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**Knowledge Rich Curriculum Plan**

Yr 10 GCSE Music / AoS 4 – Western Classical Tradition from 1910



| **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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| 1. **Orchestral Music of Aaron Copland** | Aaron Copland wrote several well-known pieces  Aaron Copland was an American composer who lived from 1900 – 1999  He studied composition in France  He worked as a composer, conductor and lecturer  He used various different genres including; jazz and serialism  He wrote music for different ensembles including; symphonies, ballets and film scores  His famous works included; Symphony No.3, Billy the Kid, Appalachian Spring and Rodeo.  Copland’s music is tonal, uses simple melodic and rhythmic patters and many aspects are based on folk music.  Copland’s music often celebrates aspects of late American history and culture as well as the vast changing landscapes of the country.  Copland’s ballet Rodeo is set in the wild west, it is in five sections; Buckaroo Holiday, Ranch House Party. The instrumentation includes; brass, woodwind and percussion (timpani, xylophone, snare drum, woodblock, bass drum and cymbals).  Copland uses various American Folk tunes in Rodeo, example of which is the use of ‘I Ride and Old Paint’ in the melody of ‘Saturday Night Waltz’. | See all Tier 3 Vocab in chart below | Tonal Music is in Major and minor keys.  Folk music is music of the people that is passed down through word of mouth.  Jazz is a musical style developed in the early 20th Century in America from the enslavement of Africans who mixed their rhythmic indigenous music with spirituals.  A symphony is a large format composition that encompasses many different sections in different keys usually spread across four movements or sections, at least on is in Sonata form which is often used to showcase a specific instrument or section of an orchestra.  America in the modern sense has a relatively short history (around 250 years) and is a cultural mixture of European, central and south American and native American cultures. | Questions based on intended Knowledge |
| 1. **Serialism** | Serialism is a twentieth century method of composition developed throughout the early decades of the 1900s.  One of the key composers of serialism was Arnold Schoenberg, who invented the 12-tone system.  The 12-tone system was developed in the 1920s. It consists of the composer selecting all 12 notes of the chromatic scale in any desired order, this is then referred to as a tone row or prime order.  The composer then rearranges the notes in reverse order, this is known as Retrograde.  The composer then takes the prime order and inverts it. This consists of reversing the intervals between each note in comparison to the original order. An example of this would be, if the interval between two notes in the prime order goes up in pitch by a semi tone in the inverted form they will go down in pitch by a semi-tone.  The final arrangement is to make a inverted retrograde tone row. This is where the composer takes the inverted tone row and reverses it.  All of these tone rows can then be transposed and can start on any of the 12 different notes, resulting in a possible 48 different tone rows.  This form of composition is atonal and can often be hard for listeners to enjoy!  Memorable sections can be used to create motifs  Notes can be staked to create chords – in serialism this is called verticalisation.  Most pieces of serialist music is written for small ensembles as it is very dissonant and complex in its composition and execution of performance. | See all Tier 3 Vocab in chart below | Chromatic Scale is all 12 notes of an octave, e.g. A, A#, B, C, C#,D, D#, E, F, F#, G, G#, A (octave above)  Retrograde – where a melody, sequence of notes or phrase is reversed.  Interval – the distance between two notes.  Tone – where there is a note between two notes in an interval.  Semi Tone – where there is no notes between two notes in an interval  Transposed – where the key of a piece of music is changed  Atonal – music that is neither Major or Minor in its tonality.  Motif – memorable melodic lines that reappear throughout a piece of music.  Dissonant – where notes clash and sound harsh to the listener e.g. C#, D and B played at the same time. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **British Music – Arnold and Britten** | Sir Malcolm Arnold was a British composer born in 1921 and died in 2006.  He played principal trumpet for the London Philharmonic Orchestra.  He composed a wide variety of music which included; symphonies, ballets, overtures, concertos, operas, choral music and film music, as well as specific music for wind bands and brass bands.  Due to his residency in Cornwall the environment and sociology of the area influenced some of his works, such as Four Cornish Dances and The Padstow Lifeboat.  He wrote the Tam O’Shanter Overture due to the influence of the poem by Robert Burns.  His music is considered quite conservative when compared to other 20th Century composers of a similar era as he was influence by the Romantic Period and early 20th Century Composers such as Berlioz, Sibelius, Mahler and Bartok, whose works are more melodic and tonal than other mid twentieth century composers who’s works are more atonal and experimental.  Arnold also wrote concertos for non-traditional orchestral instruments such as the guitar, harmonica and recorder. Some of these concertos featured non-typical features such as the inclusion of Jazz and Ragtime elements and some uses of dissonance.  Benjamin Britten was born in 1913 and died in 1976. He wrote many pieces of orchestral music including Simple Symphony, boisterous Bourree and Playfull Pizzicato (note alliteration in titles). One of his most well know pieces and which is a feature of Yr 7 Sonority City unit is The Young Persons Guide to the Orchestra. He has also written many pieces of music for vocal ensembles for both large and chamber groups. | See all Tier 3 Vocab in chart below | Symphony - a large format composition that encompasses many different sections in different keys usually spread across four movements or sections, at least on is in Sonata form which is often used to showcase a specific instrument or section of an orchestra.  Ballet – Dance style of French origin, music composed for ballet has to consider mood conveyed in dance and pace.  Overtures – one movement piece for orchestra, usually used as an introduction to a larger wider work.  Concerto – piece of work for orchestra with specific soloist  Opera – Play set solly to music and singing – originated in Greece, adopted by the Italians, majority of operas are in Italian although there are some in German and English.  Choral Music – Music specifically written for vocal ensembles, can be accompanied or unaccompanied.  Film Music – Music written for film, became more prevalent as the 20th century progressed and technology developed.  Wind Band – Ensemble comprising from only orchestral wind instruments  Brass Band – Ensemble comprising from only orchestral brass instruments  Dissonance - where notes clash and sound harsh to the listener e.g. C#, D and B played at the same time. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **British Music – Britten and Maxwell Davies** | Peter Grimes is an Opera Written by Britten which was first performed in 1945. Britten composed the music and Montagu Slater wrote the libretto, which was based on a poem written by George Crabbe in 1810. The story follows the story of a fisherman (Peter Grimes) who is shunned by the people of his town after the suspicious deaths of two of his apprentices.  The music from Peter Grimes was re-purposed and re-arranged for the Four Suites interlude, the parts were re-titled Dawn, Sunday Morning, Moonlight and Storm. Instruments featured include, brass and strings resulting in a effective mood laden suite.  The War Requiem was first performed in 1962 and was written for the opening of Coventry Cathedral following its rebuilding after it was bombed during world war 2.  The lyrical content of the requiem mixes war poems by Wilfred Owen and Latin words.  Instrumentation throughout includes; soprano soloist, full symphony orchestra, boys choir and organ as well as baritone soloist and chamber orchestra which are all combined tro create a maximum impact. | See all Tier 3 Vocab in chart below | Libbretto – Italian term for lyrics written for operas.  Requiem – a mass for the dead  Latin - the language of ancient Rome and its empire, widely used historically as a language of scholarship and administration.  Chamber ensemble – smaller version of ensemble  Symphony Orchestra – Large Orchestra featuring multiple players of the same instruments around 75-100 musicians in total | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **British Music Maxwell Davies and Tavener** | Sir Peter Maxwell Davies was born in Salford in 1934, knighted in 1987 and died in 2016.  He explored and wrote music in various styles during his lifetime including; Medieval, Renaissance palin song and monophonic chant, serialism and expressionism.  Expressionism is an early 20th century artistic movment in which the composers believed their works expressed their inner feelings. It is closely related to the visual art movement that took place at the same time. Musically it is characterised by intense emotions, angular, spiky melodies, dissonance and atonality.  Maxwell-Davies also wrote many orchestral works including ten symphonies, concertos and string quartets as well as a number of vocal works.  Like Britten Maxwell-Davies was inspired by the geographic locations that he lived in, in this instance the Orkney Island (which are located off the north east coast of Scotland). These works included An Orkney Wedding with Sunrise and Farewell to Stromness.  Farewell to Stromness is taken from a larger works intitled Yellow Cake Review, this work was written as a protest to uranium mining that was going to be established on Orkney. (uranium “enriched” into U-235 concentrations can be used as fuel for nuclear power plants and the nuclear reactors that run naval ships and submarines. It also can be used in nuclear weapons.) Farewell to Stromness is written for Piano and Vocal, it is a slow and gentle piece of music which includes distinctive Scottish rhythms such as the Scotch Snap, the beginning of the piece features a ostinato bassline made up of a crotchet rhythm, it is supposed to represent the people of Orkney leaving their homes as the mine opens.  John Tavener was born in 1944 and died in 2013. His music was heavily influenced by religion as he was brought up in a Christian family, however he converted to a Russian Orthodox religion in later life which also influenced his music.  During his school days he sang in choirs, again this influenced his later music as many of his works were composed for vocal works.  Tavener achieved early success with The Whale, he later wrote pieces for SATB Choir including Song for Athene and The Lamb as well as instrumental music such as The Protecting Veil which is written for cello and strings.  The Lamb is a four-part choral piece based on a poem by William Blake called Songs of Innocence. (William Blake - was an English poet, painter, and printmaker. Largely unrecognised during his life, Blake is now considered a seminal figure in the history of the poetry and visual art of the Romantic Age)  The score for The Lamb in unusual as it has no key signature, time signature or bar lines.  The tempo of The Lamb is slow, with a soft dynamic pp to mp.  It is written for SATB choir and has an acapella texture. | See all Tier 3 Vocab in chart below | Serialism - Early to mid 20th century musical compositional style utilising tone rows and dissonance.  Dissonance – notes that clash and sound out of tune / harsh  Atonality – music that is neither major nor minor.  Symphony - a large format composition that encompasses many different sections in different keys usually spread across four movements or sections, at least on is in Sonata form which is often used to showcase a specific instrument or section of an orchestra.  Concerto – piece of work for orchestra with specific soloist  SATB – Soprano, Alto, Tenor, Bass arrangement of vocal pitches which choirs are categorised.  Key Signature – arrangement of sharps or flats at the start of a piece of music denoting the possible key it has been written in  Time Signature – two note instruction at the start of a piece of music placed on the stave indicating how many beats there are in a bar.  Bar Line – Line that divides music into sections dependant on the number of beats in each bar.  Acapella – Purely vocal music with no instrumental accompaniment. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **Zoltan Kodaly -Hary Janos** | Zoltan Kadaly (pronounced ‘cod-eye’) was a Hungarian composer born 1882, died 1967.  He is known to have continued the Romantic tradition of expressing national identity by using folk music in his work.  He studied ethnomusicology (the study of music from different cultures) and composed various well known works which included; Concerto for Orchestra, Psalmus Hungaricus and the Hary Janos Suite.  As well as being influenced by Hungarian Folk Music he was also influenced by Debussy and his impressionist music.  Kodaly’s music was Tonal.  The opera Hary Janos was first performed in 1926, the story features the tall tails of Hary Janos and is often referred to as a showcase of Hungarian folk music.  The opera was then developed into an orchestral suite, which became a more well known version of the music from the original opera.  It is broken into six movements:  Prelude, Viennese Musical Clock, Song, The Battle and Defeat of Napoleon, Intermezzo and Entrance of the Emperor and His Court. The Battle and Defeat of Napoleon and Intermezzo are AoS 4 Study pieces.  The Suite is written for the following instrumentation: 3 flutes, 2 oboes, 2 clarinets, 1 saxophone, 2 bassoons, 4 French Horns, 3 trumpets and piano as well as a wide range of percussion. The percussion includes; timpani, celesta, tubular bells and cimbalom.  The cimbalom is a Hungarian instrument that is played by hitting strings stretched across a horizontal frame with hammers. Similar to a dulcimer. Also used in Mushnik and Son from Little Shop of Horrors. | See all Tier 3 Vocab in chart below | Concerto - piece of work for orchestra with specific soloist  Romantic Period - started around 1830 and ended around 1900, as compositions became increasingly expressive and inventive.  Folk Music - music that originates in traditional popular culture or that is written in such a style. Folk music is typically of unknown authorship and is transmitted orally from generation to generation.  Suite - a group of self-contained instrumental movements of varying character, usually in the same key.  Viennese Musical Clock – Studied in Yr 7 during Form and Structure unit. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **Zoltan Kodaly - Hary Janos** | Recap brief overview of the Háry János Suite, mentioning that it is based on the opera Háry János and is a collection of orchestral movements that depict the fictionalized adventures of a Hungarian soldier.  Share the historical context of the piece, explaining that it was composed in the early 1920s during a time of political and social change in Hungary.  Movement 1: Prelude: The Fairy Tale Begins  Play the Prelude from the Háry János Suite students to listen.  Discuss the main musical features of the movement, such as the gentle, mysterious opening, the use of orchestral colours, and the soaring melodies that evoke a sense of storytelling and imagination.  Encourage students to express their emotional responses to the music and discuss how Kodály achieves these effects.  Movement 2: Viennese Musical Clock Play the Viennese Musical Clock movement and ask students to identify the musical elements that suggest the ticking of a clock and the Viennese waltz style.  Discuss the role of the different instruments in creating the rhythmic and melodic effects.  Explore the use of dynamics, tempo, and orchestration in conveying a sense of playfulness and joy in this movement.  Movement 3: Song  Play the Song movement and ask students to listen for the expressive qualities of the music.  Discuss the importance of the human voice in Hungarian folk music and how Kodály incorporates those elements into the orchestral setting.  Analyze the melodic and harmonic structure of the song, highlighting any distinctive Hungarian folk music characteristics.  Explore the role of the choir (if included) and its significance in the overall effect of the movement.  Movement 4: The Battle and Defeat of Napoleon  Play the Battle and Defeat of Napoleon movement and ask students to identify the musical elements that depict the battle scene.  Discuss the use of rhythmic patterns, brass fanfares, and percussion to create a sense of conflict and intensity.  Talk about the historical context of this movement, as it portrays the Hungarian perspective on the Napoleonic Wars.  Encourage students to share their thoughts on the emotional impact of the music and how it reflects the theme of triumph over adversity.  Summarize the key points discussed during the lesson, emphasizing the historical context, musical features, and emotional impact of Kodály's Háry János Suite. | See all Tier 3 Vocab in chart below | Previous knowledge of Hary Janos Suite from last lesson. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **Minimalism** | Introduce students to the concept of minimalism in music, its characteristics, key composers, and its significance in contemporary music.  Begin by explaining the concept of minimalism in music, a style that emerged in the late 20th century, characterized by repetitive patterns and gradual transformation.  Highlight that minimalism aims to create a meditative and hypnotic effect through the use of simple musical materials and extended repetition.  Historical Context and Key Composers  Provide a brief historical context, explaining that minimalism developed in response to the complexities and dissonance of avant-garde music in the mid-20th century.  Introduce key minimalist composers such as Steve Reich, Philip Glass, and John Adams, highlighting their contributions to the genre and their unique approaches to minimalism.  Characteristics of Minimalism  Discuss the main characteristics of minimalism in music, including repetitive patterns, gradual transformation, consonant harmonies, and a focus on texture and timbre rather than traditional melodic development.  Play short examples from different minimalist compositions, pointing out these characteristics and encouraging students to listen for them.  Steve Reich and "Clapping Music"  Focus on Steve Reich, one of the pioneers of minimalism, and his piece "Clapping Music."  Play "Clapping Music" for the students and explain that it consists of two performers clapping a rhythmic pattern that gradually shifts out of phase.  Discuss the use of phasing and how it creates an ever-changing musical pattern with simple rhythmic material.  Philip Glass and "Glassworks"  Shift the focus to Philip Glass and his composition "Glassworks."  Play an excerpt from "Glassworks" and point out the repetitive patterns, gradually changing harmonies, and the overall meditative and hypnotic effect of the music.  Discuss the influence of Glass's minimalist approach on film scores and popular music.  John Adams and "Short Ride in a Fast Machine"  Introduce John Adams and his composition "Short Ride in a Fast Machine."  Play an excerpt from the piece and highlight the driving rhythms, energetic orchestration, and the use of repetitive motifs to create a sense of motion and excitement.  Discuss the accessibility of Adams's music and its impact on contemporary classical music.  Summarize the key points discussed during the lesson, emphasizing the characteristics of minimalism, its historical context, and the contributions of key minimalist composers.  Encourage students to reflect on how minimalism differs from traditional musical forms and styles.  Highlight the influence of minimalism in contemporary music genres, film scores, and other art forms. | See all Tier 3 Vocab in chart below |  | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| 1. **Reiley, Reich and Adams** | Explain that Terry Riley, Steve Reich, and John Adams are three influential composers of contemporary classical music.  Highlight their contributions to minimalism and other musical styles, and their impact on the development of music in the late 20th and early 21st centuries.  Terry Riley  Introduce Terry Riley as a minimalist composer known for his groundbreaking work "In C."  Play an excerpt from "In C" and discuss its structure, emphasizing the use of repetitive musical patterns and its open-ended nature.  Discuss the concept of indeterminate music and how each performance of "In C" can vary.  Explore Riley's use of improvisation, modal harmonies, and influences from Indian classical music.  Steve Reich  Shift the focus to Steve Reich, another key figure in minimalism.  Play excerpts from Reich's compositions such as "Clapping Music," "Piano Phase," or "Music for 18 Musicians."  Discuss Reich's use of phasing, repetition, and gradual transformation to create hypnotic and meditative musical experiences.  Highlight Reich's interest in African drumming, non-Western musical traditions, and his influence on electronic and popular music.  John Adams  Introduce John Adams as a composer known for his blending of minimalist techniques with elements of romanticism and modernism.  Play excerpts from Adams's works such as "Short Ride in a Fast Machine," "Nixon in China," or "Harmonielehre."  Discuss Adams's use of driving rhythms, vibrant orchestration, and emotional depth in his compositions.  Explore the influence of American history, politics, and culture in Adams's music.  Comparison and Analysis  Engage the students in a discussion about the similarities and differences among Riley, Reich, and Adams.  Discuss their common use of repetitive patterns, their exploration of new approaches to form and structure, and their impact on the development of contemporary classical music.  Encourage students to express their personal preferences and interpretations of the composers' works.  Summarize the key points discussed during the lesson, highlighting the contributions of Terry Riley, Steve Reich, and John Adams to contemporary music.  Emphasize the importance of their experimentation, innovative techniques, and their influences on a wide range of musical genres. | See all Tier 3 Vocab in chart below |  | Questions based on intended Knowledge  Retrieval Based on prior knowledge |

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 |