo performance - awareness of aspects which differentiate it from performing as part of a group.
- Stage presence:
  - o audience engagement, confidence and being comfortable in front of other people,
  - o ability to play/sing under pressure
  - o awareness of other musicians where appropriate, positioning on stage, microphone technique, awareness of monitors
  - o selecting music - appropriate standard, length, genre, style, instrument.
- Interpretation:
  - o taking material and presenting it in a personal and interesting way, playing with a high degree of accuracy and not just note for note, making a piece your own, appropriate use of dynamics, phrasing and articulation
  - o responding to interpretation by other musicians; awareness of their use of dynamics, phrasing, articulation and instrumentation.

### A2 Technical instrumental or vocal skills

- Physical warm-up exercises, including:
  - o awareness of posture, physical positioning, body alignment for singing, correct grip and instrument hold, etc.
  - o stretches and warm-up exercises specific to instrument/voice (e.g. finger and wrist stretches for guitar playing, shoulder and back stretches for drums)

- o appropriate relaxation and concentration exercises before practice/performance.

- Technical exercises, including:

- o to improve tone production, intonation and pitching, scales, harmonies

- o to improve speed, fluency, dexterity and develop muscle memory.

- Musical exercises:

- o to improve accuracy, timing and rhythm (working with a metronome, sight reading, playing with others, and so on)

- o to improve control of dynamics and expression.

### **Learning aim B: Develop skills for a solo performance**

#### **B1 Design an effective practice routine**

- Appropriateness:

- o awareness of strengths and weaknesses, division of practice time according to what needs attention, choice of exercises appropriate to musical instrument

- o working with other musicians or an accompanist, leading rehearsals, availability of equipment and space

- o choice of material and practice pieces; breaking pieces into sections

- o integration of instrument/voice lessons.

- Effectiveness:

- o measurable and realistic goals; setting interim targets that are: considered, specific and relevant.

- Structure:

- o week-by-week, day-by-day allocation of time to be spent; choosing pieces and exercises for incremental improvement, planning out sessions.

#### **B2 Following a practice routine to improve as a musician and performer**

- Follow a routine:

- o documenting sessions keeping a diary, audio blog or vlog; recording group rehearsals

- o structuring other pressures (other subjects or hobbies for example) around music;

- making time for practice

- o organising and recording practice performances.

- Reflection:

- o looking at speed of progress over time, listening back to rehearsals and identifying

- weaknesses, watching/listening back over performances, obtaining meaningful feedback after performances, honest self-reflection

- o adapting and amending existing routines in light of reflection; allocating time differently, demonstrating effectiveness.

### **Learning aim C: Carry out a solo performance**

#### **C1 Preparation for performance**

- Collaborative preparation:
  - o organising and booking rehearsals with other musicians; providing sheet music/backing tracks, attending sound checks and dress rehearsals, working with sound and lighting technicians (as appropriate)
  - o professionalism, time-keeping and punctuality, conduct and communication.
- Personal preparation:
  - o vocal care, good health and fitness, warm-up exercises, calming nerves, personal presentation
  - o instrument care and maintenance (if appropriate), e.g. sound strings, reeds, drum heads, tuning, clean valves, etc.
  - o performance considerations, stage positioning, engaging audience and confidence building exercises
  - o personal interpretation of selected material, adding own personality and meaning to chosen piece.

## **C2 Choice of material**

Suitability:

- balancing the technical difficulty with performer ability and available preparation time, allowing for ability and availability of other musicians (if appropriate), performer stamina
- consideration of: venue, audience, overall programme, equipment needed.

## **C3 Performance**

Musical performance skills:

- accuracy and confidence, precision of timing, intonation, notes and tuning
  - microphone and instrumental technique, tone production, musical communication
- with other musicians, interpretation and appropriateness to the style/genre
- stagecraft, to include stage presence, positioning and audience engagement.