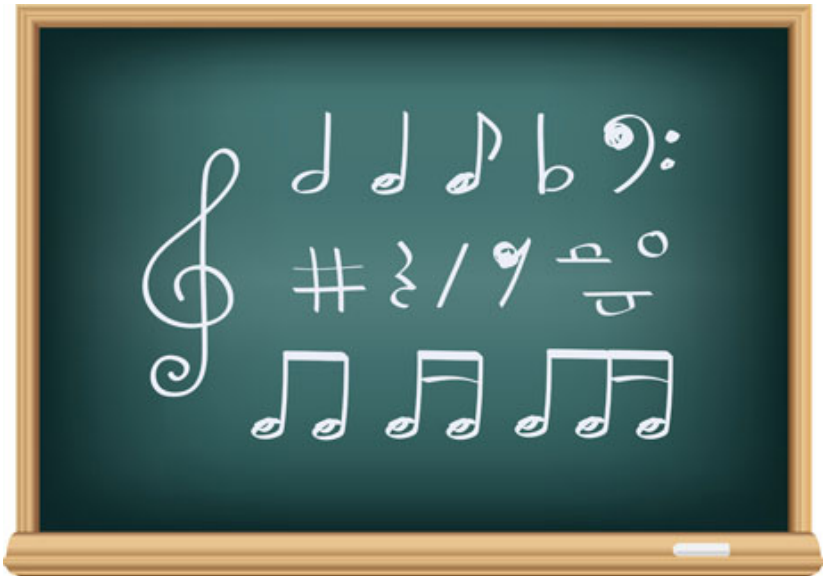
TOTTINGTON HIGH SCHOOL

music

eduqas **GCSE Music**



Knowledge Organiser & Study Guide

NAME: .....

Guard this booklet with your life - or at least don't leave it out in the rain or at the bottom of a bag!

Contents Page

GCSE Music: Knowledge and Skills

Performing	Composing	Listening and Appraising		Set Works
My performances are accurate and secure in terms of rhythm and pitch.	My ideas are highly effective, offering much potential for creative development.	I am familiar with the key terms describing Melody.	I am familiar with the key terms describing Technology.	I know the general background details of the set works.
I sustain an appropriate tempo throughout, resulting in a fluent performance.	The content of my compositions is skilfully developed throughout the piece.	I am familiar with the key terms describing Articulation.	I can notate a short melody in simple time by ear upon 4 hearings.	I have a general understanding of these composers' style/era.
I follow all performance directions appropriately throughout.	My composition contains highly effective contrasts of tone colour and moods.	I am familiar with the key terms describing Dynamics.	I can read and write a short melody in bass clef.	I am able to explain how Melodies are used in the set works.
I demonstrate secure vocal/instrumental technique and intonation throughout.	I demonstrate highly effective choices of elements and resources.	I am familiar with the key terms describing Tempo.	I can read/understand rhythms in compound time signatures.	I am able to explain how Articulation is used in the set works.
I demonstrate secure control of sonority (tone) with the use of contrast fully appropriate to the music.	A wide variety of musicals elements are used skilfully in my compositions.	I am familiar with the key terms describing Structure.	I can read and write in key signatures with up to 4 sharps or flats.	I am able to explain how Dynamics are used in the set works.
My performances are well-projected.	Resources, including technology, are skilfully controlled.	I am familiar with the key terms describing Harmony.	I can read and write contemporary chord symbols and Roman numerals.	I am able to explain how Tempo is used in the set works.
I perform expressively in keeping with the chosen style.	My compositions are very well-organised with highly effective presentation of musical ideas.	I am familiar with the key terms describing Instrumentation.	I can comment on the purpose and intention of composers, performers and those who commission music.	I am able to explain how Structure is used in the set works.
I communicate effectively, sustaining audience interest throughout the performance.	The style and character of my pieces is highly effective in response to the chosen brief.	I am familiar with the key terms describing Rhythm.	I can comment on the effect the occasion, audience and choice of venue have on the way music is composed and performed.	I am able to explain how Harmony is used in the set works.
I demonstrate effective rapport with other performers, where appropriate, resulting in a balanced performance.	The outcome is highly effective, musical and fully coherent.	I am familiar with the key terms describing Texture.	I can comment on how music is created, developed and performed in different social, historical and cultural contexts.	I am able to explain the Instrumentation of the set works.
I balance live and pre-recorded tracks effectively, where appropriate.		I am familiar with the key terms describing Musical Styles.		I am able to explain how Rhythm is used in the set works.
				I am able to explain how Texture is used in the set works.
				I am able to explain how Technology is used in the set work(s) applicable.

GCSE Music: Personal Learning Checklist

The following checklist outlines the knowledge and skills you will acquire during the GCSE Music course.

For each skill, you should give yourself regular ratings:

- RED = you do not have this skill/understand this yet
- AMBER = you are beginning to gain this skill/partly understand
- GREEN = you are very confident in this skill/understand fully

Tick and date each box to keep track of how you feel you are doing.

Performing	R	A	G
My performances are accurate and secure in terms of rhythm and pitch.			
I sustain an appropriate tempo throughout, resulting in a fluent performance.			
I follow all performance directions appropriately throughout.			
I demonstrate secure vocal/instrumental technique and intonation throughout.			
I demonstrate secure control of sonority (tone) with the use of contrast fully appropriate to the music.			
My performances are well-projected.			
I perform expressively in keeping with the chosen style.			
I communicate effectively, sustaining audience interest throughout the performance.			
I demonstrate effective rapport with other performers, where appropriate, resulting in a balanced performance.			
I balance live and pre-recorded tracks effectively, where appropriate.			

Composing	R	A	G
My ideas are highly effective, offering much potential for creative development.			
The content of my compositions is skilfully developed throughout the piece.			
My composition contains highly effective contrasts of tone colour and moods.			
I demonstrate highly effective choices of elements and resources.			
A wide variety of musicals elements are used skilfully in my compositions.			
Resources, including technology, are skilfully controlled.			
My compositions are very well-organised with highly effective presentation of musical ideas.			
The style and character of my pieces is highly effective in response to the chosen brief.			
The outcome is highly effective, musical and fully coherent.			

Listening & Appraising	R	A	G
I am familiar with the key terms describing Melody.			
I am familiar with the key terms describing Articulation.			
I am familiar with the key terms describing Dynamics.			
I am familiar with the key terms describing Tempo.			
I am familiar with the key terms describing Structure.			
I am familiar with the key terms describing Harmony.			
I am familiar with the key terms describing Instrumentation.			
I am familiar with the key terms describing Rhythm.			
I am familiar with the key terms describing Texture.			
I am familiar with the key terms describing Musical Styles.			
I am familiar with the key terms describing Technology.			
I can notate a short melody in simple time by ear upon 4 hearings.			
I can read and write a short melody in bass clef.			
I can read/understand rhythms in compound time signatures.			
I can read and write in key signatures with up to 4 sharps or flats.			
I can read and write contemporary chord symbols and Roman numerals.			
I can comment on the purpose and intention of composers, performers and those who commission music.			
I can comment on the effect the occasion, audience and choice of venue have on the way music is composed and performed.			
I can comment on how music is created, developed and performed in different social, historical and cultural contexts.			

Set Works	R	A	G
I know the general background details of the set works.			
I have a general understanding of these composers' style/era.			
I am able to explain how Melodies are used in the set works.			
I am able to explain how Articulation is used in the set works.			
I am able to explain how Dynamics are used in the set works.			
I am able to explain how Tempo is used in the set works.			
I am able to explain how Structure is used in the set works.			
I am able to explain how Harmony is used in the set works.			
I am able to explain the Instrumentation of the set works.			
I am able to explain how Rhythm is used in the set works.			
I am able to explain how Texture is used in the set works.			
I am able to explain how Technology is used in the set work(s) applicable.			

Component 1: Performing

Assessment Objective (AO1): *perform with technical control, expression and interpretation*

- Total duration of performances: 4-6 minutes
- Non-exam assessment: internally assessed, externally moderated
- 30% of qualification
  72 marks

- A minimum of two pieces
- At least one must be as part of an ensemble performance lasting at least one minute
- The other piece(s) may be performed **either** solo **and/or** as part of an ensemble
- Pieces should be of (roughly) grade 3 standard or better

Ensemble Performance is defined by Eduqas as:

- Performance in a group of between two and eight live performers, the other members of the
- ensemble need not be taking the examination
- Perform a significant individual part which is not doubled
- Perform accompanied or unaccompanied as a group but not conducted (the
- accompaniment can be live or a backing track)
- Playing an accompaniment is ensemble, being accompanied is not

One of the pieces performed must be linked to specific aspects of musical content within one of the four areas of study.

Examples of how performances can be linked to an area of study:

AoS1 Musical Forms and Devices

- A performance of a piece composed either during the Baroque, Classical or Romantic eras
- A performance of a piece written in either binary, ternary, rondo, variation or strophic
- forms
- A performance of a piece of music which makes a feature of a compositional device

AoS2 Music for Ensemble

- A performance of a piece of ensemble music in either the chamber music tradition, or musical theatre tradition or the jazz and blues tradition

AoS3 Film Music

- A performance of a piece of music used in a film or composed specifically for a film

AoS4 Popular Music

- A performance of any genre of popular music

For every piece of music performed, a copy of the sheet music must be sent to the exam board – it is up to the student (with the help of their instrumental/vocal teacher) to find this

There is a YouTube playlist with some suggestions of how to practice and how to improve (GCSE Performers Toolkit).

Information from the Eduqas GCSE Specification on general features for all instrumental and vocal pieces:

Easier than standard level	– A piece in an easy key for the instrument – Simple rhythms and a narrow pitch range with simple intervals – Few dynamic contrasts – Simple or repetitive structure and phrase structure – Steady tempo – Single sonority or tone quality required with limited changes in articulation – Stylistically simple
Standard level of difficulty	– A piece in an easy or moderate key for the instrument – The rhythms will be varied, including dotted notes or triplets and the pitch range reasonably wide with wider intervals – Dynamic contrasts including crescendo and diminuendo – A contrasting section or a section with different technical demands or different phrase lengths – Possible contrast in tempo – Some contrasts in sonority or tone quality and articulation – Some stylistic challenges
More difficult than standard level	– A piece in any key appropriate for the instrument – A piece displaying some intricate rhythms and a wide pitch range for the instrument – The selected piece will allow for greater emphasis on interpretation – Full range of dynamics – Several contrasts in technical demands and phrase structure – Contrasts in tempo or challenging tempo – Contrasts in sonority or challenging tone quality with more complex articulation – Contrasts in style or greater stylistic challenges

Pages 34-37 of the Eduqas GCSE Specification outline the specific requirements for each instrument of what to consider when choosing your pieces.

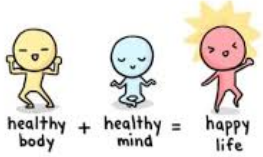
Performing Assessment Criteria

	Accuracy	Technical Control	Expression and Interpretation
10-12 marks	– *An accurate performance, secure in terms of rhythm and/or pitch* – *An appropriate tempo is sustained throughout, resulting in a fluent performance* – *All performance directions are followed appropriately throughout the performance*	– *Secure vocal/instrumental technique and intonation (where appropriate) throughout the whole performance* – *Secure control of sonority (tone) with the use of contrast fully appropriate to the music* – *The performance is well-projected*	– *An expressive performance in keeping with the chosen style* – *Effective communication sustaining audience interest throughout the performance* – *Effective rapport with other performers, where appropriate, resulting in a balanced performance* – *Effective balance between live and pre-recorded tracks, where appropriate*
7-9 marks	– *The performance is generally accurate in terms of rhythm and/or pitch, however, there are occasional slips* – *An appropriate tempo is generally maintained throughout, however the fluency of performance is compromised occasionally* – *Most performance directions are followed appropriately in the performance*	– *Generally reliable vocal/ instrumental technique and intonation (where appropriate) throughout the performance* – *Generally secure control of sonority (tone) with the use of contrast mainly appropriate to the music* – *The performance is generally well- projected*	– *A generally expressive performance mainly in keeping with the chosen style* – *Competent communication sustaining audience interest throughout most of the performance* – *Generally effective rapport with other performers, where appropriate, resulting in a mostly balanced performance* – *Generally effective balance between live and pre-recorded tracks, where appropriate*
4-6 marks	– *A less secure performance in terms of rhythm and/or pitch with frequent inaccuracies* – *Irregularities in tempo, which compromise the fluency, occur more frequently* – *Performance directions are followed inconsistently throughout the performance*	– *Inconsistent vocal/instrumental technique and intonation (where appropriate) throughout the performance* – *Inconsistent control of sonority (tone) with some contrast where needed in the music* – *The performance has inconsistent projection*	– *An inconsistent performance which is not always in keeping with the chosen style* – *Inconsistent communication with the audience* – *Some sense of rapport and balance between parts where other performers are present* – *Some effective balance between live and pre-recorded tracks, where appropriate*
1-3 marks	– *Inaccuracies in rhythm and/or pitch occur throughout* – *The performance lacks fluency and is compromised by frequent hesitations* – *A limited response to performance directions throughout the performance*	– *Inaccuracies in rhythm and/or pitch occur throughout* – *The performance lacks fluency and is compromised by frequent hesitations* – *A limited response to performance directions throughout the performance*	– *A limited performance with little or no understanding of the chosen style* – *Limited communication with the audience* – *Limited rapport where other performers are present, resulting in an unbalanced performance ineffective balance between live and pre-recorded tracks, where appropriate*
0	– *An inaccurate performance in terms of rhythm and/or pitch where performance directions are not followed*	– *No evidence of technique, control of sonority (tone) or projection*	– *No sense of involvement, expression, rapport, balance or communication*

10 Tips for Good Practising

1	**Create the right atmosphere** – *Make sure the space you use is a space you enjoy (whether that's quiet, or somewhere with some stimulation)* – *Have everything you need ready – pencil, water, snacks etc…*	
2	**Warm-up** – *Being ready to practise as a musician is as important as it is for a sportsperson* – *Don't just sit down and expect to play well straight away – speak to your teacher about good warm-up exercises*	
3	**Have a goal** – *Know what you want to achieve within your practise, don't just go through a piece or song just for the sake of it* – *Set small goals for everything you do*	
4	**Be realistic** – *Don't expect to make progress or improve instantly – every little improvement is improvement and over time the small improvements are the big improvements* – *It's about quality, not quantity*	
5	**Identify and overcome problems** – *Break down what you keep doing wrong and focus on that - it could be a rhythm/timing issue, or a wrong note/pitch* – *Isolate your problem and fix it*	
6	**Go beyond the right notes** – *A good performer tells a story when they perform* – *Little to lots of great performers, especially performing what you're working on, and pick out the best things about each of them to put into your own performance*	
7	**Make notes** – *Jot down things about how you perform, either on the sheet music or start a journal – anything to help make performing easier* – *Think of your notes as reminders of good performing*	
8	**Record yourself** – *This is a great way of recognising what you're doing well and finding out what you're doing wrong* – *Filming yourself is excellent for spotting what you're physically doing wrong*	
9	**Be in the right frame of mind** – *Don't practise just to practise, you need to be happy and relaxed in order to make the best progress* – *We make music because it is fun – enjoy what you're doing!*	
10	**Reward yourself** – *Give yourself a reward every time you practise* – *This could be a bar of chocolate, or listen to your favourite performer, or play/sing your favourite song – just for fun!*	

10 Tips for Reducing Stage Fright (Performance Anxiety)

1	**Preparation** – *Be prepared: practice, practice, practice.*	
2	**Diet** – *Limit caffeine and sugar intake the day of the performance. Eat a sensible meal a few hours before you are to perform so that you have energy and don't get hungry.*	
3	**Focus** – *Shift the focus from yourself and your fear to the enjoyment you are providing to the spectators. Close your eyes and imagine the audience laughing and cheering, and you feeling good.*	
4	**Positivity** – *Don't focus on what could go wrong. Instead focus on the positive. Visualize your success.*	
5	**Self-Doubt** – *Avoid thoughts that produce self-doubt.*	
6	**Relaxation** – *Practice some type of relaxation technique regularly, regardless of whether you have a performance, so that the skill is there for you when you need it.*	
7	**Ease Anxious Feelings** – *Take a walk, jump up and down, shake out your muscles, or do whatever feels right to ease your anxious feelings before the performance.*	
8	**Audience** – *Connect with your audience -- smile, make eye contact, and think of them as friends.*	
9	**Natural** – *Act natural and be yourself.*	
10	**Health** – *Exercise, eat a healthy diet, get adequate sleep, and live a healthy lifestyle.*	

Component 2: Composing

Assessment Objective (AO2):

compose and develop musical ideas with technical control and coherence

1. Getting Started

The best place to start is with a short idea that you can then build your composition from, this could be:

- A rhythm (one or two bars)
- A chord sequence (this might be 2, 3 or 4 chords together)
- A melodic phrase, hook or motif (no matter how small)

To create a short melodic idea, for example, you could:

1. Choose a chord to start off with and try something that uses some or all of the notes of that chord, starting with HARMONY NOTES
2. Then, experiment with using PASSING NOTES (notes between notes of the chord) on the idea
3. Then try using AUXILIARY NOTES (notes next to notes of the chord) on the idea
4. Then try exploring using both PASSING and AUXILIARY NOTES on the idea
5. Try taking the same idea and trying it on a different chord, fitting it to the chord using one of the following ideas:
   - Transpose the idea to the new chord (play the same idea using the notes of the new chord)
   - Imitate the idea on the new chord (make an 'answer' to the original idea)
   - Keep the idea almost the same, but alter the HARMONY NOTES to fit the new chord, but keeping the shape the same

It is a good idea, even at this early stage, to think about the TEMPO, TIME SIGNATURE (METRE) and KEY your composition will be in (moderato, 4/4 and C major is too ordinary – be adventurous!). Here are some examples to pick from:

TEMPO
6/8
2/2
3/4
2/4
4/4
9/8
12/8

METRE
Presto
Vivace
Allegro
Allegretto
Moderato
Andante
Adagio

KEY
G major
D major
F major
B♭ major
A minor
D minor
E minor

6/8, Allegro, B♭ major

3/4, Andante, D major

2/4, Vivace, E minor

By creating a short idea, you will now have formed your DEFINING FEATURE (i.e. what will stand out in the rest of the composition). Here are some examples of defining features:

- A dotted rhythm
- 3 staccato crotchets
- A legato triplet
- An interval of a fourth
- Two slurred notes followed by a staccato note

2. Melody-Writing Basics

Melodies usually move in step, with some small skips and the occasional leaps.

The majority of notes in any melody fit with the chord (i.e. Harmony Notes), but many don't (i.e. Non-Harmony Notes). Each has a particular effect. Try them out and see which you like:

Simple Non-Harmony Notes

PASSING NOTE	Notes next to and in between two harmony notes (moving by step)
NEIGHBOURING NOTE (also called AUXILIARY)	Notes next to a harmony note (by step), returning to a harmony

Complex Non-Harmony Notes

REACHING NOTE	Leap/skip past the target note (next harmony note), then step back to it
ESCAPE NOTE (also called ECHAPPÉE)	Step away from the target note (harmony note), then leap/skip back to it

Advanced Non-Harmony Notes

ANTICIPATION	A note that belongs to the next chord, continuing into the next chord
SUSPENSION	A note that belongs to the previous chord, held over

Phrasing

Phrasing within a melody is important – just like a sentence has an order, so does a melody:

- You generally begin your melody on the first note of the scale
- In the middle of your melody you should generally be around the fifth note of the scale
- Your melody should end on the first note of the scale

Instrumentation

You should also be thinking about what instrument is going to play your melody, or if it is going to be sung. You might want to include some characteristics of the instrument within your melody (such as the range/register the instrument plays in) as well as lyrics for singers.

Use this space to make notes:

2a. Deriving Melody from a Chord Sequence

1. The rhythm of the melody will **always** be quicker than the rhythm of the harmony
2. Consider the direction of the melody (voice-leading)
3. Begin with HARMONY NOTES, then try adding PASSING and/or AUXILIARY NOTES
4. Try to use idea again, on different notes, in different directions, or a combination – this creates a DEFINING FEATURE within your melody
5. Try to balance CONJUNCT and DISJUNCT movement (if you've used a lot of DISJUNCT movement near the start of your melody, use more CONJUNCT movement near the end)

2b. Developing a Melody from an Initial Idea

It is more musically interesting to develop a melody from a single idea, rather than create a collage of unstructured, disconnected ideas. Here is one method you could use to do this:

1. Create a sequence using the original idea, lasting 2-3 bars - too many would be dull, so make a change when it starts to become predictable
2. Consider the phrase – use the initial idea to create a 4-bar phrase
3. Also consider the (simple) harmony of the phrase
4. In the next phrase(s) create contrast, such as through the rhythm and/or harmony
5. Come back to the original idea, incorporating ideas from the contrasting phrase(s) to end the melodic line
6. Further developments, such as harmony, accompaniment, dynamics and/or articulation, can be done later – keep things simple to begin with

Use this space to make notes:

3. Harmony Basics

An 8-bar chord sequence usually follows this sequence (but these are just guidelines):

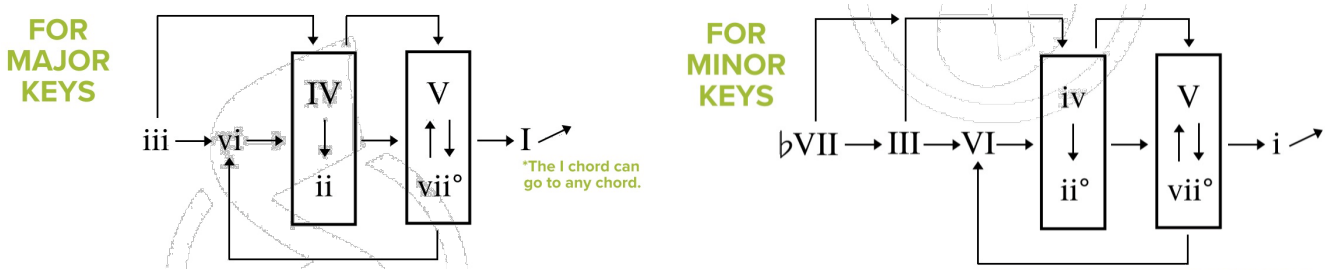
- Start and end your 8-bar sequence with chord I
- Use chord V in bar 4
- Don't use chord I in bar 5
- Use either chord IV or chord V in bar 7 (is it going to be a plagal or perfect cadence)

C			G
		F or G	C

If you don't want to follow this exact model, you should still consider phrases when writing a chord sequence. A phrase is a bit like a sentence or clause in writing, with some kind of punctuation at the end. A phrase needs to end with a cadence:

- STOPS (at the end, also known as COMPLETE): PERFECT (V-I) and PLAGAL (IV-I) CADENCE
- PAUSES (in the middle, also known as INCOMPLETE): IMPERFECT (any chord-V) and INTERRUPTED (V-ii/iii/vi) CADENCE

Each chord you use in any key has other chords that it goes well next to:



A few things you can consider to make your chord sequence more interesting:

- Use a chord from another (related) key in bars 5 and/or 6
- Use more than one chord in one or two bars (to provide interest)
- Use extended chords (add a seventh to each chord, i.e. Cmaj7 is CEGB, Dm7 is DFAC)
- Create a longer chord sequence, such as 12 or 16 bars (it should always be divisible by four), following the same rules of phrasing above (consider the middle and end cadence points)

3a. Harmonising a Melody

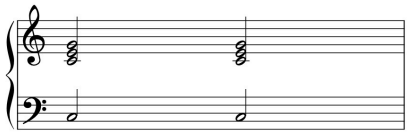
1. Identify the chords for the key and the notes of the chords (triads) within the key
2. Start at the CADENCE POINTS (the final CADENCE first):
   - Choose the last chord (which will usually be chord I at the end)
   - Then choose the preceding chord (either chord IV for PLAGAL or chord V for PERFECT)
   - Then choose the approach chord, just before the cadence
   - Then work on the other CADENCE POINTS in the same manner
3. Then work from the beginning of melody, usually starting with chord I unless the melody begins with an ANACRUSIS
4. Try all chord possibilities by testing which chords the notes on strong beats could belong to and choosing the ones that you like the sound of when next to each other (it's a lot of trial and error!)

4. Texture (Accompaniment) Basics

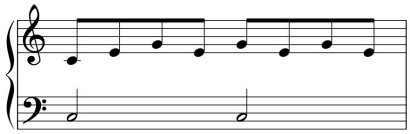
Once you have your first melody (and chord sequence) complete, whether that is 8, 12 or 16 bars, the next stage is to create an effective accompaniment. This can be on guitar or piano to begin with, but you may want to add/use other instruments later on.

Here are some examples of different textures:

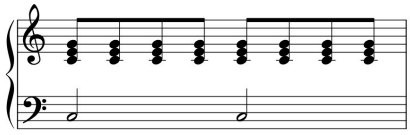
Static Chords
- Sustained/held notes



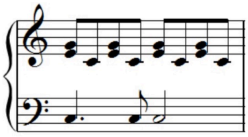
Broken Chords
- Each note of the chord one after another



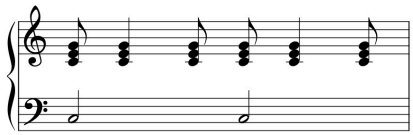
Rhythmic Chords
- A one-bar rhythm played on each chord



Oscillating Patterns
- Alternating upper and lower notes

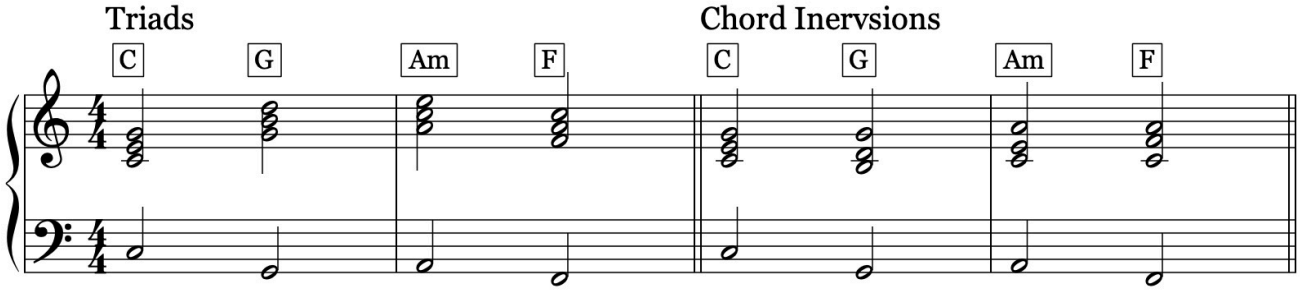


Syncopated Patterns
- Using a syncopated rhythm on broken or rhythmic chords



If you are using the piano, chord inversions (in the right hand) help to make the progression/sequence easier to play and to sound more interesting and authentic.

Compare these two versions of the same sequence:



With the chord inversions, the upper notes barely change, but the same notes are played.

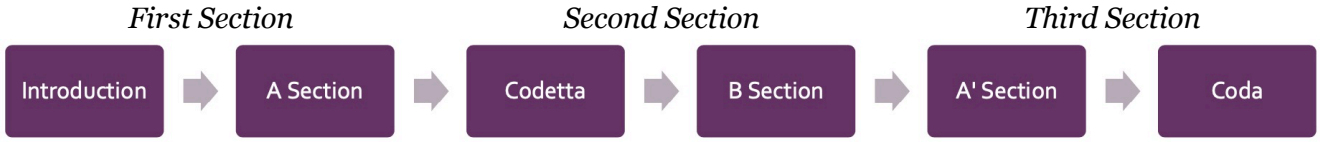
Use this space to make notes:

5. Structure

Once you have one melody complete, you should think about how you're going to develop your composition further by choosing a structure:

Binary Form	AB	*Two clear & contrasting sections*
Ternary Form	ABA'	*The second A is varied, compared to the first*
Rondo Form	ABA'CA"	*Each A section is varied from each other*
Arch Rondo Form	ABA'B'A"	*As Rondo, but the second B is varied compared to the first*
Theme & Variation	AA'A"A"'	*A melody is presented with a set of variations following*

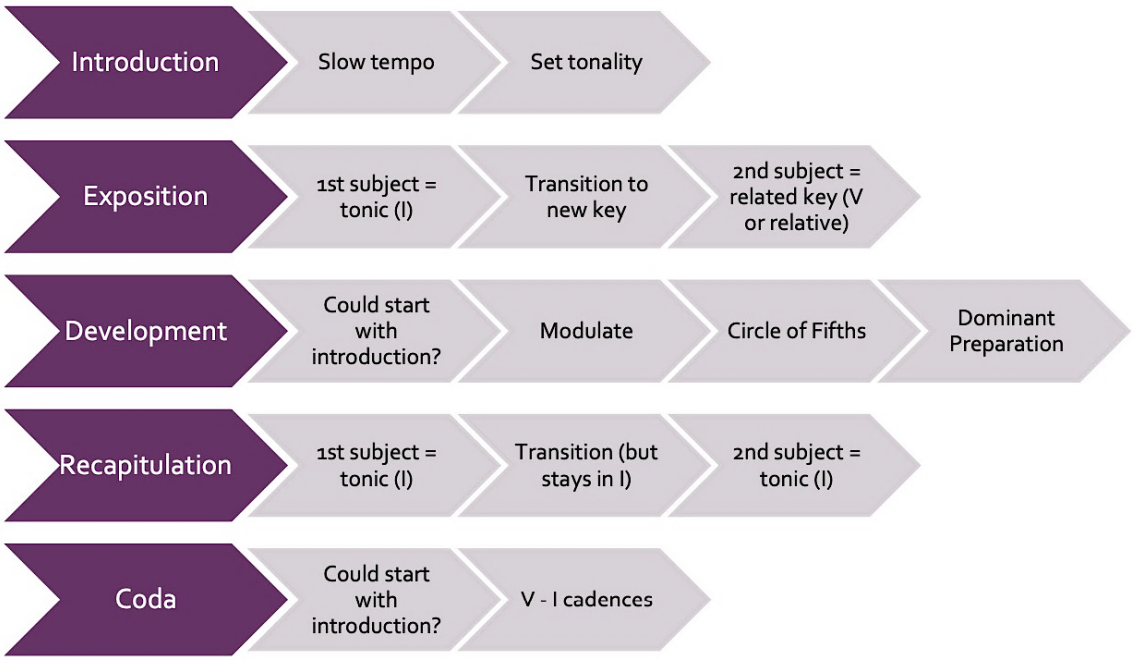
These can be developed further by using an INTRO, CODETTA (which is a link/transition passage) and/or an OUTRO/CODA. Here's how a Ternary Form structure could be developed:



If you're writing in a popular style, you should aim for at least two verses and a chorus (each verse and each chorus should have something different):

A more interesting structure would include PRE-CHORUS, BRIDGE, INTRO and/or OUTRO sections ('Grace' by Jeff Buckley has an interesting structure – listen to it for some ideas):

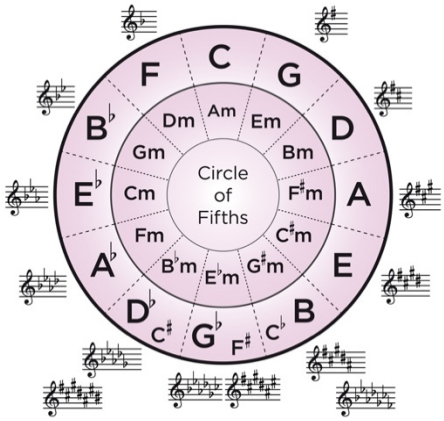
An even more advanced structure in a classical style is SONATA FORM (listen to 'Pathetique Sonata' first movement, by Beethoven for an example).



The trick to effective composition is not writing lots of music but repeating your initial ideas with musical development. This can be applied to structure, too. Make sure when you repeat something, you change it –the melody or the accompaniment or both - so it is never the same!

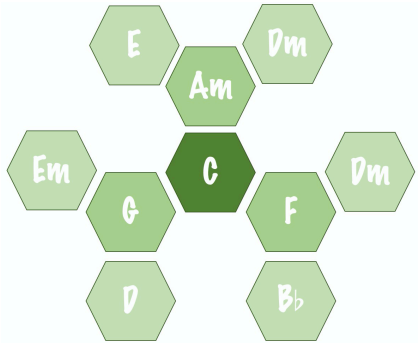
6. Keys and Modulations

When moving to a new section the most interesting compositions also move to a new key. Choosing a new key usually means following the Circle of Fifths by going to a neighbouring key:



If you were in C, you could move to F or G, or to the RELATIVE minor (A minor).

You could also pass through one of these keys (in your transition passage) to a key related to another key.



To modulate (change) to a new key, something a CODETTA (transition) passage is useful for, you should use a PIVOT CHORD, i.e. a chord that belongs to both keys, or chord V of the new key.

7. Dynamics and Articulation

DYNAMICS	ARTICULATION
Each section of your composition should have a dynamic 'feel' (i.e. a soft section or a loud section), but you can change within the section. Restrict dynamic changes to no more than every 2 or 4 (or more) bars – less is more! Avoid sudden changes by using crescendi and diminuendi.	Just like dynamics, consider the general 'feel' of a section – would legato or staccato be more appropriate? Consider the articulation that is typical and most appropriate for specific instruments. Try and include contrasts between sections, as well as within sections.

8. Presentation of Your Composition

Here are the guidelines set by the exam board for each of your compositions:

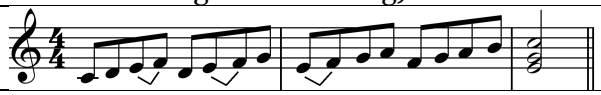
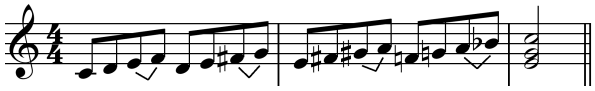
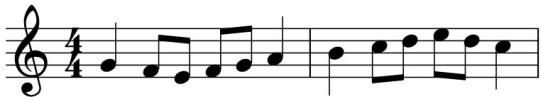
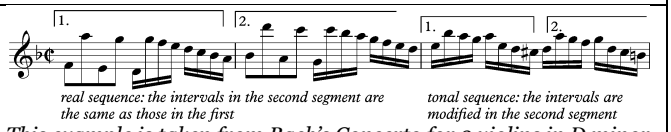
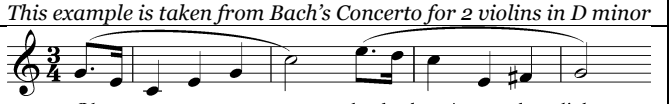
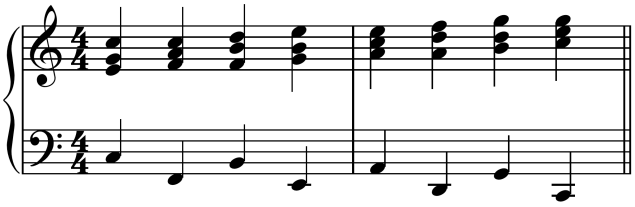
- Each composition should last around 1½ minutes, or longer
- You need to have a recording and a score for your composition (a score is a notated version of your composition, that is clear enough for someone else to play, either with all of the parts fully notated or the melody notated with a written description of the accompaniment)
- Software can help with this, as it can be used to produce a recording and to create a score
- You do not need to be able to perform your composition, but you do need to have it written in such a way that someone performing it can play it exactly how you would like

Use this space to make notes:

9. Advanced Melody-Writing

Sequence

- Where a small musical idea is repeated in step (either ascending or descending):

DIATONIC	*Where the sequence stays within the same key*	
REAL	*Where the musical idea repeats with the exact same intervals*	
INVERTED	*Where the same rhythm is used, but the shape is swapped*	
MELODIC	*Where REAL and TONAL sequences are combined* *(tonal sequences modify intervals to sound the same)*	 *real sequence: the intervals in the second segment are the same as those in the first* *tonal sequence: the intervals are modified in the second segment* *This example is taken from Bach's Concerto for 2 violins in D minor*
RHYTHMIC	*The same rhythm repeated, but using different notes*	 *This example is taken from the opening bars of 'The Star-Spangled Banner'*
HARMONIC	*This type of sequence means the chords are the sequence, not the melody* *(notice how the bass notes move in fifths – the chords are moving around the circle of fifths)*	

Rests on the Strong Beat

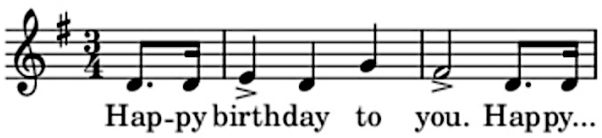
- We almost always start on the beat – but what about if you don't? Start on beat 2, or the off-beat of beat 1 and see what effect that has ('Thinking Out Loud' by Ed Sheeran starts like this in the melody; so does a piece called 'Libertango' composed by Arthur Piazolla)
- Experiment with adding a rest on the strong beat (beats 1 and 3 are the strongest) within your melody/composition

Ties

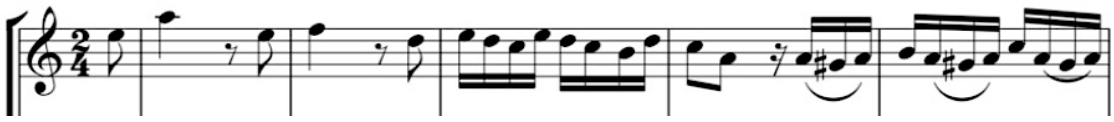
- Ties are used to join two notes together so that they sound as one note value. They allow you to have notes that go over bar lines. They can also be useful to subvert the beat, perhaps by syncopation. Ties, like anacrusis and quaver rests, allow us to create rhythmic variety and keep the listener interested. They are different to slurs which tell us how to phrase (shape) music.
- If you have used anticipation or suspension notes, ties are especially effective in emphasising them within the melodic line
- Experiment with using ties in your melody either across barlines or over strong beats

Anacrusis

- By starting a melody on an up-beat is very powerful and actually adds emphasis to the down-beat that follows it. A good example is 'Happy Birthday' – the anacrusis is on the word happy:



- An anacrusis could be just one note, like in this example from Bach's Violin Concerto in A minor:



10. Advanced Harmony

Inversions

- Experiment with your chord sequence, to include some inversions, which is where we play another note of the chord (not the bass) at the bottom of the chord, i.e. in the bass:

Root position	C E G – the root note is at the bottom, in the bass
First inversion	E G C – the third of the chord is at the bottom, in the bass
Second inversion	G E C – the fifth of the chord is at the bottom, in the bass

- Inversions are a useful tool for adding some passing movement between chords – listen to the opening sequence in 'Thinking Out Loud' by Ed Sheeran, the first two chords are the same, but the second chord is played as a first inversion adding a step-wise passing movement to the next chord

Dominant Sevenths and Extended Chords

- An extended chord is where we use more than just the three notes of the triad, still 'skipping' notes in the scale. The first note we add is the seventh from the root (e.g. C-E-G-B), then the ninth (e.g. C-E-G-B-D), then the eleventh (e.g. C-E-G-B-D-F), etc…
- A dominant seventh is the most common extended chord - remember, the dominant chord is chord V in the key and we add the seventh (in C, this would G7 – G-B-D-F)
- A dominant seventh is usually used just before returning the tonic (i.e. V7 then I)
- Other extended chords can be used whenever you feel they are appropriate – experiment with your chord sequence and see which ones work for you (also try them in inverted positions)

Circle of Fifths

- Keys are related to each other and can easily move from one to the next by moving in fifths (the diagram on the back of this guide will help you with this)
- If you change key by moving clocking (up a fifth to the dominant) you create some excitement and if you move anti-clockwise (down a fifth to the subdominant) you create a more subdued effect – this can be useful tool if you change key to a new section (such as chorus or section B)

Diatonic Circle of Fifths

- Instead of changing key, you could move anti-clockwise around the circle of fifths while staying in the same key, this would mean in the key of C you could create a chord sequence like this:

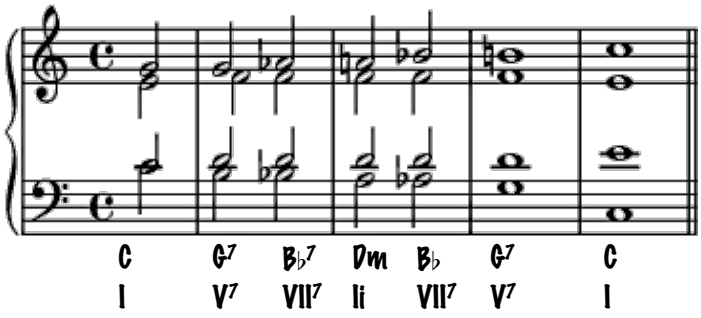
C	*F*	*B dim.*	*Em*	*Am*	*Dm*	*G*	*C*
I	IV	vii°	iii	vi	ii	V	I

Chromatic Progressions

- This is a really cool progression that uses chromatic writing. Often, the bass line is treated to a falling chromatic idea, giving the impression of falling and sadness –in the baroque period, many composers used this idea to represent sadness.
- Try altering your chord sequence to include a chromatic moving bass line, with chord inversions.

Omnibus Progression

- This uses an ascending chromatic line over a chromatic bass line (giving contrary motion). It is often used in Jazz, Blues and Popular Music.



Working in a Minor Key

- We use the HARMONIC MINOR scale for the chords
- We use the MELODIC MINOR scale for the melody
- The SIXTH DEGREE of the scale can be a problem using this system, so some adjustments may be needed
- The HARMONIC MINOR progression:

i	ii°	III+	iv	V	VI	vii°
Minor	Diminished	Augmented	Minor	Major	Major	Diminished

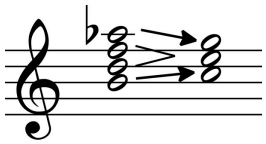
- We wouldn't chord III+ because it is an unusual (and often unpleasant) sound and we'd be very sparing in the use of chords ii° and vii° because diminished chords can be difficult to use

- This means our main chords in a minor key would be:

i	iv	V	VI
Minor	Minor	Major	Major

Using the Diminished Seventh Chord

- A diminished seventh chord is a stack of four notes, each is a minor third away from the next (e.g. C#-E-G-B-flat, each note is a minor third apart)
- It is a very dramatic, mysterious chord and is instantly recognisable as a tool for creating dramatic tension and can be an interesting alternative to a DOMINANT SEVENTH
- There are only three diminished seventh chords, just with different inversions
- Chord vii in major AND minor keys is always diminished, so this is the best chord to begin with:
  1. Identify chord vii in the key you want to work in and then identify the notes of the triad
  2. Add the seventh to the chord to make the full diminished seventh
  3. The diminished seventh always resolves inwards (the bottom note moves up a semitone and the top note moves down a semitone) to the TONIC chord:



  4. Alternatively, you can resolve the DIMINISHED SEVENTH to the DOMINANT SEVENTH and then to the TONIC
- Chords I, ii, IV or V are good approach chords to the diminished seventh, with chord vi also working, though less common in major keys, but works well in a minor key
- IV - vii°c – I is a good progression, using the second inversion of the DIMINISHED SEVENTH
- A DIMINISHED SEVENTH can also be used to change key, by using vii° of the new key (so long as it fits the current key)
- FIRST INVERSION vii°b sounds more pleasing than vii°

Use this space to make notes:

11. Advanced Textures

Advanced Melody and Accompaniment

- Obviously, we want to keep the accompaniment going all of the time in a piece of music, but this isn't always the best solution – the more we mix it up the more interesting the music is to listen to
- Here's an example of the use of forces (instruments) in the chorus to 'Killer Queen' by Queen (the shaded boxes indicate when instruments/voices are used):

Forces	*b.15*	*b.16*	*b.17*	*b.18*	*b.19*	*b.20*	*b.21*	*b.22*	*b.23*	*b.24*	*b.25*	*b.26*
Lead Vocal												
Independent B. Vocals												
Full vocals												
Solo Guitar												

- Experiment with how you can vary the texture/accompaniment within your own composition – a different texture for a different section is an easy start, but what about within a section?

Octaves and unison

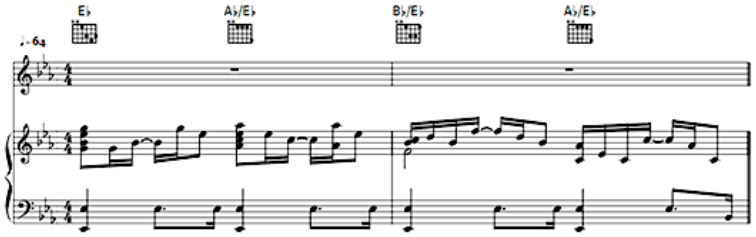
- These terms are similar, but have a very different effect:

Octaves	Where the same note (e.g. A) is played by a different instrument/ voice at a different pitch an octave apart
Unison	Where the exact same note is played/sung at the same pitch, in the same octave

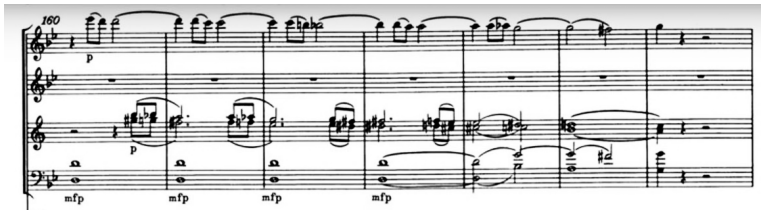
- Unison writing creates a thin sound, but can create an interesting sound/timbre
- Octaves help to thicken out the texture and make different lines stand out
- Experiment with using these within your composition

Use of pedal notes

- A pedal is a harmonic device where the same often, most often in the bass, is repeated (or sustained) while the chords above it change. It is particularly effective when this note is the dominant, just before returning to the tonic key.
- The introduction to 'Your Song' by Elton John uses a tonic pedal in the left-hand of the piano while the chords above it change (notice the E-flat is used throughout):



- The development section of Mozart's 'Symphony No 40, first movement' ends with a pedal D, leading back to the tonic of G minor (shown below, look at the fourth stave in bass clef):



Inverted Pedal Notes

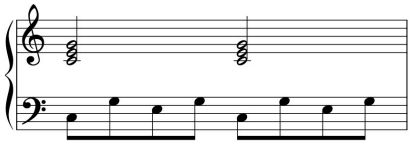
- Placing the pedal at the top of the texture and allowing the bass instruments to take the melodic idea, has effectively the same process but has a very different sound
- This can be heard near the start of the first movement Shostakovich's 'Symphony No 5 in D minor', the bassoons and lower strings play the melody (as heard at the very start) with the violins sustaining a high C as a pedal

Some More Piano Textures and Accompaniment Ideas

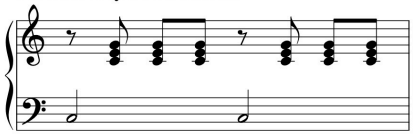
Classical Textures:

- Here are three even more advanced accompaniment styles:
  - Alberti Bass – a specific broken chord pattern (order: lower, upper, middle, upper notes)
  - Off-beat Rhythmic Chords – bass note on beat one, rhythmic chords for rest of bar
  - Triplet Broken Chords – broken chord pattern as triplets (best when the melody isn't)

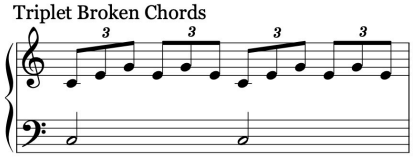
Alberti Bass



Off-beat Rhythmic Chords

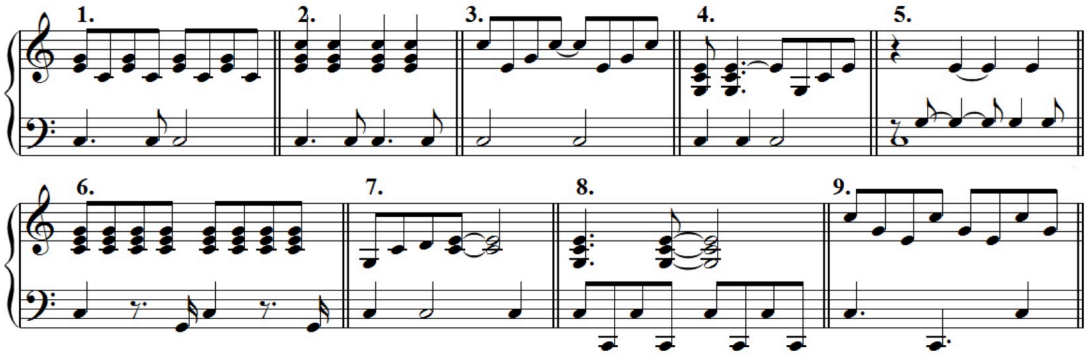


Triplet Broken Chords



Popular-style Textures:

Some examples of other piano textures (common in popular music styles) that you can adopt for your composition (#1/3 were discussed/explained above):



Examples of Musical Development

Tchaikovsky's Symphony No 5 is an excellent example of how a theme can be developed and treated in many different musical ways (including as a march and a waltz), creating contrasts between sad and triumphant emotions. Lots of film music does this, too.

This is done with instrumentation, the register/range it is played in, the texture, the accompaniment, the tonality and other compositional techniques.

Go to YouTibe and watch this video to hear how a melody can be developed:
Tchaikovsky Symphony No. 5 – Recurring main theme (London Philharmonic Orchestra)

Use this space to make notes:

Theme and Variation Compositions

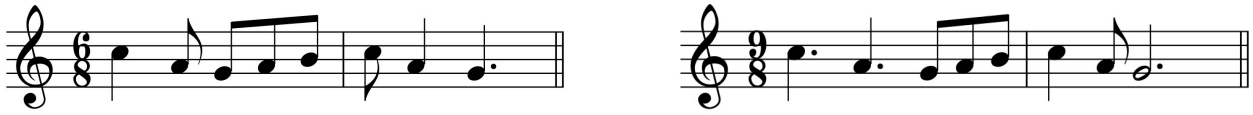
Metric Variation

When moving from 4/4 to 3/4 you're going to need some rhythmic diminution, such as:

- Minims could become crotchets
- Make two crotchets next to each other two quavers instead
- Make a crotchet and two quavers rhythm quaver and two semiquavers

When moving from 3/4 to 4/4 you're going to need some rhythmic augmentation (which would mean doing the opposite of diminution). Use these two examples as a guide:

- Make sure to maintain a rhythmic defining feature (or establish a new one!)
- If you used more than one chord in a bar, you'll need to decide where it will change – on beat 2, beat 3 or in-between beats 2 and 3 (creating a syncopated feel)
- Experiment with writing your melody in a compound time signature (such as 6/8, 9/8 or 12/8):



Minor Variation

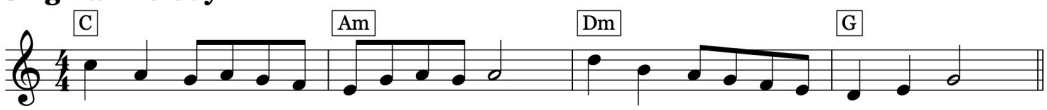
- Decide whether you will work in the tonic minor (i.e. C major becomes C minor) OR the relative minor (C major becomes A minor)
- Alter your chord sequence for the new key (chord I and chord V should be chord I/V in the new key, but others change as you see fit), for example:

C	Am	Dm	G
F	Dm	G	C

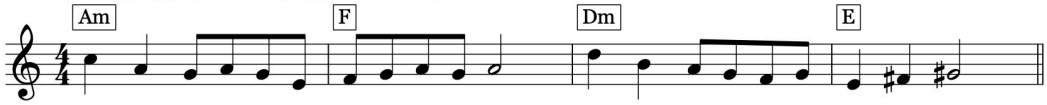
Am	F	Dm	E
Dm	G	E	Am

- Identify the notes of each of the new chords
- Make sure the first note of each bar is still a harmony note (unless you used Anticipation/Suspension notes)
- Adjust notes of the melody within bars to fit the new chord sequence, for example you might need to make a note sharp or flat to fit the new key/chords:

Original melody



Minor variation in relative minor



- If you used an interval as a defining feature in your original melody, you should use this again in your minor variation – you might need to make some modification of your melody
- Could you write a second melody with this new chord sequence to create a <u>second</u> minor variation?

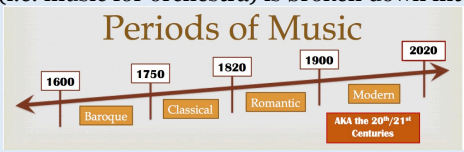
Composing Assessment Criteria

	Creativity & development of musical ideas	Technical control of musical elements & resources	Structure & stylistic coherence
Guide Qs	– Do ideas offer potential for development? – Is the content developed throughout the piece? – Are there use of contrasts in tone colour and moods?	– Choice of elements and resources? – How are musical elements used? – How are resources, incl. technology, controlled?	– Organisation of the piece and presentation of musical ideas? – Style and character in response to the chosen brief? – Coherency of final outcome?
10-12 marks	– *Ideas are highly effective, offering much potential for creative development* – *The content is skilfully developed throughout the piece* – *Highly effective contrasts of tone colour and moods*	– *Highly effective choice of elements and resources* – *A wide variety of musical elements are used skilfully* – *Resources, including technology, are skilfully controlled*	– *A very well-organised piece with a high effective presentation of musical ideas* – *The style and character are highly effective in response to the chosen brief* – *The outcome is highly effective, musical and fully coherent*
7-9 marks	– *Ideas are generally effective, offering potential for further development* – *The content is competently developed throughout the piece* – *Generally effective contrasts of tone colour and mood*	– *Generally effective choice of elements and resources* – *A variety of musical elements are used competently* – *Resources, including technology, are generally well controlled*	– *A well-organised piece with effective presentation of musical ideas* – *The style and character are generally effective in response to the chosen brief* – *The outcome is generally effective and coherent*
4-6 marks	– *Ideas are simple, offering some potential for development* – *Some ideas are partially developed* – *Some contrasts of tone colour and mood*	– *Some choices of elements and resources are effective* – *Some musical elements are used inconsistently* – *Inconsistent control of resources, including technology*	– *Inconsistent organisation with some effective presentation of musical ideas* – *The style and character are inconsistent in response to the chosen brief* – *The outcome is inconsistent displaying some sense of coherence*
1-3 marks	– *Ideas are limited, offering little opportunity for development* – *Only limited development is evident* – *Limited evidence of tone colour and mood*	– *Limited effectiveness in choice of elements and resources* – *Limited employment of musical elements* – *Limited control of resources, including technology*	– *Limited organisation and presentation of ideas* – *The style and character are limited in response to the chosen brief* – *An incoherent and limited outcome*
0	– *No evidence of any creativity or development*	– *Ineffective control of the musical elements and resources*	– *No evidence of organisation, style and character or coherence*

Use this space to make notes:

Component 3: Listening and Appraising

Assessment Objectives (AO3): *demonstrate and apply musical knowledge*
(AO4): *use appraising skills to make evaluative and critical judgements about music*

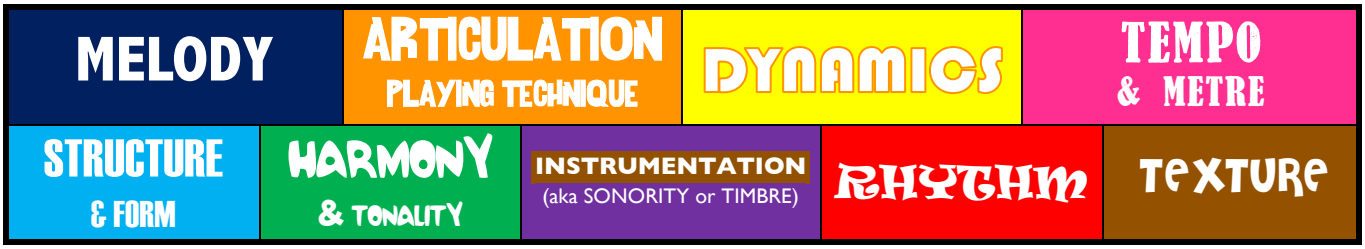
AoS	Aims	Musical Devices & Features of AoS
1: Musical Forms & Devices	The main aim of this Area of Study is to develop your knowledge and understanding of binary, ternary, minuet and trio, rondo, variation and strophic forms, including how composers use musical devices to create and develop music. **Prepared Extract** Eine Kleine Nachtmusik, Movement 3, Minuet by Mozart (1787). *You will be expected to know this piece really well.*	Repetition, contrast, anacrusis, imitation, sequence, ostinato, syncopation, dotted rhythms, drone, pedal, canon, conjunct movement, disjunct movement, ornamentation, broken chord/arpeggio, Alberti bass, regular phrasing, melodic and rhythmic motifs, simple chord progressions including cadences, modulation to dominant and relative minor. Classical Music (i.e. music for orchestra) is broken down into eras of history:  For more about this, watch the YouTube video "Eras: A Glossary" (from the Channel 'The Listening Guide').
2: Music for Ensemble	The main aim of this Area of Study is to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.	Monophonic, homophonic, polyphonic, unison, chordal, layered, melody & accompaniment, round, canon and countermelody. Vocal ensembles (including solos, duets, trios, use of backing vocals), jazz/blues trio, rhythm section, string quartet, basso continuo and sonatas.
3: Film Music	The main aim of this Area of Study is to develop understanding of film music including the use of timbre, tone colour and dynamics for effect.	You need to know how: – composers use musical elements appropriately to respond to a specific commission and use leitmotifs and thematic transformation to develop thematic material – to respond to a given stimulus or commission such as words or pictures – musical features are adopted by composers to create a mood in descriptive music – performers interpret a composition; the audience and/or venue affect the performance and/or composition – instrumental and/or vocal timbres are used to create colour/mood – dynamics and contrast are used for the creation of special effects – music technology may be used to further enhance sonority – minimalistic techniques are used in film music.
4: Popular Music	The main aim of this Area of Study is to develop understanding of popular music: pop, rock and pop, bhangra and fusion (of different styles). **Prepared Extract** Since You've Been Gone: Rainbow (released 1979). *You will be expected to know this song really well.*	You need to know how: – instrumental and synthesised sound is used – original music may be modified – vocal sounds are used – instruments and voices are combined – sound is computer-generated and amplified – software and samplers are utilised. You will also need to be able to identify and use (as appropriate) the following musical features: 32 bar song form, strophic, 12 bar blues, verse, chorus, riffs, middle 8, bridge, fill, instrumental break, intros and outros, improvisation, loops, samples, panning, phasing, syncopation, driving rhythms, balance, standard chord progressions, melismatic and syllabic writing, lead and backing vocals, backing tracks, primary chords, secondary chords, cadences.

For further research, there are websites you should search for:
- YouTube Playlists for each of the Areas of Study to help you familiarise yourself with the music
- Specific pages on the BBC Bitesize website: Secondary > England > GCSE > Music > Eduqas

Describing Music

When we describe the music that we hear, we have to use a lot of musical words. Music is another language, so we have to put a number of these words together to create a complete sentence.

Music can be broken into different elements – we will use the acronym **MADTSHIRT** to help us remember the different elements:



Here is an example of how you might describe music using non-technical terminology:

> The **FLUTE** plays **SMOOTHLY** and in a **HAPPY KEY**. It starts off **SOFT** and gradually gets **LOUDER**. The **KEYBOARD** then joins in **ACCOMPANYING** the **FLUTE**, playing **CHORDS** underneath. The **SPEED** of the piece is **FAIRLY SLOW** and has lots of **LONG NOTES**.

Here is an example of how this same description can be written using more technical, musical vocabulary:

> The **FLUTE** plays a **SMOOTH**, **LEGATO** **MELODY** and in a **MAJOR KEY**. It starts off **PIANO** and gradually **CRESCENDOS** to **FORTE**. The **KEYBOARD** then joins in **ACCOMPANYING** the **FLUTE**, playing **CHORDS** underneath creating a **homophonic** texture. The **TEMPO** of the piece is **ADAGIO** and has lots of **LONG NOTES**, such as **MINIMS** and **SEMIBREVES**.

Obviously, the information is the same, but the use of language is more advanced in the second example. This is the minimum standard of language expected for the GCSE Exam.

The following pages outline the expected musical vocabulary that you will need for the Listening and Appraising exam. The sooner you are familiar with these terms, the better chance you have of being able to score highly in the exam. The terms are grouped as follows:

- In order of the **MADTSHIRT** elements
- Categorised/prioritised for which terms you **must** know (learn these first), **could** know (learn these next) and **should** know (learn these to gain top marks!)
- Additional technical information relating to certain elements (such as melody, metre, structure and harmony) is also included – you should be as familiar with this as much as possible

Use this space to make your own notes about the **MADTSHIRT** elements:

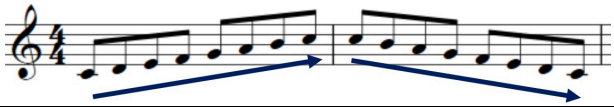
MELODY

AN OVERVIEW

A melody is a sequence of notes organised in a way that is pleasing to the ear. It is often called the 'tune'. We usually consider the shape of the melody as well as specific features.

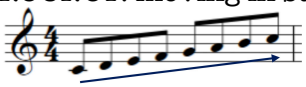
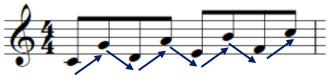
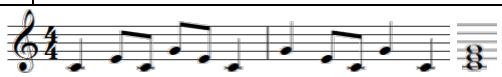
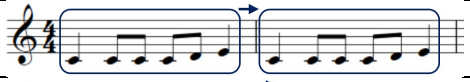
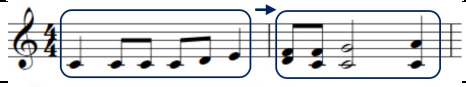
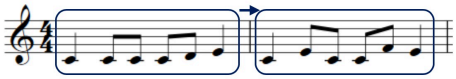
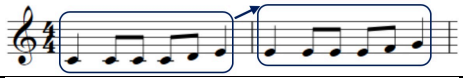
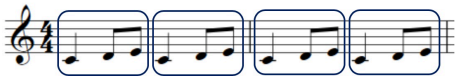
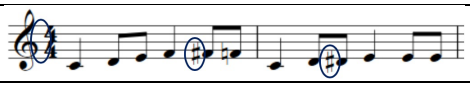
DIRECTION

The upward and downward movement of the melody.
Rising (ascending) and Falling (descending)



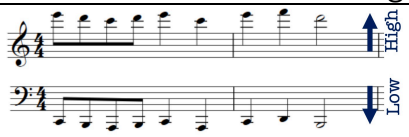
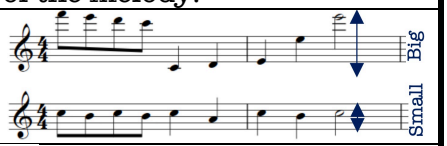
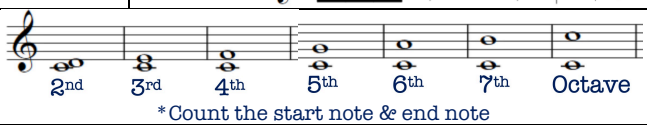
TYPE OF MOVEMENT

The way the melody moves from one note to the next can be described in different ways.

CONJUNCT OR DISJUNCT	CONJUNCT: moving in step 	DISJUNCT: moving in leaps 
TRIADIC	The melody is based on notes from the chords/triads	
REPETITION	Doing the same thing again, without any changes.	
CONTRAST	Doing something completely different.	
IMITATION	Doing the same thing again, with some changes (similar).	
SEQUENCE	Following the same shape, but at a different pitch.	
OSTINATO	A short, repeated idea.	
CHROMATIC	The melody uses notes that don't belong to the key.	

RANGE

The distance between the lowest and highest notes of the melody.

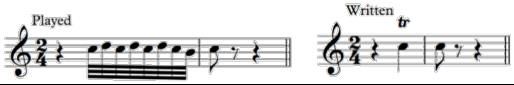
OVERALL RANGE	High or low: 	Big or small: 
INTERVAL	The distance between two notes.	 *Count the start note & end note

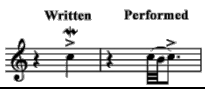
OTHER MELODIC FEATURES TO CONSIDER

These may add to the character of the melody

ORNAMENTS

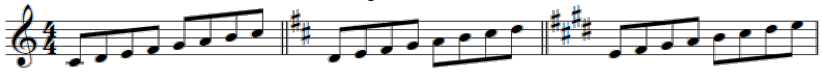
Decorations of the melody.

Trills: 

Mordents: 

SCALE

The series of notes in a melody that are used to make the melody.



Each note of the scale has a specific name and Roman Numeral:

I	ii	iii	IV	V	vi	vii
Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading Note

MELODY

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Conjunct (stepwise)	Notes move by step (next-door notes like C-D).
Arpeggio/broken chord	Playing the notes of a chord one by one, ascending or descending.
Low pitch	A low sound.
High pitch	A high sound.
Repetition	A melody is repeated.
Contrast	One melody is a different shape to another melody.
Octave	The distance between 8 consecutive notes (e.g. C-C).
Tone/ Major 2nd	The distance between next door notes in a major scale (e.g. C-D).
Semitone	The distance of half a tone (e.g. a white note to the black note next to it).

Vocabulary you SHOULD know

TERM	DEFINITION
Range	The distance between the highest and lowest note in a piece of music.
Sequence	A short musical ideas that is immediately repeated on a higher or lower pitch (usually in step).
Imitation	A phrase is repeated, maybe by a different instrument.
Major 3rd	The distance between 3 notes apart in a major scale (e.g. C-E).
Perfect 4th	The distance between 4 notes apart in a major scale (e.g. C-F).
Perfect 5th	The distance between 5 notes apart in a major scale (e.g. C-G).
Chromatic movement	Notes moving consecutively up or down in semitones.
Pentatonic	A five-note scale common in Chinese, Japanese and Gaelic music. Major Pentatonic uses notes 1, 2, 3, 5 & 6 of the major scale Minor Pentatonic uses notes 1, 3, 4, 5 & 7 of the minor scale
Blue notes	Notes that are flattened in a scale to make it sound 'bluesy'.
Blues scale	Similar to a pentatonic scale, using altered notes to give it the 'bluesy' sound/feeling: 1, b3, 4, #4, 5, b7
Question and Answer phrases	An initial idea (the questioning phrase; antecedent) balanced by a 2nd idea (the answering phrase; consequent).
Thematic	Music which is based on a recognisable melodic 'subject'.
Fanfare	A short musical flourish usually played on brass instruments.
Mode	A type of scale, originating from ancient times. This tonality may be found in church music, folk music, blues and jazz.

Use this space to make your own notes about **MELODY**

MELODY

VOCABULARY CONTINUED

Vocabulary you COULD need

TERM	DEFINITION
Anacrusis	The melody does NOT start on 1st beat of the bar.
Disjunct (angular)	Lots of leaps between notes (bigger intervals).
Scalic (ascending/ descending)	Notes follow the order of a scale, one after the other.
Leitmotif	A short recurring melodic phrase throughout a piece of music, associated with a particular person or object.
Motif	A short melodic idea that has special importance in the music.
Major 6th	The distance between 6 notes apart in a major scale (e.g. C-A).
Major 7th	The distance between 7 notes apart in a major scale (e.g. C-B).
Microtone	The distance between 2 notes SMALLER than a semitone.
Ornamentation/decoration	Decoration of a melody with the 'fancy twiddles', e.g. a trill (next door notes rapidly repeated).
Countermelody	Another melody played at the same time as the main melody.

MELODY

DESCRIBING WHAT YOU HEAR

Start off by considering these three things:

Direction	Is the melody rising or falling? Describe what happens in detail, e.g. "At first it rises then it falls" or "the melody keeps falling and rising in a repeated pattern".
Type of movement	Is the melody leaping (e.g. arpeggios) or moving by step (scales)? If it is leaping, are the gaps small (e.g. thirds) or large (e.g. sevenths)
Range	Does the melody use only a small range (a fourth or a fifth) or does it cover a much wider range? Is the range of the melody generally high or low? As with all elements it is worth listening to see if it changes ("e.g. at first the range is quite low but it slowly gets higher")

You may then need to consider these things:

Scales	Is the melody based on a particular scale? (Major; Minor; Pentatonic; Blues; Chromatic)
Intervals	Is a particular interval used?
Simple repetition	Most composers use lots of repetition – it makes life easier for them (less to write) and for the listener (we don't have to cope with too much information): – Motifs: short three or four note ideas that might be repeated at various points in a melody – Whole phrases: is a whole melodic phrase repeated at any point? – Ostinato: an ostinato is when a short idea is repeated continuously
Modified Repetition	– Sequence: when a melodic idea of any length is immediately repeated but moved up or down in pitch – Inversion: when a melodic idea is repeated upside-down – Retrograde: when a melodic idea is repeated backwards
Ornamentation	There are lots of different types of ornaments and decorations. These are typical in Classical and, especially, Baroque music. If you hear them, identify which type and explain whether you would expect to hear them or not.

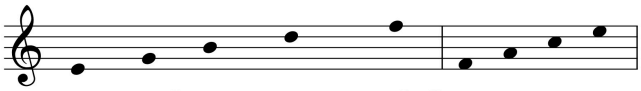
GUIDE TO PITCH NOTATION

The position of the dots (blobs) on this stave determines a note. The system we use to name these notes is dependent on the symbol at the beginning. The dots (blobs) are arranged on the lines and spaces of the stave in alphabetical order. The higher the dot (blob) on the stave, the higher the pitch.

There are two common symbols (clefs) that are used:

TREBLE CLEF

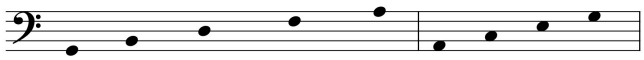
An easy way to remember the notes of the treble clef stave is to use the rules 'Every Good Boy Deserves Football' for the lines and FACE in the spaces:



Every **G**ood **B**oy **D**eserves **F**ootball F A C E

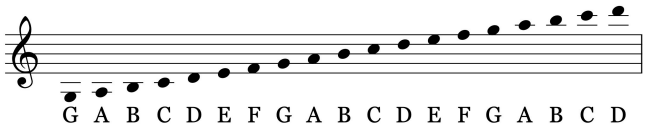
BASS CLEF

An easy way to remember the notes of the bass clef stave is to use the rules 'Good Boy Deserves Football Always' for the lines and 'All Cows Eat Grass' in the spaces:

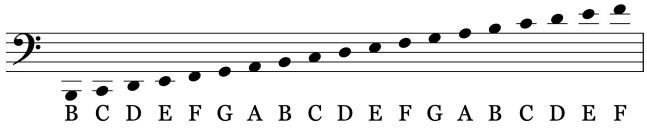


Good **B**oys **D**eserve **F**ootball **A**lways **A**ll **C**ows **E**at **G**rass

When arranged in order, the alphabet then helps us work out the notes that go above and below the stave (which have their own lines called ledger lines):



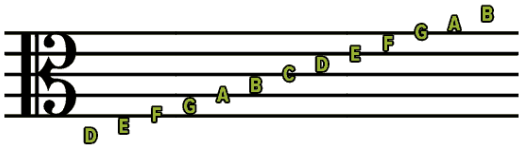
The Treble Clef is for higher pitched notes which we play on the right of the keyboard, using our right hand.



The Bass Clef is for lower pitched notes which we play on the left of the keyboard, using our left hand.

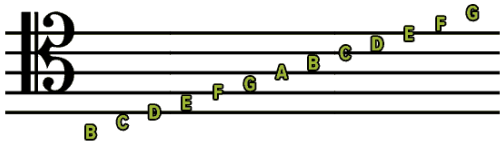
OTHER CLEFS

ALTO CLEF



Many do not learn this clef, as it is primarily only used for the viola, the viola da gamba, the alto trombone, and the mandola.

TENOR CLEF



Another less common clef, it is used for the upper ranges of the bassoon, cello, euphonium, double bass, and trombone.

Both the Alto and Tenor clefs are "C Clefs" and are named as such because the centre of the symbol indicates the note C, specifically middle C.

GUIDE TO ACCIDENTALS

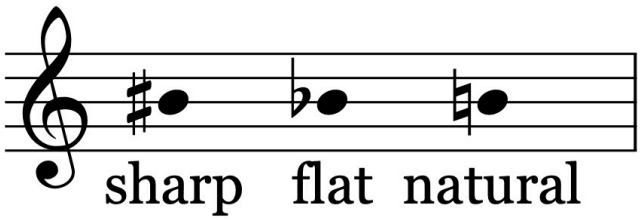
Every **black note** has two names:

sharp ♯ and **flat** ♭

F***l***at = semitone ***l***ower than white note

S***h***arp = semitone ***h***igher than white note

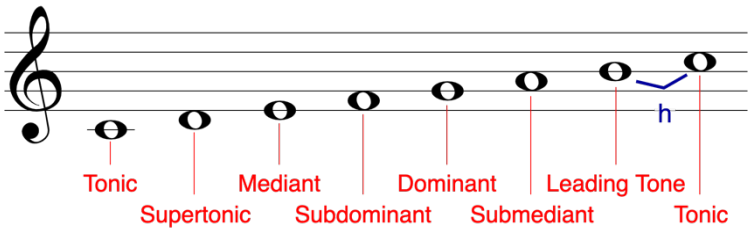
Natural = cancel, return to white note

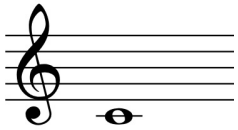


Some sharps/flats can be white notes, if there isn't a black note in between, such as E-F and B-C.

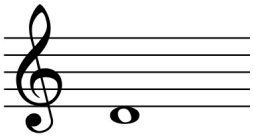
GUIDE TO SCALE DEGREE NAMES

In the sequence of a major scale, these notes describe their relationship to one another, regardless of the key:

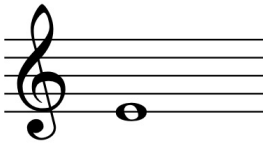


1 

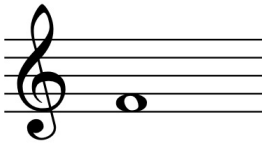
Tonic
The first note of a scale

2 

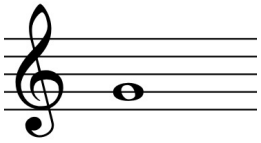
Supertonic
The second note of the scale

3 

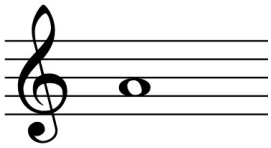
Mediant
The third note of the scale, mid-way between the tonic and the dominant

4 

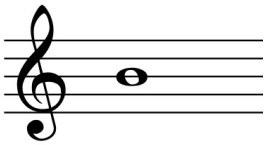
Sudominant
The fourth note of the scale

5 

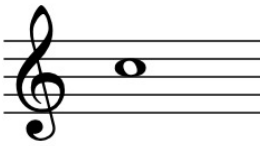
Dominant
The fifth note of the scale

6 

Submediant
The sixth note of the scale, mid-way between the subdominant and the upper tonic

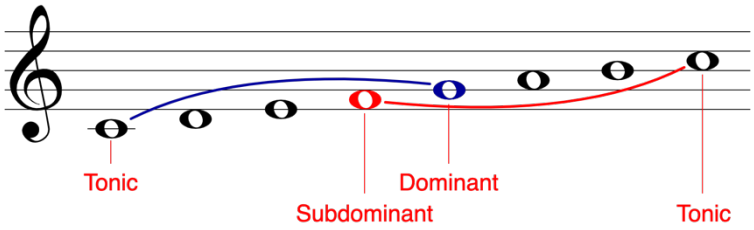
7 

Leading Tone
The seventh (last) note of the scale

8 

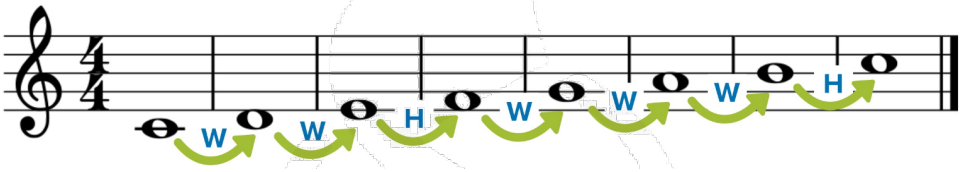
(Upper) Tonic
The first note of a scale, an octave higher

The relationship of the Dominant and Subdominant to the Tonic is important, because they naturally sound pleasing to the ear in between the lower and upper tonic.

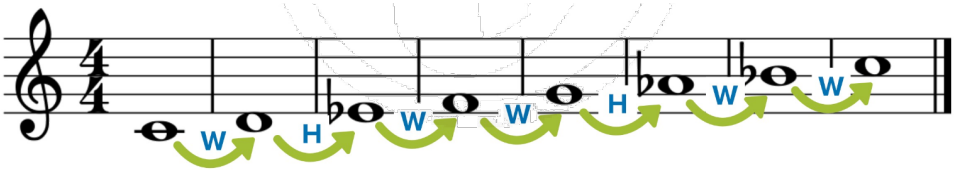


GUIDE TO SCALES

The Construction of a Major Scale

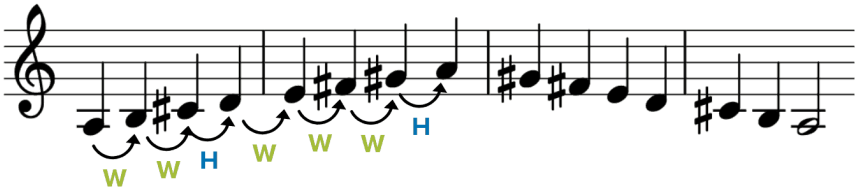


The Construction of a Minor Scale

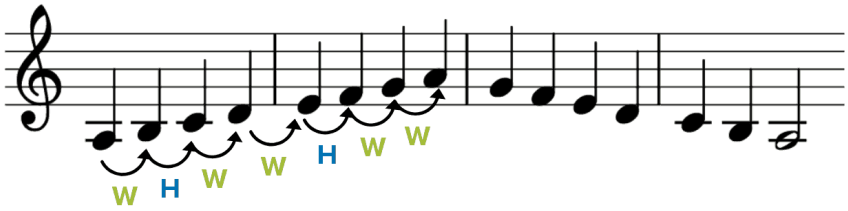


Comparing Scales starting on A:

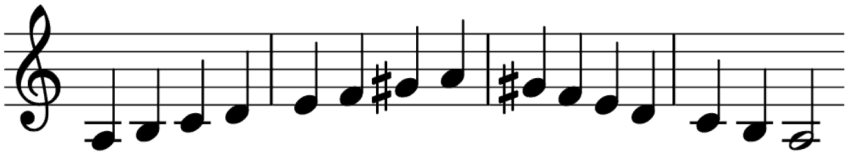
A Major Scale



A Natural Minor Scale

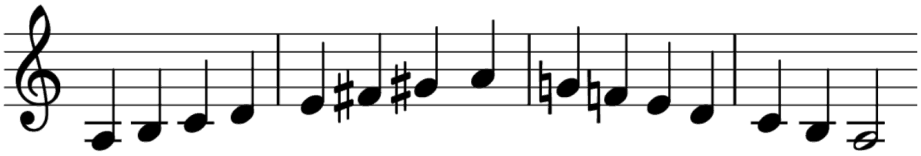


A Harmonic Minor Scale



Like the Natural Minor Scale, but with a raised 7th degree (note).

A Melodic Minor Scale

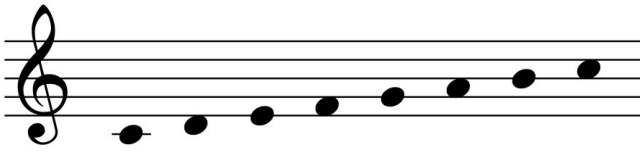


Like the Natural Minor Scale, but with raised 6th and 7th degrees (notes) when ascending and then returned to their natural state when descending.

GUIDE TO MODES

A mnemonic to help remember the order of the Modes:
I **D**on't **P**articularly **L**ike **M**odes **A** **L**ot!

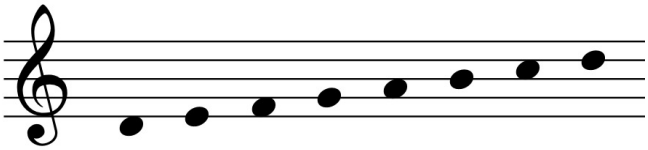
Ionian C to C



Major scale.

A happy sounding scale used in most songs.

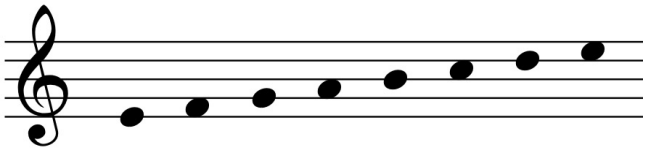
Dorian D to D



Natural minor scale with a raised 6th degree (note).

A smooth minor scale often preferred by Jazz musicians, also used in 'Back in Black' by AC/DC and 'Eleanor Rigby' by The Beatles.

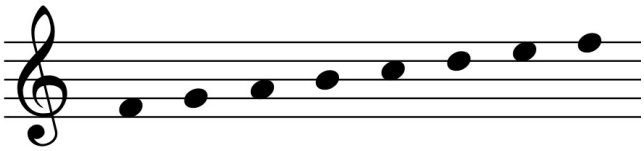
Phrygian E to E



Natural minor scale with a lowered 2nd degree (note).

Dissonant sounding, due to the semitone at the start. Used in 'Smoke on the Water' by Deep Purple

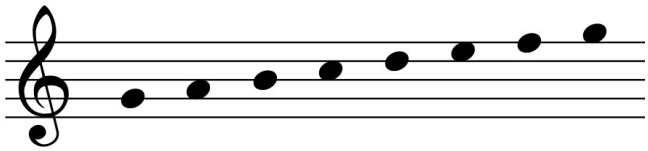
Lydian F to F



Major scale with a raised 4th degree (note).

Often described as 'dreamy' sounding. Used in a lot of film scores, but also 'The Simpsons' Main Theme.

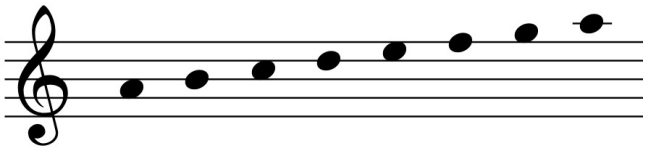
Mixolydian G to G



Major scale with a lowered 7th degree (note).

A darker version of the major scale preferred by Blues Musicians. Used in 'Sweet Home Alabama' by Lynyrd Skynyrd.

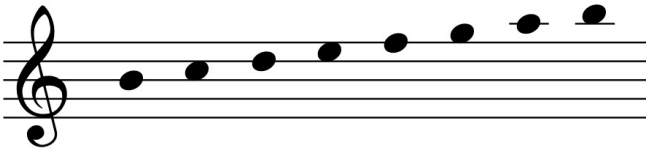
Aeolian A to A



Natural minor scale.

A sad sounding scale, essentially a natural minor. Used in 'Losing my Religion' by REM.

Locrian B to B



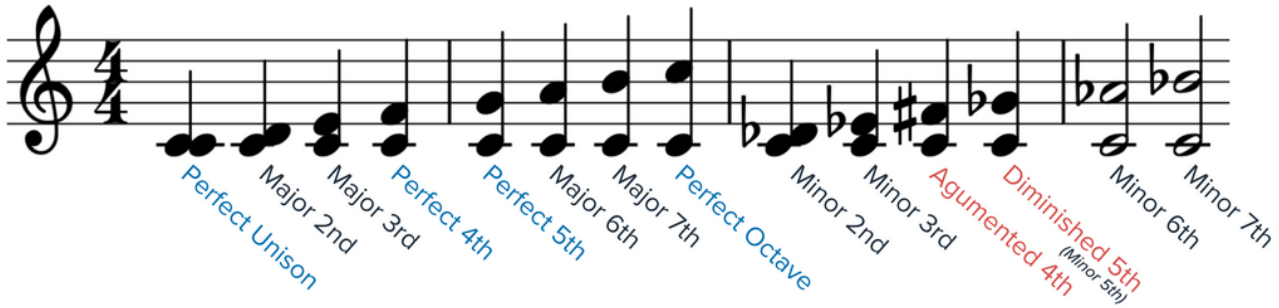
Natural minor scale with lowered 2nd and 5th degrees (notes).

A dissonant and dark scale. Used in 'Enter Sandman' by Metallica.

Why it is important to know your modes:

- Modes give you a better understanding of music theory.
- Modes allow for fresh ideas and compositions from aspiring songwriters.
- Modes show up in a lot of popular music.

GUIDE TO INTERVALS



Minor 2nd	The Jaws Main Theme	↑/↓	The first two notes move up and down a minor second
Major 2nd	Happy Birthday	↑/↓	Up and back down again: "Happy **birth**-day"
Minor 3rd	Greensleeves	↑	First two notes
	Hey, Jude	↓	"Hey, **Jude**"
Major 3rd	Oh, When the Saints	↑	"Oh, **when** the saints"
	Swing Low	↓	"Swing **low**"
Perfect 4th	Amazing Grace	↑	"A-**ma**-zing Grace"
	O, Come all ye Faithful	↓	"O, Come **all** ye Faithful"
Tri-tone	The Simpsons theme	↑	"The **Simp**-sons"
	Enter Sandman	↓	"Say your prayers **lit**-tle one"
Perfect 5th	Twinkle, Twinkle	↑	"Twinkle, **Twinkle**"
	The Flintstones	↓	"Flint-**stones**, meet the Flintstones"
Minor 6th	We Are Young	↑	"Set the world on Fi-**re**"
	The Entertainer	↑/↓	After the pick-up notes, the opening phrase goes back and forth
Major 6th	My Bonnie lies over the ocean	↑	"My **bon**-nie lies over the ocean"
	Nobody knows the trouble	↓	"No-**bo**-dy knows the trouble I've seen"
Minor 7th	Somewhere from 'West Side Story'	↑	"There's **a** place for us"
Major 7th	Take On Me	↑	"Take **on** me" (first time)
Octave	Somewhere Over the Rainbow	↑	"Some-**where**, over the rainbow" (first time)

It is important that you can recognise an interval by hearing it. The songs/pieces of music above are a good starting point.

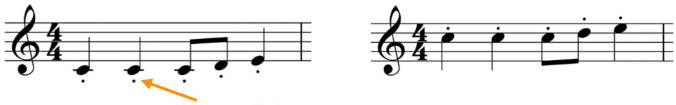
For more practise, visit https://www.teoria.com/en/exercises/ and use the Intervals exercises to practise hearing and identifying intervals.

ARTICULATION and PLAYING TECHNIQUES

AN OVERVIEW

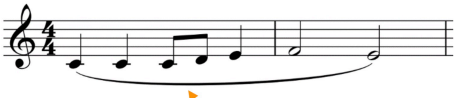
How instruments are played and the character they add to a piece of music.

STACCATO
Short, detached notes, i.e. separated.

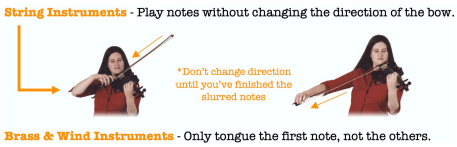


Shown by writing a **dot** just above/below the head of the note.
*You will likely hear a gap between each note.

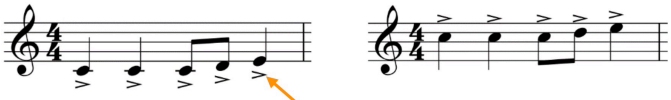
LEGATO/SLURRED
To be played smoothly, without breaking notes.



Shown with a **slur** on the score.



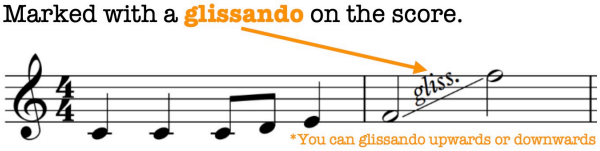
ACCENTED
Give extra emphasis or force to the marked notes.



Shown by writing an **accent** above/below the head of the note.

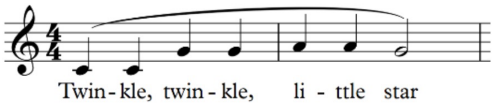
GLISSANDO
A slide between notes.

Marked with a **glissando** on the score.

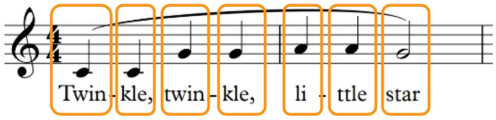


*You can glissando upwards or downwards

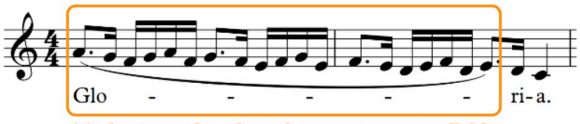
PHRASE MARKINGS
Slurs drawn onto the score to show singers what to sing in one breath.



SYLLABIC
Where the music is written with one note per syllable.

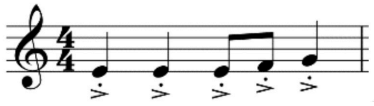


MELISMATIC
Where the music is written with more than one note per syllable.



*A slur is used to show the notes on one syllable

MIXED ARTICULATION
You can write more than one type of articulation for the same note.



*Staccato & Accented

NOT DYNAMICS!

Articulation is the way the performer plays / sings the note, not how loud they do it.

That would be DYNAMICS instead.

ARTICULATION and PLAYING TECHNIQUES

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Humming	A low continuous droning sound, or sounds made with lips pressed together.
Syllabic	A separate note for each syllable sung.
Melismatic	Using any number of notes for each syllable sung.
Rap	Rhyming words recited rapidly and with rhythmic syncopation over a strong, repetitive beat.
Staccato	The notes heard are short and detached.
Legato	The notes are played smoothly and evenly.
Pizzicato	Plucking strings with the fingers.
Arco/bowed	Playing an instrument like the violin with a bow.
Drum roll	A tremolo effect played on a drum.
Muted	The sound is quietened and dulled often by using a 'mute' on an instrument.
Plucked	Pulling and releasing a string quickly

Vocabulary you SHOULD know

TERM	DEFINITION
Vibrato	A rapid and slight variation in pitch when a note is being sung or played – this makes the note pulsate with warmth and colour.
Falsetto	A male voice singing in a pitch much higher than he normally would.
Belt	When a singer pushes their voice much harder and louder than its normal volume.
Sustained	When musical sounds are held on until they die away.
Accent	Emphasis placed on a particular note.
Tremolo	A wavering, shivering musical tone, produced by rapidly repeating a note over and over.
Distortion	An effect commonly used on electric guitar which sounds rough, fuzzy or harsh.
Rim shot	Playing on the metal rim and the skin of a drum at the same time, making a smacking sound.
Slap bass	An effect created by bouncing the strings of a bass guitar sharply against the neck.
Slurred	Two or more notes to be played without separation, gliding between notes. Like legato, but specific to woodwind/brass.
Tongued	When the tongue is used to separate notes on woodwind and brass instruments. Makes notes sound 'defined'.
Detached	Separation of one note from the next.

Use this space to make your own notes about ARTICULATION and PLAYING TECHNIQUES

ARTICULATION and PLAYING TECHNIQUES
VOCABULARY CONTINUED

Vocabulary you COULD need

TERM	DEFINITION
Scat	Nonsense words used by Jazz singers when improvising e.g. Doobie doo, sha-na-na.
Divisi	When 2 or more players reading the same stave divide into separate parts.
Double-stopping	When string players play 2 notes at the same time.
Hammer on	An effect on guitar created by sharply bringing the finger down on the neck behind a fret, causing a note to sound.
Glissando/slide	A continuous slide upwards or downwards between two notes.
Pitch bend	The pitch of a note can be changed very slightly – by using a wheel on a keyboard or sliding the finger slightly within a fret on a guitar.

Use this space to make your own notes about ARTICULATION and PLAYING TECHNIQUES

DYNAMICS

AN OVERVIEW

The Dynamics are the volume of a piece of music. We use Italian terms to describe this.

DESCRIBING WHAT YOU HEAR:

Comment on any changes - don't sum up the whole example with one word (unless it doesn't change!)

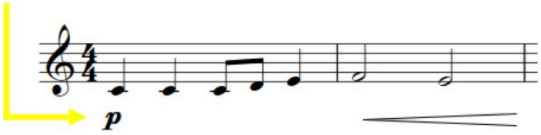
The music starts …… then …… the music ends ……

FUNCTION OF DYNAMICS:

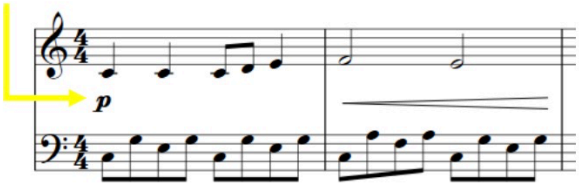
Dynamics can create contrast in music.
Dynamics can add expression to the music.
Dynamics can allow the listener to hear the most important lines in the music

ON THE SCORE

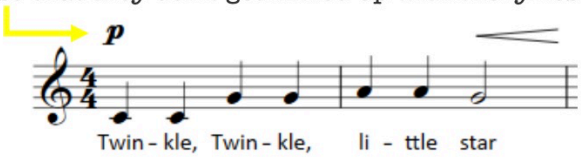
Dynamics are marked underneath the music, to show the instrument how loudly it should play:



If it is a piano, the dynamics usually go in-between the two staves:



For singers, dynamics usually go above the stave, so that they don't get mixed up with the lyrics:



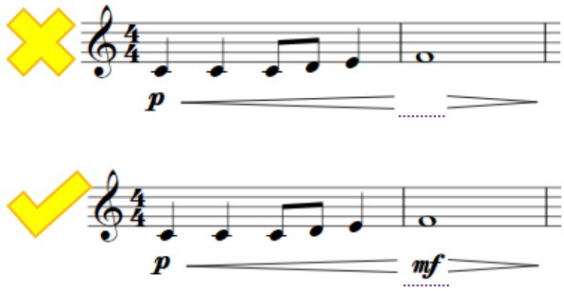
Marking	Italian term	Meaning
pp	Pianissimo	Very Soft/Quiet
p	Piano	Soft/Quiet
mp	Mezzo Piano	Moderately Soft/Quiet
mf	Mezzo Forte	Moderately Loud
f	Forte	Loud
ff	Fortissimo	Very Loud
	Crescendo	Getting louder
	Diminuendo	Getting quieter
sfz	Sforzando	Sudden accent

CONVENTIONS IN MUSICAL ERAS

BAROQUE	Dynamics rarely used (no crescendo or diminuendo). Use of TERRACED DYNAMICS.
CLASSICAL	Some dynamics, to add contrast.
ROMANTIC	Lots of crescendos & diminuendos and a large range of dynamics to add expression.
MODERN	Extreme dynamics (*fff* & *ppp*) introduced.

WRITING DYNAMICS

If using crescendos and diminuendos, make sure you say how loud/quiet you want the music to get. This will clearly show what you want.



DYNAMICS

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Piano	Softly
Forte	Loudly

Vocabulary you SHOULD know

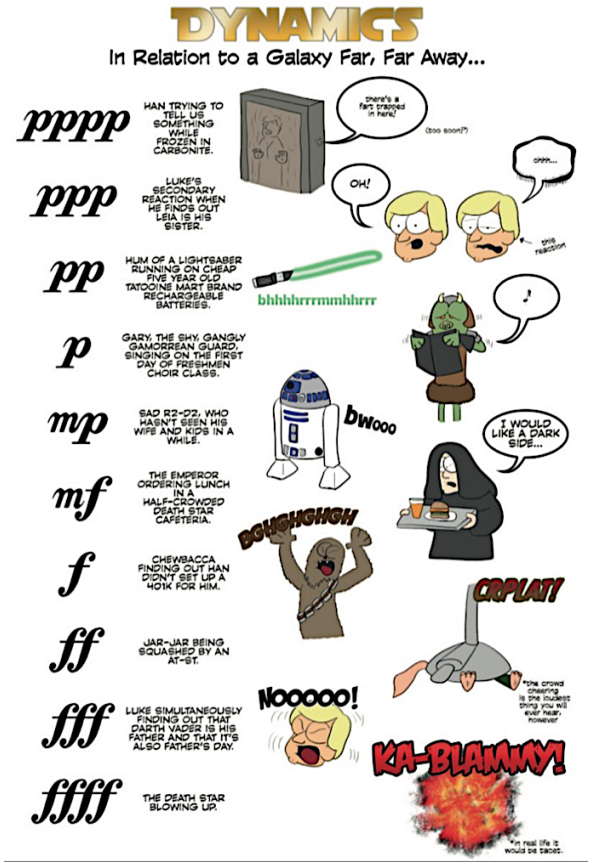
TERM	DEFINITION
Pianissimo	Very softly
Mezzo piano	Fairly softly
Mezzo forte	Fairly loudly
Fortissimo	Very loudly
Crescendo	Getting gradually louder
Diminuendo	Getting gradually softer

Vocabulary you COULD need

TERM	DEFINITION
Sforzando	Suddenly very loud
Subito Piano	Suddenly quiet
Sotto Voce	A soft, whispering level (literally under the voice)

Use this space to make your own notes about DYNAMICS

Just because this is obvious doesn't mean you won't get marks. You can just write about how the music is quite or loud, when the volume changes and whether it changes gradually or suddenly. (e.g. "The music starts very quiet then gets gradually louder before suddenly getting quiet again).



TEMPO AND METRE
AN OVERVIEW

The Tempo of a piece of music is the speed it is played. We typically use Italian terms to describe the tempo of a piece of music.

Metre describes the number of beats in a bar within a piece of music.

The tempo is usually written at the beginning of the music, above the stave, in bold text. Other markings will be written in a similar position at points in the music when the tempo may change.

WORKING OUT THE TEMPO

Tap your toe to the pulse of the music and think, 'how fast am I tapping'.

*If you tap your whole foot you might put off other pupils.

BEATS PER MINUTE

Metronome Marking

 = 60	 = 120
60bpm	120bpm
One beat per second	Two beat per second

Marking	Meaning
Vivace	Very fast
Presto	Fast
Allegro	Fast and lively
Moderato	Medium
Andante	Walking pace
Adagio	Slow
Lento	Very slow
Accelerando	Gradually speed up
Ritenuto / Ritardando	Gradually slow down
Rubato	'Robbed time', not sticking strictly to the tempo (used in the Romantic Era a lot)

LISTEN TO EXAMPLES TO FEEL THE METRE Go to YouTube and search for these examples:		
2/4	Slaidburn March	**A march is usually in 2/4 (Left, Right, Left, Right... = 1, 2, 1, 2...)*
3/4	Shostakovich's Waltz No.2	**A waltz is a dance, usually in 3/4*
4/4	All That Jazz (from Chicago)	**Chicago is a Musical*
5/4	Take Five (By Dave Brubeck)	**Listen out for the jazz style*
7/4	The start of Money (By Pink Floyd)	**Listen out for the opening bass riff*
6/8	We Are The Champions (By Queen)	**Queen are a famous British Rock Band*
12/8	The Way You Make Me Feel (By Michael Jackson)	**Count 1&a 2&a 3&a 4&a*

TEMPO
VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Allegro	Fast and lively.
Moderato	At a moderate speed.
Pause	Often written over a note or rest so it is held longer than written.

Vocabulary you SHOULD know

TERM	DEFINITION
Allegretto	Fast, but not as fast as Allegro.
Andante	At a walking pace.
Accelerando	Getting gradually faster.
Ritardando/Rallentando	Getting gradually slower.

Vocabulary you COULD need

TERM	DEFINITION
Vivace	Very fast.
Lento	Very slow.
Rubato	Fluctuating speed for expressive purposes.

Use this space to make your own notes about **TEMPO**

METRE
VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Simple time (2/4, 3/4, 4/4)	Each beat of the pulse can divide into 2.

Vocabulary you SHOULD know

TERM	DEFINITION
Regular	Time signatures that divide nicely into 2s or 3s.
Irregular	Time signatures that won't divide nicely, e.g. 5/4 and 7/8.
Duple/triple/quadruple	How we describe whether there are 2, 3 or 4 beats of the pulse in a bar.
Compound time (6/8)	Each beat of the pulse can divide into 3.

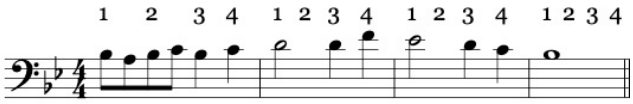
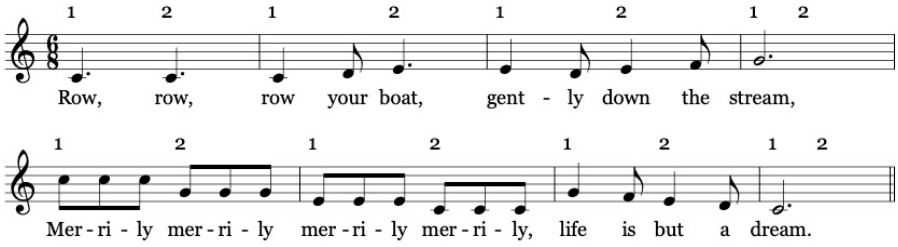
Vocabulary you COULD need

TERM	DEFINITION
Accent	Emphasis put on a single beat.

METRE
QUICK OVERVIEW

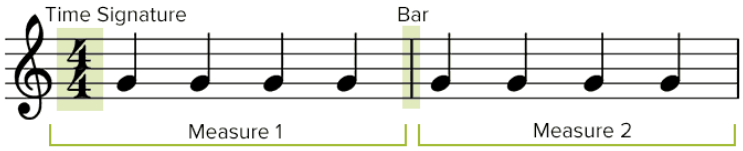
You need to be able to recognise basic time signatures by ear – two things to listen for:

- How many beats there are in a bar
- Whether the beats are divided into two or three parts

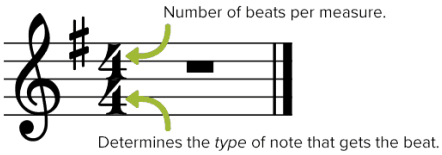
SIMPLE METRE	**Simple** time signatures have a main beat that can be divided into **TWO** (e.g. a crotchet beat that can be divided into two quavers). The time signatures for simple metres have 2, 3 or 4 at the top (e.g. 2/4, 3/4, 2/2 or 4/4). In this example in 4/4 you would hear the main beat (crotchets) as well as the main beat divided into two (quavers): 
COMPOUND METRE	**Compound** time signatures have a main beat that is divided into **THREE** (e.g. a dotted crotchet beat that can be divided into three quavers). The time signatures for compound metres have 6,9 or 12 at the top (e.g. 6/8, 9/8, 6/4 or 12/8). There is a distinctive three-to-a-beat feel (diddle-dee diddle-dee) which simple metres lack. Listening for this is the best way of telling between the two types (e.g. "Merrily merrily"): 

GUIDE TO TIME SIGNATURES

When we tap/clap along with music, we're tapping/clapping along with the beat. We divide the beat into easier to count groups, known as bars (or measures):



The time signature tells us how to count the music:

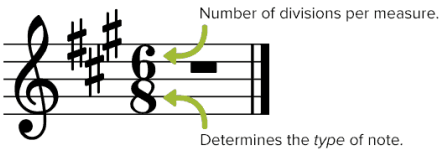


The bottom number coordinates with the following types of notes:

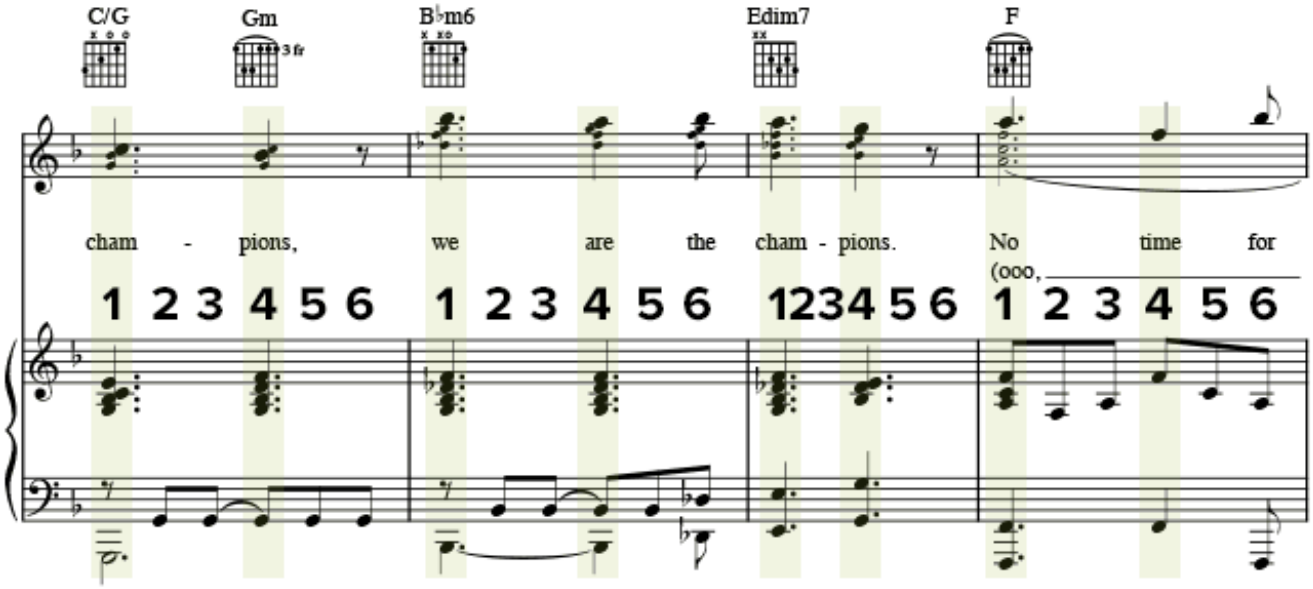
1 = Semibreve or Whole Note (very rare)
2 = Minim or Half Note
4 = Crotchet or Quarter Note
8 = Quaver or Eighth Note
16 = Semiquaver or Sixteenth Note

You could continue to 32, 64, and so on, but hopefully, you'll never encounter such a time signature!

If the bottom number is 8, this usually means we divide the beat into groups of three rather than groups of two:



This examples from 'We Are the Champions' by Queen, shows how we'd count this by feeling 2 beats in the bar rather than 6 (i.e. 1 and 4 become strong beats):



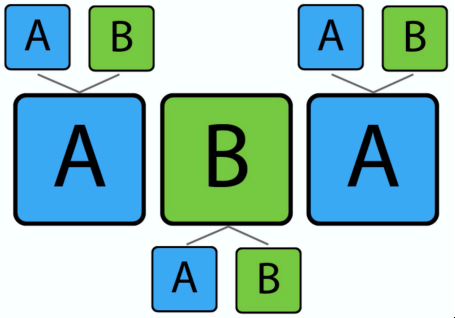
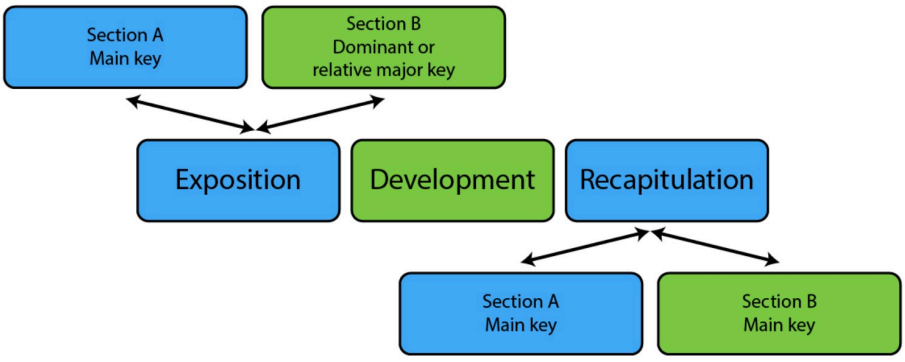
STRUCTURE (and FORM)

AN OVERVIEW

Structure and Form basically mean the same thing – the order in which things happen in the music.

DESCRIBING STRUCTURE:
The order that things happen in.

First ..... then ..... this is followed by ..... at the end.

BINARY FORM	A B	**TERNARY FORM**	A B A
ROUNDED BINARY FORM	A A B A	This is known as 32-bar Form if each section lasts 8 bars	
RONDO FORM	A B A C A	The A Section would usually be altered slightly each time it is repeated	
ARCH RONDO FORM	A B A B A	The A and B Sections would usually be altered slightly each time they are repeated	
SONATA FORM (brief overview)	Exposition Development Recapitulation		
COMPOUND TERNARY (Minuet and Trio is an example of this)			
EXTENDED RONDO FORM	A B A C A D A E A		
THEME AND VARIATION FORM	A A A A A	The same material is re-used with many changes each time. The main melody may be recognisable, but the music will be quite different.	
SONATA FORM (detailed overview)			

STRUCTURE (and FORM)

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Minuet and Trio	A form common in the Classical era and in 3 sections, usually in a graceful 3/4 metre, where each section is divided into 2 sections that repeat: ||:AB:||:CD:||:AB:||
Call and Response	A musical phrase sung by one person is followed by a responding phrase by another, or a group of singers. Common in African and gospel music.
Ostinato	A continually repeated musical phrase or rhythm.
Loop	A section of music that is repeated indefinitely by technical means.
Verse	In song structure, the music of a verse is repeated, often with different words.
Chorus	Repeated after each verse and usually the same words and music each time.
Introduction (Intro)	The beginning of the music – sets out ideas.
Riff	A short, repeated phrase in pop and jazz, often very catchy.

Vocabulary you SHOULD know

TERM	DEFINITION
Binary	Two sections of music of roughly equal length - A and B. The first section (A) is often contrasted by the second section (B). Each section is often repeated.
Ternary	Music in 3 sections – A, B, A. Section B often contrasts with section A. The repeat of section A can sometimes have added detail to make it more interesting.
Repetition	Sections of the music are repeated.
Contrast	Sections of the music have different keys/ tempi/ metre etc.
12 bar Blues	A repeated 12 bar chord progression using the following chord pattern- I, I, I, I, IV, IV, I, I, V, IV, I, I.
Bridge	A short contrasting section used to prepare for the return of verse and chorus.
Break	A short section where the music takes a breath, drops down to some exciting percussion, and then comes storming back again.
Improvisation	When a player makes up music on the spot.
Middle 8	A section that happens towards the middle of the song and is eight bars in length. It breaks up the repetition of verse/chorus verse/chorus.
Fill	A short drum solo in between sections of the music
Outro	The ending of the music – ties up ideas.
Coda	A more or less independent passage, at the end of a composition, introduced to bring it to a satisfactory close.
Phrasing (regular and irregular)	How the music 'breathes'. REGULAR PHRASING means the music is divided up into balanced, symmetrical phrases; IRREGULAR PHRASING means the music is divided up into unbalanced, unequal phrases.

STRUCTURE (and FORM)

VOCABULARY CONTINUED

Vocabulary you COULD need

TERM	DEFINITION
Rondo	A main theme (A) keeps on returning between contrasting sections. The structure would be A, B, A, C, A, D, A and so on. Each repeat of section A may have added detail to make it more interesting
Theme and Variations	A piece which starts with a short main theme which is often very memorable. The theme is repeated a number of times, but each time it is disguised by changing style, rhythm, tempo, key, or anything else!
Strophic	A song which has the same melody but different lyrics for every verse. The structure can be described as A, A, A
32 bar song form/ AABA	An AABA 32-bar song form consists of four sections, each section being 8 bars in length, totalling thirty-two bars.

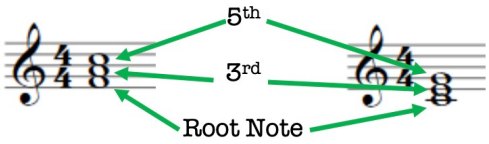
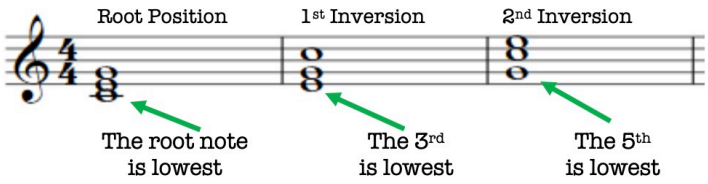
Use this space to make your own notes about STRUCTURE and FORM

HARMONY AND TONALITY

AN OVERVIEW

Harmony talks about the types of chords being used in a piece of music.

Tonality talks about the key of a piece of music.

TONALITY The type of key a music is in.	**TONAL**	In a major or minor key.
	ATONAL	There is no sense of key.
	MODAL	Uses 'old-fashioned' scales (modes).
	PENTATONIC	The music only uses 5 notes.
CHORD Any combination of more than one note.	**POWER CHORD**	Only playing the Root and Fifth of a triad (used in Rock music).
	PRIMARY CHORD	The three most commonly used chords used in music: I, IV, V.
	SECONDARY CHORD	The other chords: ii, iii, vi, vii.
	CHORD SEQUENCE	The order the chords in a piece of music follow (containing cadences at the ends of phrases).
	TRIAD	A chord made up of three notes: 
INVERSION Changing which note of the chord is the lowest sounding.		

DIATONIC Music only uses notes that are found in the key signature of the piece.	**CHROMATIC** Music uses the notes found in the key of the piece but also adds in extra accidentals (♯/♭).
DISSONANCE Clashing notes played together. Cannot be described within the key.	**CONSONANCE** Notes that fit together and sound pleasing. Fit within the key.

CADENCES The last two chords in a phrase. Only sounds 'complete' if ends on chord I.	**PERFECT**	V	→	I	Complete (found at the end of melodies)
	PLAGAL	IV	→	I	
	IMPERFECT	Any chord (usually I, IV or ii)	→	V	Incomplete (found in the middle of melodies)
	INTERRUPTED	V	→	Minor chord (usually vi or ii)	

TIERCE DE PICARDIE Sometimes the final cadence of a piece in a minor key ends with a major chord instead of the expected minor chord.	**MODULATION** Musical word for key change. Most common changes: to Dominant or relative Major/Minor.

HARMONY

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Tonic	Chord starting on the first degree of the scale.
Perfect cadence	The movement from chord V to chord I – sounds final and complete.
Power chords	Chords used in guitar music that use only the root and the 5th note of the scale.

Vocabulary you SHOULD know

TERM	DEFINITION
Primary chords	The 3 triads built on the 1st, 4th and 5th note of the scale – chords I, IV, V.
Diatonic	Uses the standard notes of a scale with no chromatic alteration.
Dominant (7th)	Chord starting on the 5th degree of the scale also adding the 7th note into the mix.
Imperfect cadence	The movement from any chord to chord V (usually I/IV/ii to V) – sounds incomplete.
Chord progression/chord sequence	A specific pattern or sequence of chords that work well together.
Drone	A long-held note or chord continuously played in the bass of a piece.
Pedal	A sustained or repeated note in the bass that keeps sounding whilst the harmony above the note changes.
Dissonance	Harsh, clashing combination of sounds played together.

Vocabulary you COULD need

TERM	DEFINITION
Secondary chords	The dominant chord of one of the other major or minor triads in the original key.
Inversion	The 3 notes of any chord played in a different order.
Subdominant	Chord starting on the 4th degree of the scale.
Plagal cadence	The movement from chord IV to chord I – sounds complete but not as strong as perfect – used for 'Amen' at end of hymns.
Harmonic rhythm	The rate at which the chords change in a piece.
Inverted pedal	A sustained or repeated note in the treble that keeps sounding while the harmony below the note changes.
Interrupted Cadence	The movement from chord V to any minor chord (vi or ii) – sounds like a 'surprise' because it is unexpectedly incomplete.

Use this space to make your own notes about HARMONY

TONALITY

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Major	A piece of music in a happy, uplifting key.
Minor	A piece of music in a sad, more serious key.

Vocabulary you SHOULD know

TERM	DEFINITION
Relative Major/Minor	The key that is 4 semitones away from the original (e.g. C major's relative minor is Am, 4 semitones lower). Both keys have the same key signature.
Pentatonic	A key which uses only 5 notes, typically Far Eastern and Scottish music.

Vocabulary you COULD need

TERM	DEFINITION
Modulation to the Dominant	Changing key from the tonic chord (1st of the scale) to the dominant chord (5th of the scale).

Some other things that might be relevant to say about the harmony and tonality of a piece of music:

- Whether the music is in a **major or minor key**
- If the key changes or **modulates**
- Whether the chords change slowly or quickly (**harmonic rhythm**)
- If there is a particular chord sequence (e.g. 12-bar blues)

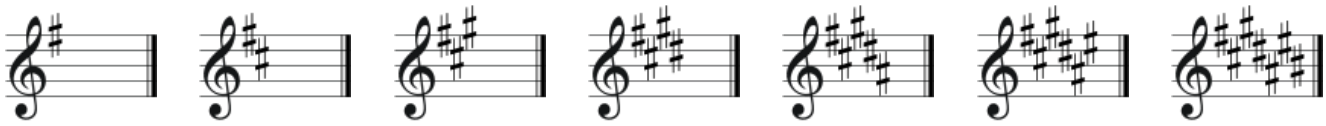
Use this space to make your own notes about HARMONY and TONALITY

GUIDE TO KEY SIGNATURES

No sharps of flats

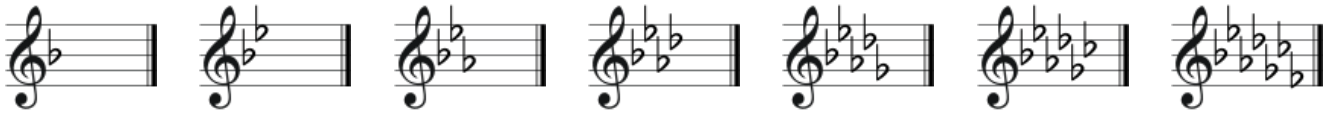
C major A minor

Major sharp keys



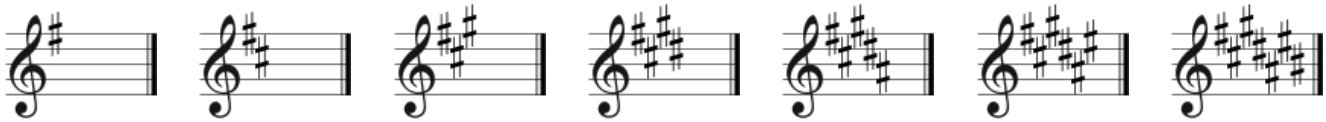
G major D major A major E major B major F# major C# major

Major flat keys



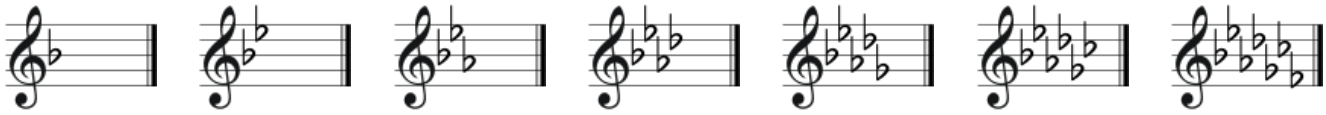
F major B♭ major E♭ major A♭ major D♭ major G♭ major C♭ major

Minor sharp keys



E minor B minor F# minor C# minor G# minor D# minor A# minor

Minor flat keys



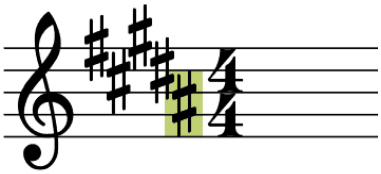
D minor G minor C minor F minor B♭ minor E♭ minor A♭ minor

Quick trick to help remember the order of sharps and flats:

Sharps: **F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle

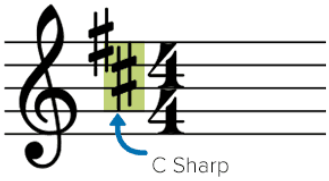
Flats: **B**attle **E**nds **A**nd **D**own **G**oes **C**harles' **F**ather

GUIDE TO NAMING MAJOR KEYS

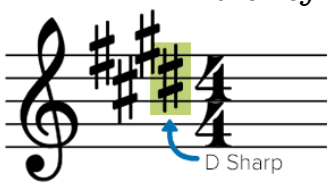


In SHARP keys...
Look at the furthest sharp on the right and go up one half step (semitone).

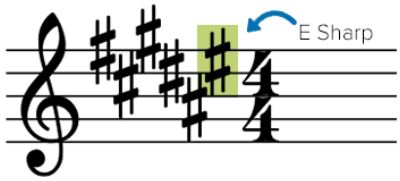
One half step up from A sharp is B, therefore the key is **B MAJOR**



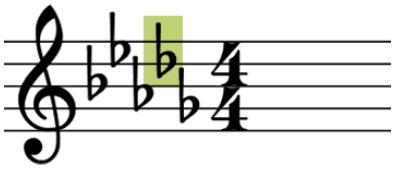
One half-step up: **D Major**



One half-step up: **E Major**

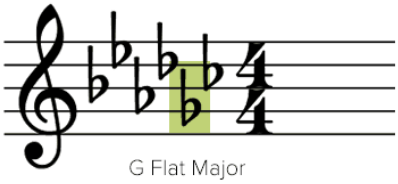


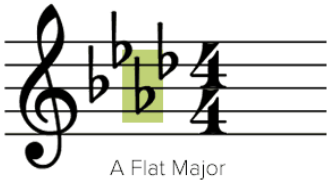
One half-step up: **F Sharp Major**

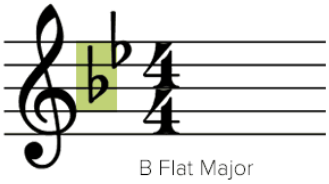


In FLAT keys...
Look at the second flat from the right to determine the key.

The second flat from the right is D-flat, therefore the key is **D-flat MAJOR**

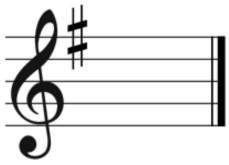

G Flat Major


A Flat Major


B Flat Major

The exceptions to these tricks are **C MAJOR** (which has no sharps or flats) and **F MAJOR** (which has one flat – B-flat)

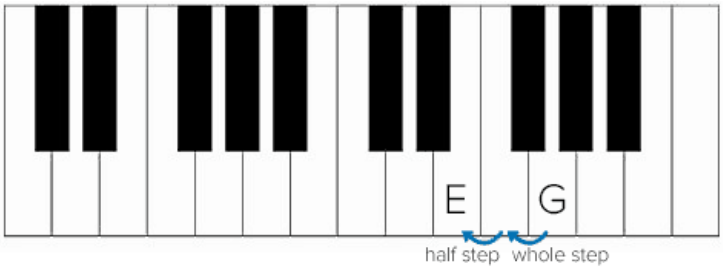
GUIDE TO NAMING MINOR KEYS

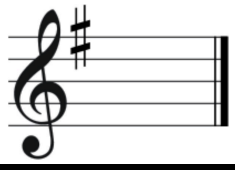


= G major

= ? minor

To determine the minor key (once you have worked out the major key), simply go down a minor third (3 semitones) from the relative major key.

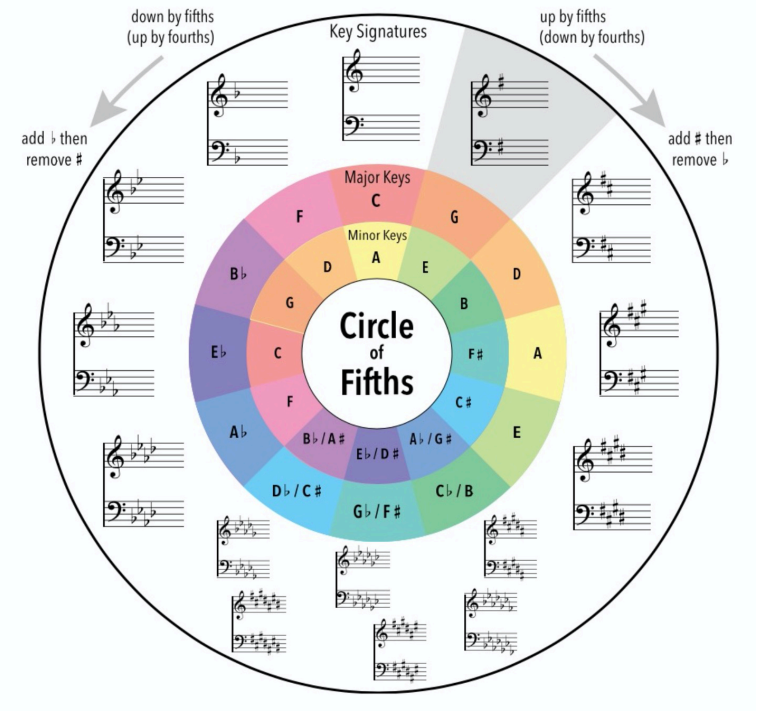




= G major

= E minor

THE CIRCLE OF FIFTHS



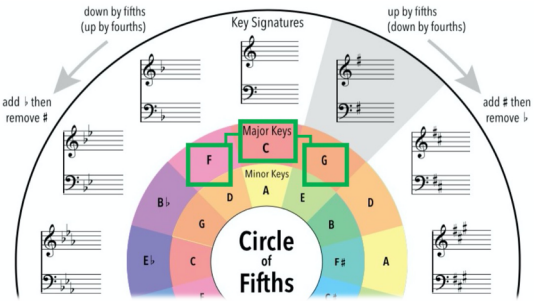
What is the Circle of Fifths?
The reason it's called the circle of fifths is because of the interval relationships between each key signature.

Moving around the circle clockwise G is a fifth up from C, D is a fifth up from G, and so on...

Moving around the circle anti-clockwise F is a fifth down from C, B♭ is a fifth down from F, etc....

This is the same for the minor keys.

Using the Circle of Fifths for Modulation
The circle of fifths makes modulating from one key to another much easier! That's because the keys to the left and right of the key you're in are all considered the best options when modulating.



Let's use C Major as an example:

- The keys to left and right of C Major on the circle are F Major and G Major.
- These keys are the best keys to modulate to because of the chords they share with C Major.

Enharmonics
Enharmonic equivalents are the areas where two keys are listed (keys that share the same key signature). The two keys are shown because both key signatures are commonly used. For example: G♭ and F#

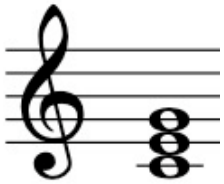
Even though keys like C Major technically have an enharmonic equivalent, nobody would ever write a song in B# Major, because the accidentals would get really crazy, really fast! That's why you see C Major shown by itself instead of listed with an enharmonic equivalent key.

In summary...
To summarise, the circle of fifths is an essential tool in music theory, and you'll be surprised how often it comes in handy! There is a massive amount of information that musicians need to memorise on a regular basis, knowing the circle of fifths will make your life a lot easier.

GUIDE TO TRIADS

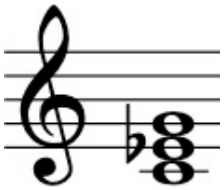
TYPES OF TRIAD

MAJOR



Minor 3rd
Major 3rd

MINOR

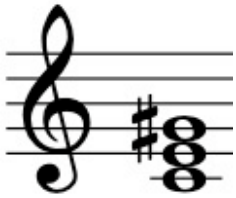


Major 3rd
Minor 3rd

DIMINISHED

Minor 3rd
Minor 3rd

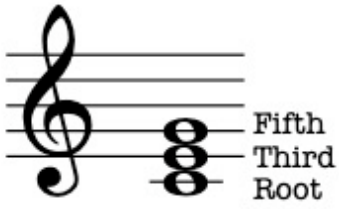
AUGMENTED



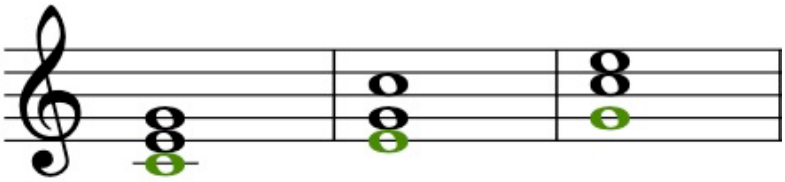
Major 3rd
Major 3rd

TRIAD INVERSIONS

C major triad



Triad inversions are created when the root, third and fifth are rearranged.
The inversion is determined by which note of the triad is the lowest note in the chord.



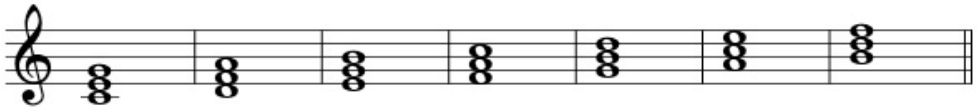
Root Position
The root is the lowest note of the chord.

First Inversion
The third is the lowest note of the chord.

Second Inversion
The fifth is the lowest note of the chord.

GUIDE TO ROMAN NUMERALS

C major

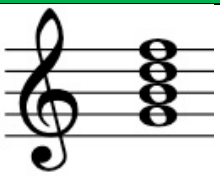


Scale Degree:	1st	2nd	3rd	4th	5th	6th	7th
	↓	↓	↓	↓	↓	↓	↓
Chord:	C	Dm	Em	F	G	Am	Bdim
	↓	↓	↓	↓	↓	↓	↓
Roman Numeral:	I	ii	iii	IV	V	vi	vii°

Naming chords:
UPPERCASE, no lowercase = MAJOR CHORD
UPPERCASE, with lowercase m = MINOR CHORD
UPPERCASE, with lowercase dim = DIMINISHED CHORD

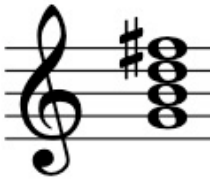
GUIDE TO SEVENTH CHORDS

DOMINANT SEVENTH



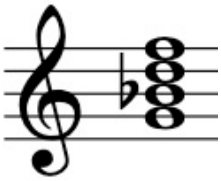
Minor 3rd
Minor 3rd
Major 3rd

MAJOR SEVENTH



Major 3rd
Minor 3rd
Major 3rd

MINOR SEVENTH

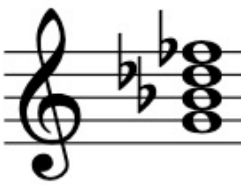


Minor 3rd
Major 3rd
Minor 3rd

HALF-DIMINISHED SEVENTH

Major 3rd
Minor 3rd
Minor 3rd

DIMINISHED SEVENTH



Minor 3rd
Minor 3rd
Minor 3rd

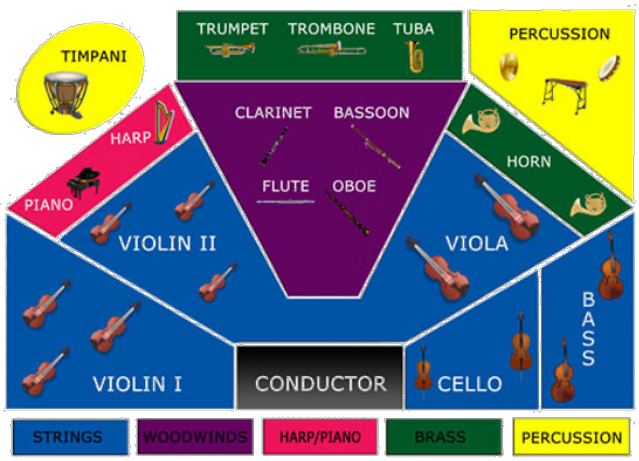
INSTRUMENTATION

This is also referred to SONORITY or TIMBRE by the exam board

AN OVERVIEW

This is the choice of instruments used in a piece of music, the exam board often refer to this as Sonority and it also often called Timbre (which means tone colour).

INSTRUMENTS OF THE ORCHESTRA



ROCK AND POP INSTRUMENTS

Electric Guitar

Acoustic Guitar

Singers

Bass Guitar

Keyboard / Synthesizer

Drum Kit

Saxophone

Trumpet

*Lead instrument = Often an electric guitar ('lead guitar'). Plays melody or harmonises with the singer & often has a solo.

INSTRUMENTAL ENSEMBLES

Solo	→	1 performer
Duet	→	2 performers
Trio	→	3 performers
Quartet	→	4 performers
Quintet	→	5 performers

TYPES OF VOICES

Soprano	(Female)	HIGH
Treble	(Boy)	⋮
Alto	(Female)	⋮
Countertenor	(Male Alto)	⋮
Tenor	(Male)	⋮
Bass	(Male)	LOW

*SATB Choir: Soprano, Alto, Tenor & Bass

JAZZ INSTRUMENTS

Rhythm Section

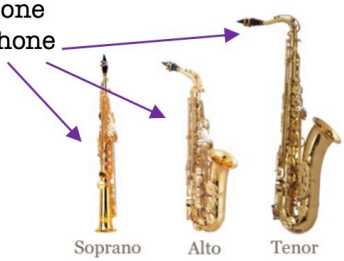
Backup / Accompaniment for the melody.
Sometimes still improvise and get solos.

*The Groove: Double Bass
*The Beat: Drum Kit
*The Chords: Piano
(Sometimes Guitar)

Front Line Instruments

Instruments that play melodies / improvise.
Stand in front of the rhythm section.

*Trumpet
*Trombone
*Saxophone



INSTRUMENTS OF MUSICAL ERAS

Baroque Period

- Small orchestra - Mostly Strings + Basso Continuo
- Basso Continuo - The part given to instruments playing the bass line & chords accompanying the melody. (Harpsichord, bass viol, organ, lute...)

Classical Period

- Basso Continuo gradually stopped being used
- Pianoforte introduced & Clarinet invented
- String Quartet very popular (Violin x2, Viola, Cello)

Romantic Period

- Piano music very popular (Instrument further improved)
- Large Orchestra
- Tone / construction of instruments improved

OTHER COMMON TERMS

Acapella
Singing without any accompanying instruments.

Chorus
Music written for a choir.

Backing Vocals
Sing harmonies / support the lead singer.

INSTRUMENTATION

VOCABULARY

You MUST be able to name all instrumentations (and recognise them by sound)

Strings – instruments that use strings to make sound

TERM	DEFINITION
Violin	Smallest, highest pitched wooden string instrument, played with a bow.
Viola	Slightly larger than a violin, with a deeper, lower sound.
'Cello	Much larger than the violin, played sitting down, makes a deep rich sound.
Double bass	The largest bowed string instrument, makes a very deep sound indeed!
Harp	Has vertical strings on a large frame, played by sitting down and plucking with the fingers.

Woodwind – hollow instruments that are blown and usually have several keys

TERM	DEFINITION
Flute	The player blows across a small hole whilst holding horizontally. High pitched.
Oboe	It has a double reed mouthpiece, a slim tubular wooden body held vertically, and it has a very penetrating mid to high pitch.
Clarinet	It has a single reed and a small hole mouthpiece and is a similar size to an oboe. It has a greater pitch range and a much warmer sound.
Saxophone	It has the same type of mouthpiece as the clarinet but is made of brass and has a much raunchier, jazzy sound.
Bassoon	It has a double reed mouthpiece like the oboe, but it is much bigger and plays at a lower pitch.

Brass – hollow, metal instruments that are blown through a cup shaped mouthpiece

TERM	DEFINITION
Trumpet	It has a bright, penetrating, high pitched sound, and has 3 valves by which different tones are produced.
French Horn	It has a circular coiled tube and a large bell and also has valves. The sound it makes is much more mellow and warmer than the trumpet.
Trombone	It has a long metal tube which is bent twice into a U shape and notes are made by moving a slide up and down the tube. The sound is lower than the trumpet and horn.
Tuba	The lowest pitched brass instrument which is a large oval shape and also uses valves.

Use this space to make your own notes about **INSTRUMENTATION**

INSTRUMENTATION

VOCABULARY CONTINUED

Percussion – usually instruments that are played by being hit by a beater

TERM	DEFINITION
Timpani	Aka the kettle drum. Huge drums like upside-down kettles that can be tuned with pedals.
Drum Kit	A collection of drums and cymbals played by one person with sticks – common in rock And jazz.
Snare Drum	A smallish drum fitted with metal snares to create a rattling sound.
Cymbal	Round brass plates which can be struck together or hit.
Hand Held Percussion	E.g. A tambourine, triangle, cabasa, claves, etc...
Glockenspiel	A set of tuned metal bars mounted on a frame and played with beaters.
Xylophone	A set of tuned wooden bars mounted on a frame and played with beaters.
Tabla	A pair of small hand drums used in Indian music, one of which is slightly larger than the oth- er and is played using pressure from the heel of the hand to vary the pitch.
Dhol	A large two headed drum used in South Asia.
Djembe	A medium-sized single headed African drum
Keyboard	Any instrument with a row or set of keys that are pressed to be played.
Piano	A large keyboard instrument with metal strings which are hit by hammers when the keys are pressed.
Organ	A keyboard instrument with big rows of pipes that make a sound via compressed air when the keyboard is pressed.
Harpsichord	An old keyboard instrument in which the strings are plucked by a quill when the keys are pressed. Common in the baroque period.

Plucked and World Instruments

TERM	DEFINITION
Classical or Spanish Guitar	An acoustic wooden instrument with 6 nylon strings.
Electric Guitar	A solid-bodied guitar, with 6 metal strings and a built in pick-up so the sound can be amplified.
Bass Guitar	A solid-bodied guitar with 4 much thicker and longer strings – also has a pick-up and is amplified but produces notes of a low pitch.
Sitar	A large long-necked Indian stringed instrument with movable frets and played with a wire pick.
Tumbi	A high pitched, single string plucked instrument popular in Punjabi music and Bhangra.
Sarangi	A bowed Indian instrument, about 2 feet high, with 4 main strings and over 30 sympathetic strings!

Use this space to make your own notes about **INSTRUMENTATION**

INSTRUMENTATION

VOCABULARY CONTINUED

Voices

TERM	DEFINITION
Solo	One voice singing alone.
Duet	Two voices singing together.
Trio	Three voices singing together.
Soprano	A high-pitched female voice.
Alto	A low-pitched female voice.
Tenor	A high-pitched male voice.
Bass	A low-pitched male voice.
Backing Vocals	Singers supporting a lead singer often by singing in harmony in the background.
A cappella	A voice or voices singing with no instrumental accompaniment.
Chorus	A large group of singers, male, female or both, singing together.

Groupings

TERM	DEFINITION
Orchestra	A large group of musicians playing a mixture of string, woodwind, brass and percussion instruments.
String Quartet	A group of 4 musicians playing string instruments, specifically 2 violins, a viola and a 'cello.
Basso Continuo	Means 'continuous bass'. A harpsichord and 'cello/ organ and 'cello provide a chordal and bass line backing for the music. A feature of baroque music.
Pop/Rock Group	Usually made up of a vocalist, an electric guitarist, a bass player and a drummer.
Rhythm Section	The group of people who provide the rhythm in Jazz/ pop – usually bass and drums – sometimes piano too.

Use this space to make your own notes about **INSTRUMENTATION**

RHYTHM
AN OVERVIEW

Rhythm describes how the beat is broken/divided up.

Reading rhythms is quite complicated. You should know what the proper names are for rhythms (like semibreve, minim, crotchet, etc...), but it is just as important that you also know how they sound. The words under each of the below rhythms are there to help you learn how they sound.

RHYTHMS IN SIMPLE TIME

Cof-fee
Quaver pair
(one beat)

Tea
Crotchet
(one beat)

Milk
Minim
(two beats)

Long
Semibreve
(4 beats)

Quaver
(half beat)

Crotchet
(one beat)

Co-ca Co-la
Semiquaver group
(one beat)

Vim-to
Dotted quaver & semiquaver
(one beat)

Black-cur-rant
1 quaver & 2 semiquavers
(one beat)

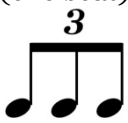
Pep-si Max
2 semiquavers & a quaver
(one beat)

Minim
(two beats)

Semibreve
(4 beats)

Pine-ap-ple
Semiquaver quaver semiquaver
(one beat)

Le-mon
Dotted crotchet and quaver
(two beats)

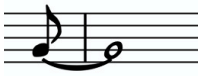


Tot-ting-ton
Three quavers
(one beat)

Bu-ry
Semiquaver & dotted quaver
(one beat)

Dotted rhythms
Add a dot to note and you add half the length again (a dotted crotchet is 1 ½ beats)

Ties



2 notes joined together, played as one long note

RHYTHMS IN COMPOUND TIME

Tea
Dotted Crotchet
(one beat)

Milk
Dotted Minim
(two beats)

Long
Dotted Semibreve
(4 beats)

Tot-ting-ton
Three quavers
(one beat)

One Mississippi
Quaver and 4 semiquavers
(one beat)

Hippopotamus
4 semiquavers and a quaver
(one beat)

Knicker bocker glory
6 semiquavers
(one beat)

Co-conut
Dotted quaver, semiquaver, quaver
(one beat)

Orange
Crotchet and quaver
(one beat)

Apple
Quaver and crotchet
(one beat)

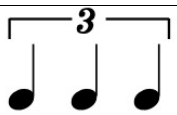
Not difficult
Quaver, 2 semiquvers, quaver
(one beat)

Very Ea-sy
2 semiquavers, 2 quavers
(one beat)

SYNCOPATED & COMPLEX RHYTHMS

Syn-co--pa
Quaver, crotchet, quaver
(two beats)

My name is, Jo-se
Dotted quaver, semiquaver tied to quaver, quaver (quaver rest), quaver, crotchet
(four beats)



Acc-ring-ton
Three crotchets fit into the space of two beats, keeping equal length
(two beats)

RHYTHM
VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Semibreve	A note lasting 4 beats. (Also known as Whole Notes)
Minim	A note lasting 2 beats. (Also known as Half Notes)
Crotchet	A note lasting one beat. (Also known as Quarter Notes)
Quaver	A note lasting half a beat. (Also known as Eighth Notes)
Semiquaver	A note lasting one quarter of a beat. (Also known as Sixteenth Notes)
Dotted	Adding a dot to a note increases its length by half the value – if you then decrease the length of the next note by a half you get a jumpy long/ short pattern – a 'dotted rhythm'.
On the beat	Accenting the strongest beats of the bar (beats 1 and 3 in 4/4).
Off-beat	Accenting the weakest beats (beats 2 and 4 in 4/4) or the half-beats (in between the beats).

Vocabulary you SHOULD know

TERM	DEFINITION
Syncopation	Emphasises the weaker part of the bar (or beat), usually it is the 'off-beat' (or half-beat) that is emphasised.
Swing rhythms	Where two quavers become a longer quaver followed by a shorter quaver, based on the style of the music (used in swing, jazz and blues)
Triplet	3 notes squeezed into the time of two.
Chaal	The main or base rhythm of the Dhol – dha, na, na, na, na, dha, dha, na, dha, na, na, na, na.
Associated rests	Musical symbols denoting silence instead of notes:  Whole Rest Half Rest Quarter Rest Eighth Rest Sixteenth Rest
Polyrhythm	Two or more contrasting rhythms played at the same time.
Driving rhythms	Rhythms that push the music forward, usually faster than heartbeats. Usually in 4/4.
Dance rhythms	Rhythms again usually faster than heartbeats and often involve syncopation. Can be in various metres.
Rock rhythms	Rhythms at the speed of heartbeats but which are in 4/4 and have strong accents on beats I and 3 in each bar.

Vocabulary you COULD need

TERM	DEFINITION
Cross-rhythm	A bar or beat is divided in 2 different ways, which is often mathematically complex and blurs the pulse.

Use this space to make your own notes about RHYTHM

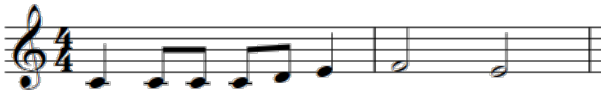
TEXTURE

An overview

Texture relates to the layers of sound we hear.

MONOPHONIC

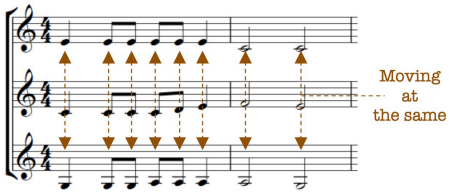
Music with only one part (one note at a time).



You can have as many players or singers as you want on the same part so long as it is the only part. No chords!

HOMOPHONIC

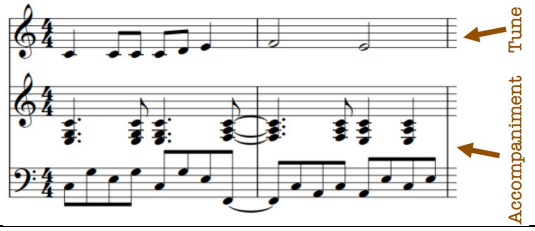
All parts moving at the same time.



Homo-phonic = same-sound... they have the same rhythm

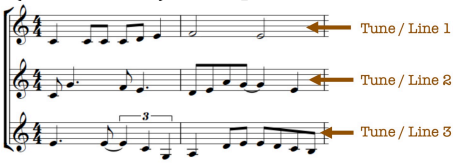
MELODY & ACCOMPANIMENT

A melody (tune) plus some accompanying chords or ideas (a type of homophony).



POLYPHONIC

Several (2 or more) independent lines of music.



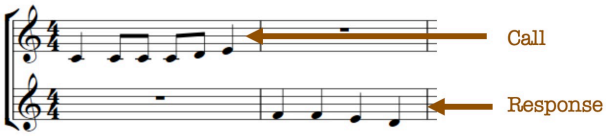
Poly-phonic = many-sounds... several (two or more) different tunes.

WHAT IS THE INSTRUMENT'S ROLE?

MELODY	The tune
ACCOMPANIMENT	The parts supporting the tune
COUNTERMELODY	A second melody that fits with the main tune
BASS LINE	The lowest sounding part(s)

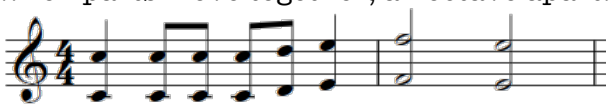
CALL AND RESPONSE

One idea played/sung and then other performer(s) responding.



OCTAVES

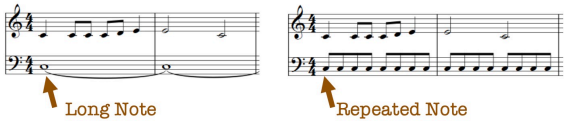
When parts move together, an octave apart.



Same note name but different pitch.

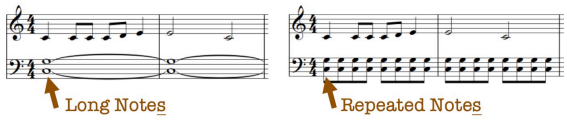
PEDAL

A long or repeated note – usually in the bass.



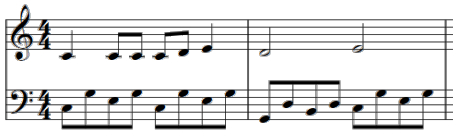
DRONE

Long or repeated notes – usually a fifth apart.



ALBERTI BASS

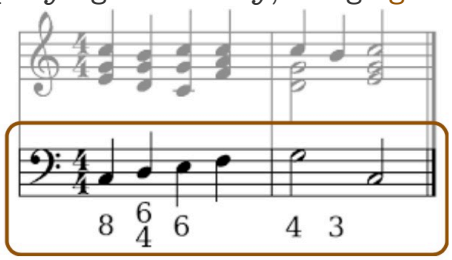
Accompaniment found mainly in the left-hand part of piano music (common in music of the Classical era).



Don't play all three notes of the triad together; break them up into four equal notes. Usually lowest, highest, middle, highest.

BASSO CONTINUO

The part given to instruments in The Baroque Period that played the bass line and chords, accompanying the melody, using figured bass.



Harpsichord, bass viol, organ, lute

TEXTURE

VOCABULARY

Vocabulary you MUST know

TERM	DEFINITION
Monophonic	One single melody line.
Homophonic	Where all parts move in more or less the same rhythm creating a chordal texture with the melody on top.
Polyphonic	Where two or more equally important melodies weave in and out of each other.
Melody & accompaniment	A tune with an independent accompaniment/ backing.

Vocabulary you SHOULD know

TERM	DEFINITION
2-, 3- or 4-part textures	Layers of music with a specific number of layers.
Unison	When everyone plays/ sings one part together.
Chordal	When groups of notes played together at the same time are prominent in a piece of music.
Imitation	When a phrase is copied, sometimes by another instrument.
Layered	Different layers of sound create musical texture.

Vocabulary you COULD need

TERM	DEFINITION
Countermelody	A second contrasting melody played along with the first melody.
Descant	A vocal countermelody sung high above the main melody. Often heard in hymns and carols.
Round	A song for at least 3 voices where each voice sings the same melody but enters at a different time. This pattern can go round and round.
Canon	When the melody is repeated exactly after the first, with some overlapping. Unlike a round, a canon does not go round and round.
Pedal	A single sustained note, usually low and/or in the bass, under a series of chords. Often used to prepare for a cadence or change of key.
Drone	Sustained or repeated sounds/notes that continue throughout the music, e.g. Bagpipes. Also an essential part of Indian music.
Alberti bass	A type of accompaniment figure that uses a specific broken chord pattern, popular in Classical piano/ keyboard music (lower, upper, middle, upper notes of the chord).
Stab chords	Staccato chords that add dramatic impact to the music.
Walking bass	A steady, continuous, mainly stepwise bass line.

Use this space to make your own notes about **TEXTURE**

MUSICAL STYLES & ERAS

This is almost the same as genre.

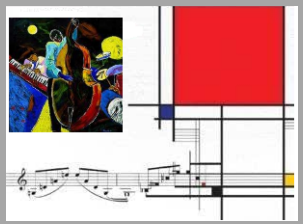
You SHOULD be able to describe all of these musical styles

TERM	DEFINITION
Western Classical Tradition	A term used to refer to music that is not related to pop music and has developed over many centuries in Western countries such as Italy, Germany etc.
Baroque	Music composed between roughly 1600 and 1750.
Classical	Music that was composed between roughly 1750 and 1810.
Romantic	Music that was composed between roughly 1810 and 1910.
Chamber music	Music for a small group of instruments/ voices and to be played in a small room. (a chamber)
Jazz	Music of Black American origin in early 20th century, characterised by improvisation, syncopation and strong rhythms.
Blues	Sad music of black American folk origins, typically in a 12 Bar pattern.
Musical Theatre/Musical	Combines songs, acting, dialogue and dance and is performed in theatres, e.g. On broadway
Film Music	Music written specifically to underscore films and create atmosphere.
Rock	Evolved from 'rock n' roll' in 1960s, based around amplified instruments like electric guitar and bass guitar- characterised by strong bass lines and driving rhythms.
Soul	Combination of R & B, Gospel and Jazz that began in 1950s – usually expressing deep, raw emotion.
Hip-hop	Music of US black and Hispanic origin, featuring rap and stylized rhythms.
Reggae	Music originating in Jamaica in 1960s from R & B and calypso. It has a strongly accented off-beat. (beats 2 and 4)
Ballad	A slow popular song usually about love.
Pop	Music of general appeal to teenagers – a watered-down version of rock – easy to listen to and catchy.
Bhangra	Fusion of Punjabi dance music, Hindi film music and Western pop. Uses instruments like the Dhol and Tabla.
Fusion	Combination of Jazz harmonies/ improvisation with funk, rock and R & B.
Minimalism	20th century style that uses only simple rhythms, patterns and sonorities, but which are repeated in various ways to create a pulsating, hypnotic effect.

Use this space to make your own notes about **MUSICAL STYLES**

MUSICAL ERAS IN DETAIL

These are the key features of each of the Classical eras, to help you recognise which era music is from as you hear them:

BAROQUE ERA c.1600-c.1750 	– Ornate, Decorated and Extravagant (using ornaments) – Polyphonic texture; imitation and sequence; terraced dynamics – Mostly strings, with simple woodwinds and trumpets and timpani for dramatic moments; Basso Continuo (harpsichord or organ with cello and double bass) – Typical musical styles include: Ground Bass, Fugue, Sonata Da Chiesa, Sonata Da Camera, Concerto Grosso, Solo Concerto, Baroque Dance Suite, "Chamber Music", Opera, Oratorio, Mass, Cantata, Chorales, Passions, Anthems – Example music: The Four Seasons" (Violin Concertos) by Vivaldi; "Messiah" – (an Oratorio) by Handel; "Mass in B minor" (a sacred vocal work) by J. S. Bach
CLASSICAL ERA c.1750-c.1810 	– Balanced, Elegant, Ordered and Symmetrical; Balanced phrasing – Homophonic Texture; Alberti Bass; Functional Harmony; Variety in Dynamics (wider range of crescendo and diminuendo) – Larger orchestra (clarinets added); piano invented – Typical musical styles include: Symphony, String Quartet, Sonata (Sonata Form), Solo Piano Sonatas, Concerto, Chamber Music, Opera, Mass – Example music: "Symphony No.40 in G minor" by Mozart; "Trumpet Concerto" by Haydn; "Symphony No.5" – Beethoven ("bridging the gap" to the Romantic)
ROMANTIC ERA c.1810-c.1910 	– Lyrical, Emotional, Dramatic and Descriptive – Emotional Themes; Use of Leitmotif; Extravagant Dynamics; Chromaticism; Richer Harmonies; National Influences – Huge increase in size and range of orchestra - Harps, Tuba, Piccolo, Bass Clarinet, Cor Anglais and Double Bassoon – Typical musical styles include: Programme Music: Programme Symphony, Concert Overture, Symphonic/Tone Poem, Incidental Music, Operas, Oratorios, Requiems, Lieder, Concertos – Example music: "Raindrop Prelude" (solo piano piece) by Chopin; "Hebrides Overture" (Concert Overture) by Mendelssohn; "New World Symphony" (Orchestral work) by Dvorák
MODERN ERA c.1900-present day 	– Much wider variety of styles within the era – Boundaries being pushed: chromaticism; dissonance; wide leaps (angular); extreme dynamics; extreme dissonance and use of discord (note clusters); extended chords; sense of key often lost – Percussion expanding, extreme pitch ranges, muted brass effects, string effects, electronics added to the orchestra – Musical styles include: Impressionism, 20th Century Nationalism, Jazz Influences, Polytonality, Atonality, Expressionism, Pointillism, Serialism, Neo-Classicism, Microtonality, Electronic Music, Experimentalism, Minimalism, Music Concrète – Example composers: Debussy; Schoenberg; Stravinsky; Prokofiev; Vaughan Williams; Stokhausen; Boulez; Reich; Glass; Copland; Bartok; Ravel; Kodály; Hindemith; Poulenc

Use this space to make your own notes about **MUSICAL ERAS**

TECHNOLOGY

The following terms are used when describing music that uses technology in either its performance or composition.

Vocabulary you MUST know

TERM	DEFINITION
Synthesised/electronic	Music produced by electronic means.
Sample	A short clip of previously recorded material that can be edited into another piece.
Reverb	An effect that can be added to voices/ instruments that makes them sound as if they're in a real concert hall or a bathroom etc...
Echo	An delay effect produced by repeating a sound slightly after the original.

Vocabulary you SHOULD know

TERM	DEFINITION
Panning	Making a sound signal come from the left, right or centre of two speakers.
Phasing	An effect that combines an audio signal with a short delay to create phase differences. This produces a sweeping effect like a plane passing by.
Amplified	Sounds made louder by means of an electronic signal.
Acoustic	Natural sound not electrified. Also, the properties & qualities of a room that determine how sound is transmitted in it.

Use this space to make your own notes about **TECHNOLOGY**

Set Work Knowledge Organiser
Eine Kleine Nachtmusik Movement 3

AoS1 Forms & Devices
Prepared Extract

STRUCTURE (and FORM)

Minuet			Trio			Minuet		
A (repeats)	B (repeats)	G major Tonic	A (repeats)	B (repeats)	D major Dominant	A	B	G major Tonic

MELODY

Mainly **conjunct** within quite a narrow **range**
Chromatic movement is occasionally used
Use of **sequence**

ARTICULATION (and Playing Techniques)

Lots of **legato** phrases
Some **staccato**
Use of **double-stopping**
Some use of **trills**

DYNAMICS

Ranges from **piano** to **forte**
Trio is marked **sotto voce**

TEMPO (AND METRE)

Allegretto (quite fast)
3/4

HARMONY (and Tonality)

Diatonic with **modulation** to the **dominant** key
Use of **dominant sevenths** and **perfect cadences**

INSTRUMENTATION

String Quartet:
Violin 1
Violin 2
Viola
Cello

RHYTHM

Anacrusis starts phrases (before beat 1)

TEXTURE

Homophonic, specifically **Melody & Accompaniment**
Playing in **octaves**

IDENTIFYING FEATURES AND DEVICES

CONJUNCT *Throughout*	Moving in step	**RANGE** *Throughout*	Distance between highest & lowest notes	**CHROMATIC** *Bars 21 & 19*	Moving in semitones	**SEQUENCE** *Bars 6 & 7*	A short tune repeated a step higher or lower
LEGATO *Bar 4*	Notes played smoothly and evenly	**STACCATO** *Bar 13*	Notes are short and detached	**DOUBLE-STOPPING** *Bar 7-8 (viola)*	String players playing two notes at once	**TRILLS**	Rapid movement between neighbouring notes
PIANO *Bars 9-12; 29-36*	Softly	**FORTE** *Bars 1-8; 13-16; 25-28*	Loudly	**SOTTO VOCE** *Bar 16 (TRIO)*	Under the voice (whisper)	**ALLEGRETTO** *Throughout the piece*	Quite fast, not as fast as Allegro
DIATONIC *Most of the piece*	Uses the standard notes of a scale	**MODULATION** *Part-way through Minuet & Trio*	Changing key within a piece	**DOMINANT SEVENTH**	The fifth chord, with its seventh added	**PERFECT CADENCE** *b.15-16; 23-24*	Chord V to I, sounding final
ANACRUSIS *Into each phrase*	Starting on an upbeat, before beat one	**HOMOPHONIC** *Throughout piece*	All parts moving together	**MELODY & ACCOMPANIMENT** *Throughout piece*	As homophonic, with melody leading	**OCTAVES** *Violins & viola/cello in opening*	Parts playing same music in octaves

Set Work Knowledge Organiser
Since You've Been Gone

AoS4 Popular Music
Prepared Extract

STRUCTURE (and FORM)

- Intro
- Verse 1
- Pre-Chorus
- Chorus
- Verse 2
- Pre-Chorus
- Chorus
- Bridge
- Chorus

MELODY

Small range
Lots of repeated notes

ARTICULATION (and Playing Techniques)

Mostly syllabic
(more info below)

DYNAMICS

Rock = loud
Chorus = bit louder

TEMPO (AND METRE)

Moderate Rock Beat
4/4

HARMONY (and Tonality)

Intro & Chorus: G D Em C
Verse:
G D/F# Em D C G/B A D
Bridge:
G Am7 G/B C G/D B Em G7 C
(more info below)

INSTRUMENTATION

Vocals, backing vocals, lead guitar, rhythm guitar, bass, keyboard, drums
(more info below)

RHYTHM

Driving, on-beat rhythms

Use of syncopation throughout
(more info below)

TEXTURE

Melody and Accompaniment

Melody - lead vocalist and lead guitar

IDENTIFYING FEATURES AND DEVICES

Disjunct *Bridge - "If you will come back"*	Melody moving by leaps	**Riff** *Intro and Chorus*	Repeated pattern	**Rising sequence** *Bridge*	Same pattern repeated at a higher pitch	**Arpeggio** *Keyboard in bridge*	Playing notes of the chord one after another
Syllabic *Most of the song*	One note per word/syllable	**Melisma** *Heard - "Woah" and "Oh"*	Lots of notes per syllable	**Verse/chorus** *Overall structure*	Uses verses and choruses throughout	**Perfect cadence** *End of the song*	Chord V to I, sounding final
Inverted chord *Verse and Bridge*	G/B - chord is played with a B in the bass	**Power chord** *Intro*	D5 - Chord which uses 1st and 5th only	**Modulation** *Last chorus*	Key change - from G to A major	**Imperfect cadence** *Verse 2nd line*	I-V chord sequence, like a musical comma
Descending Bassline *Verse*	Bass guitar moves down by step	**Seventh Chord** *Bridge*	Seventh note added after root: G7 - GBDF	**Distortion**	Guitar effect that makes it sound 'overly' loud	**Palm muting** *Intro and Chorus*	Stopping the guitar chords from ringing
Clean guitar *Guitar solo*	No effect added to the guitar sound	**Glissando** *Just before chorus*	Slide over a series of notes	**Syncopation** *Intro (Power Chords); most of the lyrics*	Off-beat rhythm	**Triplets** *Bridge*	Three notes in the space of two