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**Knowledge Rich Curriculum Plan**

Yr 10 GCSE Music / HT6 AOS 1, 2, 3, 4 Listening Assessment and Performance Preparation



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
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| **End of Year Assessment Preparation - AoS 1 Western Classical Music 1650 - 1910** | They will be given various pieces of music from the area of study that they will have to identify various musical features from, focusing on Timbre, Tonality, tempo and Italian tempo terms, ornamentation, melody, melodic movement, pitch, key, intervals, time signature, cadence, instrumentation or groups of instrumentation, playing styles, performance techniques and texture.  In some instances students will be required to notate short sections of melodic phrases to a given rhythm, demonstrating the correct shape of the melody.  They will be played each excerpt of music a number of times to complete the corresponding questions.  Students will be taken through each question highlighting the key terms the question is asking about and discussion into the possibilities of what the answers could be based on the terminology used and the focus of the question.  For AoS 1 Western Classical 1650 – 1910 students will focus on questions 2, 3 and 4 from Rheingold GCSE Music Listening Tests  The pieces of music that the questions will be based around are:  Q3 Beethoven Symphony No 3, second movement  Q4 Mozart Bassoon Concerto  Q5 Handel The King Shall Rejoice | See Vocab List Below | **Students will already know that………**  Western classical music is the development of European based music from 1650 – 1910. This begins with the baroque period then moves into the classical period and then into the romantic period.  Handel was a Baroque composer  Hayden, Mozart and Beethoven were all classical composers  Chopin and Schumann were romantic composers  The key features of the baroque style include; short melodic phrases, narrow harmony, many ornaments are used to decorate melody, the harpsichord is a heavily featured musical instrument, dynamics change suddenly and music is tonal (either major or minor)  The harpsichord and string family are the mainly featured instruments and most orchestras were small and performed in chambers, hence the name chamber orchestra.  The main structures used were binary and ternary forms consisting of AB or ABA sections respectively, with some pieces having a section called a prelude – a short piece before the main piece which is designed to give the listener and idea as to what comes next.  Variation form was used quite widely, where a melody is created and then adapted through a series of compositional processes; addition of notes, removal of notes, change of tempo and/or a counter melody added over the top.  Ground bass was used – where the main backing or harmonic basis remains the same but the melody performed over the top is changed.  Other variation techniques were used – Melodic inversion, retrograde, sequencing, imitation and ostinato.  Ornaments including; trill, turn, mordent, appoggiatura, acciaccatura were all common features used to decorate melodic ideas.  Choral music alongside instrumental music was popular and many composers wrote for choirs as well as instrumental music.  Operas and oratorios were popular forms of entertainment  Operas were stories set to music with singing in Latin, Italian or German with no spoken dialogue, most operas were performed with sets and costume.  Oratorios were similar to operas in that stories were sung and there was no dialogue, oratorios were based on religious stories and did not use sets or costume and were often used as a promotional tool for the church.  During the classical period the orchestra grew and included more instruments such as; horns, flutes, oboes and more varied percussion  Melodies in the classical period became simpler and had clearer, short balanced 2 or 4 bar phrases.  Texture became main melody and accompanying chords and the rhythms were strait and easy to follow.  Concertos, sonatas and symphonies were popular forms of performance, concerto is soloist and orchestra, symphony is played by full orchestra and a sonata is written for either one or two instruments.  Symphonies, sonatas and concertos have a standard structure of four movements.  Further structures including rondo form were also developed.  The romantic period was from 1820-1910  Composers took inspiration from subjects such as; love, hate, happiness, grief, life and death as well as the natural world and supernatural concepts  A wide range of dynamics were used from ppp to fff and all dynamics in between  Many tempo changes were used  Expanded chords such as 7ths, 9ths and 11ths were used  The orchestra expanded widely developing into the symphony orchestra we know today. |  |
| **Performance Practise Lessons** | **Students will know that….**  They need to perform a piece of music that is a minimum of 1.5 minutes long for submission and assessment that contributes to 30% of their overall mark for their GCSE.  They have been assigned a piece of graded music which suits their ability level and has been selected to maximise the amount of points available to them in this aspect of the qualification.  They will need to practice this piece of music considering performance directions, rhythmic and note accuracy.  They will be marked on level of demand, technical control and expression and interpretation  Total marks available for this component is 36 Marks  **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately | See Vocab List Below | **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately  **Prior Knowledge**  **Students will already know that………**  They have to perform the selected piece of music to complete the performance aspect of their GCSE qualification.  They need to be accurate to the score and performance directions outlined in the score.  They are able to perform the selected piece as many times as it takes to be as accurate and expressive as possible.  **Students will already know how to……….**  Setup and practise their pieces to maximise the points available to them.  Read the notation and performance directions included in the scores.  Analyse their own performances to highlight sections that can be improved. |  |
| **End of Year Assessment Preparation – AoS 2 Popular Music** | They will be given various pieces of music from the area of study that they will have to identify various musical features from, focusing on Timbre, Tonality, tempo and Italian tempo terms, ornamentation, melody, melodic movement, pitch, key, intervals, time signature, cadence, instrumentation or groups of instrumentation, playing styles, performance techniques and texture.  In some instances students will be required to notate short sections of melodic phrases to a given rhythm, demonstrating the correct shape of the melody.  They will be played each excerpt of music a number of times to complete the corresponding questions.  Students will be taken through each question highlighting the key terms the question is asking about and discussion into the possibilities of what the answers could be based on the terminology used and the focus of the question.  For AoS 2 Popular Music students will focus on questions 16, 17 and 18 from Rheingold GCSE Music Listening Tests  The pieces of music that the questions will be based around are:  Q16 Halo Original soundtrack Opening Suite  Q17 Alicia Keys Fallin’  Q18 Florence and the Machine Between Two Lungs | See Vocab List Below | Students will know that…….  AoS 2 covers music from the 1950s through to 2000s, incorporating a wide range of styles and genres from rock n roll, to rock(including sub genres such as prog and punk), to pop music from 1990 to the present day (including urban, RnB and Hip Hop), musicals from 1950s to the present day, film music and computer and video game music.  Rock N Roll is a development of the blues that came about as blacks and whites began to mix more in America, the style of music had fast tempos that could be danced to, lyrical content that appealed to teenagers, instrumentation was bass, guitars, drums and vocals.  The main artists of Rock n Roll were Elvis Presley and Bill Hayley and The Comets.  Rock music is a development of Rock N Roll and featured a more developed instrumentation which included keyboard instruments such as organ, piano and synthesisers. Guitars were more amplified and had overdrive and distortion added to them, more instrumental breaks were added as the performers became more virtuosic in their playing. Rock music was very popular in the mid to late sixties with the rising fame of the Beatles and the rolling stones and began to get even more popular in the 1970s. As the decades continued rock music developed further sub genres including, punk, prog, metal, glam and psychedelic.  Pop music of the 1990s to the present day includes boy bands and girl bands and how they were designed to appeal to teenagers of certain ages. Brit pop and how it took influence from bands such as the Beatles and the Kinks and modernised it with further developments in music technology and recording practices. And, solo artists such as Adele, Michael Jackson and kylie Minogue.  Musicals explors how musicals became popular in the 1950s, the different composers who were suchsessful during each decade and which musicals they created, how musicals have songs, dialogue, narrative and dance to tell the story. Musicals can be about any topic from love to war to haunted opera houses and disformed phantoms singing to young girls. Musicals will often be influenced by the popular music of the time thye were written, examples of this are evident that in the 1950s many musicals were swing influenced, whilst in the 1970s many musicals were influenced by rock music.  There are four main types of songs in musicals these are solo, duet, action song and chorus song.  Film Music, students know that film music features many Leit motifs, which is a term used to describe a piece of music that represents a person, object or place. Repetition is used extensively, composers will often try and write music that is period correct, geographically correct and atmospherically sympathetic to the settings on the screen.  Computer music, students will have a background in the development of computer and video game music and how over the past 40 years it has gone from simple bleeps and bops to music that is very similar to a film score. Students will know that sound design is important and will also be incorporated into a game soundtrack to heighten the tension within the game. |  |
|  | **Students will know that….**  They need to perform a piece of music that is a minimum of 1.5 minutes long for submission and assessment that contributes to 30% of their overall mark for their GCSE.  They have been assigned a piece of graded music which suits their ability level and has been selected to maximise the amount of points available to them in this aspect of the qualification.  They will need to practice this piece of music considering performance directions, rhythmic and note accuracy.  They will be marked on level of demand, technical control and expression and interpretation  Total marks available for this component is 36 Marks  **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately | See Vocab List Below | **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately  **Prior Knowledge**  **Students will already know that………**  They have to perform the selected piece of music to complete the performance aspect of their GCSE qualification.  They need to be accurate to the score and performance directions outlined in the score.  They are able to perform the selected piece as many times as it takes to be as accurate and expressive as possible.  **Students will already know how to……….**  Setup and practise their pieces to maximise the points available to them.  Read the notation and performance directions included in the scores.  Analyse their own performances to highlight sections that can be improved. |  |
| **End of Year Assessment Preparation – AoS 3 Traditional Music** | They will be given various pieces of music from the area of study that they will have to identify various musical features from, focusing on Timbre, Tonality, tempo and Italian tempo terms, ornamentation, melody, melodic movement, pitch, key, intervals, time signature, cadence, instrumentation or groups of instrumentation, playing styles, performance techniques and texture.  In some instances students will be required to notate short sections of melodic phrases to a given rhythm, demonstrating the correct shape of the melody.  They will be played each excerpt of music a number of times to complete the corresponding questions.  Students will be taken through each question highlighting the key terms the question is asking about and discussion into the possibilities of what the answers could be based on the terminology used and the focus of the question.  For AoS 3 Traditional Music students will focus on questions 19, 21 and 25from Rheingold GCSE Music Listening Tests  The pieces of music that the questions will be based around are:  Q19 Robert Jonson Sweet Home Chicago  Q21 Bob Marley One Love  Q25 Mumford and Sons Thistle and Weeds | See Vocab List Below | Students will know….  That the blues is a traditional form of music that was developed in America in the late 1800s and early 1900s by slaves that were taken from Africa to work on plantations in north America in horrendous conditions.  The songs themed around the hardships of their lives which were often brutally hard.  Initially the music was acoustic which is often referred to as country blues, this was until the 1940s where migration of farm workers to Chicago resulted in the development of electric blues, which is often referred to as rhythm and blues.  The blues has its own scale which is an adaptation of the pentatonic scale with the addition of a flattened 5th.  Blues rhythms can be straight, swung and syncopated.  Blues has two specific chord sequences that utilise the I, IV and V chords of the scale and can be either 12 or 16 bar in length.  Jazz – a further development of blues that has its origins in Dixieland Jazz from New Orleans, this then develops into swing, beebop and free jazz.  The musical features of jazz get more and more complex as the sub genres develop in all areas of rhythm, harmony, melody, texture, timbre and instrumentation.  African music – Features complex rhythms and is heavily based around drums and percussion instruments as well as acapella singing.  Rhythms are complex and are polyrhythmic, where multiple rhythms are played at the same time.  Melodic instrumentation includes; thumb piano, balaphone and koras well as the ney, oud and rabab.  Caribbean music – heavily influenced by the countries that occupied the islands of the Caribbean sea throughout the 17th, 18th and 19th centuries. Again heavy use of percussion and syncopation is a big rhythmic feature of Caribbean music.  Different styles of Caribbean include calypso, mento, son, merengue and reggae.  Fusion music – were one of more different styles of music merge to create a new style of music this includes various jazz fusions.  Celtic music – music developed and created throughout areas of the British isles by ordinary people for their own entertainment, this music was not written down and was passed down through generation using the oral tradition. Musically simple using the notes if the pentatonic scale and the primary I, IV, V and occasionally VI chords to create harmonies. Majority of instruments are acoustic and include, banjo, acoustic guitar, mandolin and some small percussion such as the bodhran.  Contemporary British folk music - this is a type of fusion music which often uses musical features and theories from folk music and mixes it with more modern technologies such as programmed rhythms, synthesisers, drum kits and amplified instruments. |  |
| **End of Year Assessment Preparation – AoS 4 Western Classical Music from 1910** | They will be given various pieces of music from the area of study that they will have to identify various musical features from, focusing on Timbre, Tonality, tempo and Italian tempo terms, ornamentation, melody, melodic movement, pitch, key, intervals, time signature, cadence, instrumentation or groups of instrumentation, playing styles, performance techniques and texture.  In some instances students will be required to notate short sections of melodic phrases to a given rhythm, demonstrating the correct shape of the melody.  They will be played each excerpt of music a number of times to complete the corresponding questions.  Students will be taken through each question highlighting the key terms the question is asking about and discussion into the possibilities of what the answers could be based on the terminology used and the focus of the question.  For AoS 4 Western Classical Music from 1910 students will focus on questions 28, 30 and 33 from Rheingold GCSE Music Listening Tests  The pieces of music that the questions will be based around are:  Q28 Aaron Copland Fanfare for the Common Man  Q30 Benjamin Britten Storm Interlude  Q33 Steve Reich Electric Counterpoint, 3rd Movement Fast | See Vocab List Below | Students will know that..  Serialism is a 20th century style of music that utilises the 12-tone system, this is a system where all 12 notes of the chromatic scale are used to create a phrase, this phrase is then adapted through different compositional variation techniques such as, retrograde, inverted intervals and retrograde inversion to create different versions of the original tone row. The tone rows are then used as the building blocks of the composition.  The music of Malcom Arnold, Benjamin Britten, Peter Maxwell Davies and John Tavener includes 20th century compositions based on classical concepts and arrangements such as symphonies, ballets, overtures concertos, operas and choral music. These compositions were often influenced by or inspired by poems and works of literature, environment, landscapes and weather.  The music of Zoltan Kodaly is a mixture of Hungarian folk music and western classical music, written for large orchestras.  Kodaly’s most famous work is the Hary Janos opera which was written as a comic opera about a man who tells tall tales about what he has done in his life, musically the opera showcases Hungarian folk music and as well as using a large orchestra includes the traditional Hungarian folk instrument the cimbalom.  Minimalism – a western art music style that developed in th 1960s and 1970s. It was a reaction against serialism and expressionism.  Musically minimalism is stripped back and often relies upon repletion and the shifting of patterns to create complex textures and rhythms.  Often used in film music and although some composers are not traditional minimalist they will often use minimalist r=features in their works, from rock to pop to dance from its emergent in the 1960s the influence of minimalism is wide ranging. Minimalist composers include Steve Reich, Terry Riley and John Adams. |  |
| **End of Year Assessment** | They have to answer questions based around pieces of music from all four areas of study:  AoS 1 Western Classical Tradition from 1650 – 1910  AoS 2 Popular Music  AoS 3 Traditional Music  AoS 4 Western Classical Music from 1910  Each AoS will have questions focusing on 3 pieces of music requiring students to answer questions that focus on the different musical features of each piece of music based around , melody , harmony, rhythm, pulse, metre, texture, timbre, instrumentation, ornamentation and tempo. |  | See end of year assement prior knowledge for AoS 1, AoS 2, AoS 3, AoS 4. |  |
| **Performance Practise** | **Students will know that….**  They need to perform a piece of music that is a minimum of 1.5 minutes long for submission and assessment that contributes to 30% of their overall mark for their GCSE.  They have been assigned a piece of graded music which suits their ability level and has been selected to maximise the amount of points available to them in this aspect of the qualification.  They will need to practice this piece of music considering performance directions, rhythmic and note accuracy.  They will be marked on level of demand, technical control and expression and interpretation  Total marks available for this component is 36 Marks  **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately | See Vocab List Below | **Students will know how….**  To perform their selected performance piece according to the notation and performance directions detailed in the score  To technically control their instrument / voice to perform the outlined arrangement, harmonic and melodic patterns culminating in a successful accurate performance  To read the scores for their selected performance pieces accurately  **Prior Knowledge**  **Students will already know that………**  They have to perform the selected piece of music to complete the performance aspect of their GCSE qualification.  They need to be accurate to the score and performance directions outlined in the score.  They are able to perform the selected piece as many times as it takes to be as accurate and expressive as possible.  **Students will already know how to……….**  Setup and practise their pieces to maximise the points available to them.  Read the notation and performance directions included in the scores.  Analyse their own performances to highlight sections that can be improved. |  |

Vocabulary

**AQA GCSE Music – Elements Vocabulary**

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| **Rhythm and Metre** | |
| **Word** | **Meaning** |
| Rhythm | is the way different lengths of sound are combined to produce patterns. |
| Metre | is a regular pattern of beats indicated by a time signature. |
| Pulse | is the beat of the music. It’s what you tap your feet to! The rhythms can vary the pulse or beat will be steady (like your pulse – hopefully!) |
| Tempo | is the speed of the music, and in particular the speed the pulse of the music is beating. |
| Accelerando | to get faster. |
| Rallentando(Rall.)/Ritardando(Rit.) | Slowing down the tempo. |
| Rubato | flexible tempo |
| Simple time | each beat is divided into two equal parts. |
| Compound time | each beat is divided into 3 equal parts. |
| Triplet | is 3 notes (or rests), all the same length, squeezed into the time of two. |
| Syncopation | when the weak (off beats) beats of the bar are accented. |
| Regular metre | a time signature where all the beats are the same length. |
| Irregular metre | a time signature where the beats are grouped together unevenly (5 or 7 beats per bar). Will have a lopsided feel and may not sound western. |
| Free metre | Where the music has no definite pulse or metre. |
| Drum fill | short drum solo in between sections of a piece. |

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| **Harmony and Tonality** | |
| **Tonality** | |
| Tonality | the key of the music. The piece will be built mainly from a particular scale. The tonality can be: |
| Major | a happy uplifting sound (play C-C to get used to the sound) |
| Minor | a sad, more serious sound (play A-A, replacing the G with a G# to get used to the sound) |
| Tonal | will have a sense of key/tonal centre. |
| Atonal | music with no sense of fixed tonality/key. May sound rather ‘random’. |
| Pentatonic | a five note scale. Often used in Chinese, African and Celtic Folk melodies |
| Modal | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Whole tone | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) C, D, E, F#, G#, A# |
| **Harmony** | |
| Harmony | two or more notes of different pitch create harmony. |
| Chromatic | scale made up of semitones (smallest interval e.g. C-C#). |
| Diatonic | harmony uses only the notes that belong to the major or minor keys. |
| Consonance | music/harmonies that sound nice (consonant). |
| Dissonance | clashing music/harmonies (dissonant). |
| Discords | harsh, dissonant sounding combination of notes. |
| Close harmony | where the notes are close together within the separate parts e.g. Barber shop singing |
| Drone | long held note, usually in the bass. Often 2 notes held together. Used a lot in Indian music. |
| Modulation | to change key/tonality. For example if the piece is in the key of C major you could modulate to the key of G major or A minor... It’s a good way of developing a piece of music. Stevie Wonder uses loads of modulation in his songs. Listen to ‘Golden Lady’ on you tube. |
| Tierce de Picardie | when a piece in a minor key finishes with a major chord |
| Cadences | a cadence is formed by the two chords that come at the end of a musical phrase:  Perfect cadence V-I. Sounds final and complete.  Plagal cadence IV-I. Also sounds complete, but not as strong. Used for the “Amen” at the end of hymns.  Imperfect cadence I -V. Unfinished feel to the music.  Interrupted cadence V-VI. Your ears expect it to go to the tonic as in a perfect cadence, but instead it goes to the VI chord – so it is the surprise cadence! |

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| **Texture and Melody** | |
| **Melody** | |
| Pitch | how high or low the note is. |
| Interval | the gap in pitch between two notes. |
| Scale | a group of notes played in ascending or descending order. |
| Arpeggio | playing the notes of a chord one by one |
| Conjunct | melodies move mainly by step (next door notes like C-D) and sound smooth. |
| Disjunct | melodies use a lot of leaps (bigger intervals) rather than step movement. They will sound spiky and are much harder to sing! |
| Triadic | melodies that use the notes from a triad (3 note chord). E.g. a melody using C’s, E’s and G’s would be triadic as those are notes from the chord of C. |
| Scalic | melodies are melodies that follow the order of a particular scale. Similar to conjunct melodies except that a scalic melody can only move up or down to the next note of the scale, whereas a conjunct melody can have a few little jumps. |
| Pentatonic scale | a five note scale. Often used in Chinese, African & Celtic Folk melodies. |
| Whole tone scale | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) |
| Chromatic scale | scale made up of semitones (smallest interval e.g. C-C#). |
| Augmentation | doubling the note values/lengths of the original tune |
| Diminution | halving the note values/lengths of the original tune |
| Modes | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Passing notes | are the notes in between the notes of the harmony. So if the accompanying chord was C, the notes not in the chord (D, F, A, B) would be the passing notes. You need passing notes to make a melody sound smooth otherwise it would just be a triadic melody. |
| Blue notes | the flattened notes in a Blues Scale. Often slide up or down to these notes. They make a piece sound ‘bluesy’! |
| Sequence | when a tune is repeated a step higher (ascending sequence) or a step lower (descending sequence). |
| Glissando/Portamento | a slide between 2 notes. (instruments like piano or harp would play all the notes in between the 2 notes really fast by sliding the fingers over the notes really quickly.) |
| Pitch bend | bending the note on a guitar or any string instrument/voice or keyboard/synthesizer. |
| Ornamentation | decorating the melody with ornaments such as trills (2 adjacent notes played rapidly). |
| Mordents | (upper and lower) – 3 notes starting and ending on the same note with the middle note either a step higher or lower. |
| Ostinato / Riff | a repeated rhythm or tune. (Both words mean the same, but riff tends to be used in a pop context.) |
| Phrase | a musical sentence (where you’d naturally take a breath). Often 2, 4 or 8 bars long. Indicated by a curved line above the stave. |
| Articulation | how to play the notes:  Staccato ( ) short, detached notes.  Legato -smooth. Indicated by a slur ( )  Accent ( ) notes played with more force. |
| Improvisation | when a player makes the music up on the spot. In jazz/blues/pop players will often improvise a solo – commonly on a guitar/sax/trumpet/keyboard. |
| **Texture** | |
| Monophonic | one single melody line. No harmonies, but it may be played/sung by more than one instrument/voice. |
| Unison | When everyone sings/plays one part together e.g. when we all sing Happy Birthday we are singing in unison (therefore, unison is monophonic). |
| Octaves | If the instruments/voices are an octave apart this is called being in OCTAVES. To be in unison the notes must be at the same pitch. |
| Homophonic | a texture where all parts (melody and accompaniment) move in the same (more or less) rhythm creating a chordal effect. The accompaniment is supporting a clear melody. |
| Broken Chords | Playing the notes of the chord separately, one after the other. Broken Chords provide a more flowing accompaniment than when they are played as block chords. |
| Polyphonic / Contrapuntal | A texture where 2 or more equally important melodies interweave (weave in and out of each other). |
| Imitation | a phrase is repeated (imitated – so not necessarily exactly the same!). Could be one instrument/voice imitating itself, or 2 or more imitating each other. |
| Canon | is a particular type of imitation. It’s like a round (‘London’s Burning’), where the imitating part repeats the entire melody and not just a few motes of it. |
| Antiphonal | stereo effect as a musical phrase is passed from one group of performers to another. E.g. like two choirs singing alternate phrases standing in different places in a church. A lot of early religious vocal music was antiphonal. |

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| **Timbre and Dynamics** | |
| **Dynamics (how loud or quiet the music is)** | |
| Fortissimo (ff) | very loud |
| Forte (f) | Loud |
| Mezzo Forte (mf) | quite loud |
| Mezzo piano (mp) | quite quiet |
| Piano (p) | Quiet |
| Pianissimo (pp) | very quiet |
| Crescendo ( ) | getting louder |
| Decrescendo / Diminuendo ( >) | getting quieter |
| Sforzando (sf) | suddenly very loud |
| **Timbre (the type of sound an instrument makes)** | |
| Vocals – The use of voices. | Soprano voice – A high pitched female voice.  Tenor voice – A high male voice.  Alto voice – A low female voice.  Bass voice – A low male voice.  Countertenor - a male alto achieved using a falsetto voice  Falsetto – ‘false voice’ technique where male singers can sing higher using a softer voice.  Vibrato – A slight regular wavering of a pitch used by singers and instrument players to add warmth and interest to the note. |
| Instrumental Music | Music played by instruments only. (No singing!) |
| Instrumental family | String family, Woodwind family, Percussion family, Brass family. |
| Muted (Con sordino) | To deaden/quieten the sound. Brass players put mutes in the bell of the instrument to do this. |
| Vibrato | See above |
| String instruments can be played: | Con arco (Arco) ¬– with a bow  Pizzicato (pizz)– plucked with the finger  Double stopping – when 2 strings are played at once  Tremelo/tremolando – literally means ‘trembling’. Rapid up & down movements of the bow on the strings. Good for building suspense etc. |
| Technology | Use of technology in music |
| Reverb | this is when the sounds of an instrument last longer, imitating the sound of the instrument reflecting against walls, floors and ceilings. |
| Distortion | Usually used in rock, this is when an instrument is forced to sound ‘aggressive.’ |
| Chorus | This is when a voice or instrument is multiplied electronically, so it sounds like many |
| Multitracking | A recording technique where different sounds/instruments are recorded seperatly and played back together e.g. Logic |
| Compression | Used mostly as a recording technique, this is where the quietest sounds are boosted and the loudest are lowered, so the recording is evened out. E.g. drums. |
| Vocoder | Device used to electronically combine a human voice with a musical instrument |
| Sequence | Electronic device or computer program that is used to record, edit and play back music data using MIDI |
| Panning | Sound is electronically moved across from one speaker to another, or is separated into different speakers |

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| **Structure and Form** | |
| **How the music is arranged and ordered. The plan of the music.** | |
| Binary | Two sections of roughly equal length  First section (A) is then answered by the second section (B)  Each section is usually repeated |
| Ternary | Built up in three sections: A, B, A  Section B contains a contrast in some way to Section A.  The repeat of Section A can be exactly the same as the first time or it may have added detail to make it more interesting |
| Call and Response | A musical phrase is sung by one person or musician and is followed by a responding phrase by one person or a group of musicians.  Common in traditional African Music and African-American music like Gospel  Think ‘Oh happy days’ |
| Rondo | A main theme (A) keeps on returning between contrasting sections  Would have the structure A, B, A, C, A, D, A and so on  The contrasting sections are called episodes  Rondo is an example of a multi-sectional form as it has more forms than binary or ternary  A composer may change the repeats in some way each time and other sections may be repeated  Therefore this would still count as a Rondo: A, B, A, C, A, B, A as it has returned to A between each episode |
| Theme and Variations | Involves starting a piece with a main theme which is then repeated several times, but changing or ‘varying’ each time  May be changed in tempo, style, instruments, rhythm, anything  But the main theme is usually in binary or ternary form and is often very  memorable |
| Arch-Shape | This form is completely symmetrical  The plan of the music resembles an arch; A, B, C, B, A |
| Cyclic Form | Constant repetition of a fixed number of beats or melodic pattern  During each cycle these patterns can be repeated and developed through improvisation, or changes in texture or dynamics  Common in Africa, India, and Asia |
| Popular Song Forms | Be able to recognise verse, chorus, bridge  Some may also involve Intro and Outro, Fills and Middle 8s |
| Ballad | A common form of pop music; often romantic it is a song that tells a story. |
| Ground Bass | A melody in the bass (the lowest part) that is repeated through out the music  Harmony and Melody may keep changing around the ground bass  May be known as a Riff in popular music |
| Continuo/Basso Continuo | The Baroque orchestra also used a ‘continuo’ part beneath these instruments – a bass instrument (cello or bassoon usually) and harpsichord or organ - to fill out the harmonies. This would be the equivalent today of bass guitar and keyboard/guitar in the group – it provided the backdrop to the rest of the music |
| Pedal note | a sustained (held) or repeated note, usually in the bass. The harmony on top of a pedal note must change while the pedal note stays the same or it is not a pedal note. It may be a Tonic pedal or a Dominant pedal note. |
| Fugue | a polyphonic piece where each part enters with the same tune (at different pitches) and develops each one independently. It is similar to a canon but more complex with modulations, a development section and an ‘exposition’ where the opening section returns. |
| Concerto | A piece of classical music for a soloist accompanied by an orchestra. Usually has 3 movements (fast – slow – fast). |
| Concerto Grosso | In the Baroque times you could also get a Concerto Grosso which meant that in this case there were a small group of soloists rather than just one |
| Strophic | When the same tune is repeated throughout for each verse. Think hymn tunes or Adele’s ‘Make you feel my love’ and Queen’s Bohemian Rhapsody |
| Through-Composed | Opposite of Strophic. When new music occurs for each verse, changing to reflect different moods or situations described in the lyrics |
| Aria | A solo singer sings a melody with orchestral accompaniment. Found frequently through operas |