Bottisham Village College

KNOWLEDGE ORGANISER

GCSE MUSIC

YEAR 10 ALL YEAR

KNOWLEDGE ORGANISERS

At Bottisham Village College, we are striving to create a five-year curriculum plan that builds effective revision strategies into homework and lessons, to ensure that students are able to place powerful knowledge into their long-term memories. Additionally, we hope that this will help build effective learning strategies from early in their time here at the college.

Based on evidence, we know that regular recall activities are the best way of achieving this goal and committing powerful knowledge into the students' memories.

At the start of each term, we shall publish all the knowledge organisers that students will require for their studies in each curriculum area. These will cover a range of aspects: facts, dates, characters, quotes, precise definitions and important vocabulary. We are clear: if this fundamental knowledge is secured, students can then develop their higher-level skills of analysis and critical understanding with greater depth.

They will be given an electronic A4 Knowledge Organiser (KO) booklet for each term containing all of the knowledge required. In lessons, Bottisham staff will be regularly testing this fundamental knowledge, using short-quizzes or even more formal "Faculty Knowledge Tests".

The best way to use these organisers at home, is to follow a simple mantra:

1. Look at a certain aspects of a particular knowledge organiser

2. Cover up part of their knowledge organiser

3. Write it out from memory

4. Check and correct any spelling mistakes, missing bits or mistakes

So simple but so effective.

Year 10 - Elements of Music

Element	Definition	Element	Definition
Pitch	IF notes are HIGH or LOW	Tonality	KEY, which NOTES are IMPORTANT and how they relate to each other
Duration	The LENGTH of notes and rests	Harmony	CHORDS, and how they are USED
Melody	The TUNE - PITCH and DURATION combined	Articulation	How NOTES are CREATED, SHAPED and PRODUCED
Rhythm	The BEAT, a combination of many different DURATIONS	Timbre	The TONE COLOUR of the note or sound
Tempo	How FAST or SLOW the music is	Instrumentation	Which INSTRUMENTS are used
Dynamics	How LOUD or QUIET the music is	Music Tech	SEQUENCING, SAMPLING, EFFECTS, and how they are USED
Texture	How the musical LAYERS are combined	Background & Context	WHO, WHERE, & WHY?
Structure	The ORDER of the different SECTIONS in a piece of music	Love	MUSIC

Melody – Knowledge Organiser

Pitch
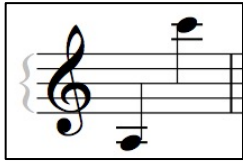
How high or low a note is

Interval

Perfect 5th

The distance between any two notes.
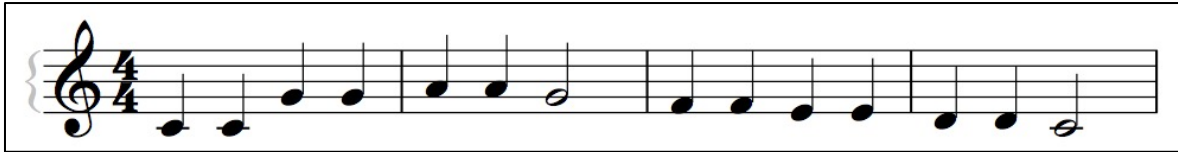
Motif

A fragment of a melody.

Range

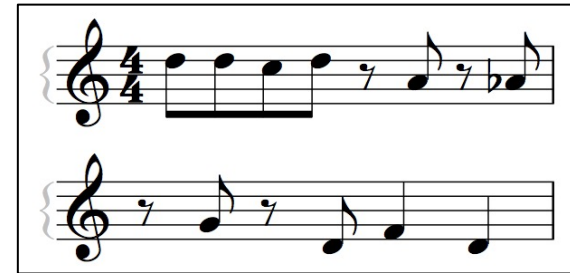The difference between the lowest and highest notes

Phrase

A longer melodic idea. Musical "sentences" are constructed from phrases.

Hook/riff

A memorable repeated melodic idea designed to catch the ear of the listener.

Melodic movement

Steps – movement between notes that are next to each other in the scale
Skips – movement equal to two steps. You "skip" over a note in the scale
Leaps – `any movement that is larger than a skip
Scalic – when a section of a melody moves along using notes in scale order
Chromatic – movement using steps including notes that are not in the key
Passing note – notes which link chord tones

Scale/mode

A group of notes which a melody is based on e.g. major, minor, blues, chromatic, dorian

Countermelody

Main melody

Countermelody
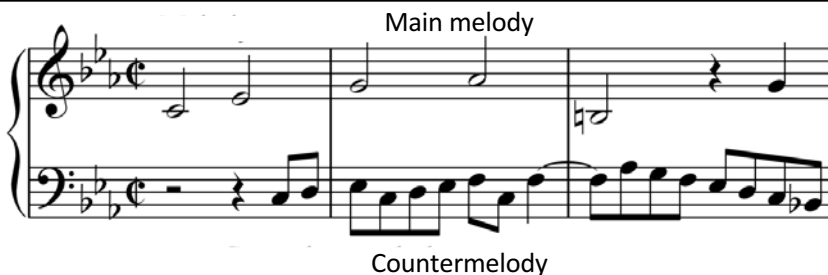
Compositional devices

Repetition – repeat a melodic idea
Sequence – repeat a melodic idea but starting on a different note
Imitation – repeat a melodic idea in another instrument
Variation – change the melodic idea slightly
Ostinato – constant repetition of a melodic idea
Inversion – turn the melodic idea upside down
Retrograde – play the melodic idea backwards
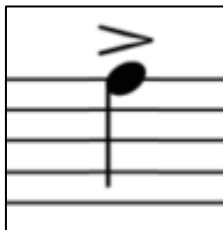
Articulation – Knowledge Organiser

ARTICULATION means *how* you play or sing a note. It is an important part of performing music **EXPRESSIVELY**.
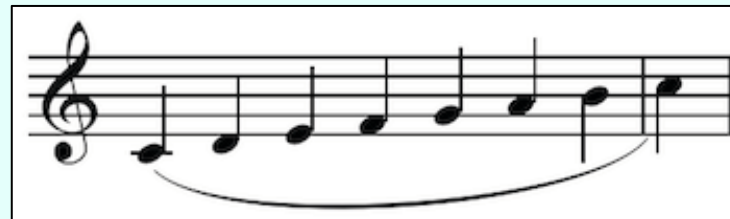
Staccato
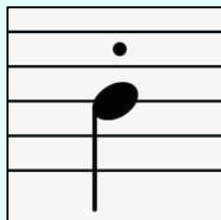
Performed short and briefly. Notes sound detached from each other**.**

Accent

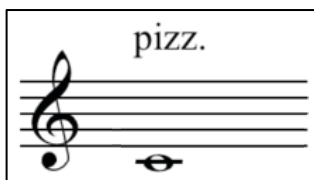Emphasise a note so that it sounds louder than others.

Legato

Perform the notes smoothly. Notes sound connected to each other. A smooth articulation between two notes is called a **SLUR**.
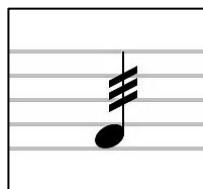
Orchestral Strings

Pizzicato

Perform the notes by plucking them with the fingers.

Arco

Perform the notes by using the bow.

Tremolo

Continuously play the note with the bow rapidly to produce a trembling effect**.**

Other Articulations

Vibrato – a slight "wobbling" of the pitch of a note for expression. An important vocal technique as well as for instruments.

Tonguing – the technique used by brass and wind players. Faster rhythms often require the technique of double or triple tonguing.

Bend – guitarists can use their fingers to bend the string from one note to another. Brass and wind players can also do this with different mouth shape and air pressure.

Sforzando

A sforzando is a type of accent. The note should be played with a sudden, strong emphasis.

Slides

Glissando – a dramatic slide between a wide range of notes. For example, running the fingers along the strings of a harp.

Portamento – a smooth slide between two notes. Used frequently by singers.

Dynamics – Knowledge Organiser

DYNAMICS refer to how loud or soft music is played. It is an important part of performing music EXPRESSIVELY.

Fortissimo	*ff*	VERY LOUD
Forte	*f*	LOUD
Mezzo-forte	*mf*	Fairly Loud
Mezzo-piano	*mp*	Fairly Soft
Piano	*p*	Soft
Pianissimo	*pp*	Very Soft

On a musical score the dynamic markings are always placed UNDERNEATH the stave.

Sometimes composers place extreme dynamic markings on a score to express that they want the music to be played as loud or as soft as is humanly possible!

ffff

pppp

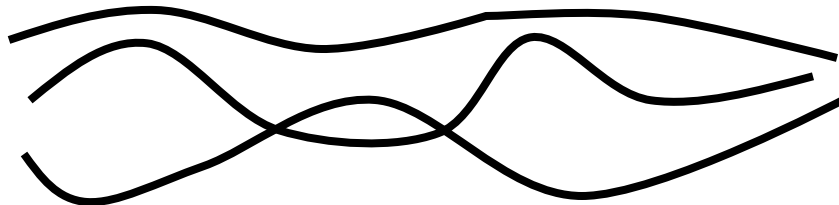| Crescendo	Diminuendo
Gradually getting louder	Gradually getting softer

Texture – Knowledge Organiser

TEXTURE is what we call the different layers and parts of a musical piece and how they fit together.
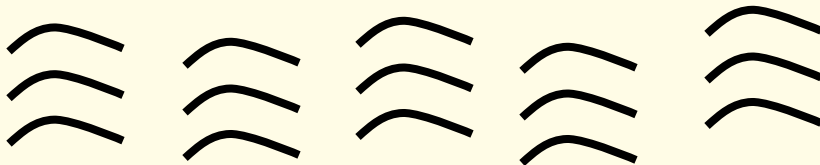
Monophonic

A single melodic voice or instrument

Polyphonic

Different musical lines that interweave with each other

Homophonic

A texture based on chords

Counterpoint

Two or more different melodies playing together.

Unison

When two or more voices or instruments sing/play exactly the same thing at the same time
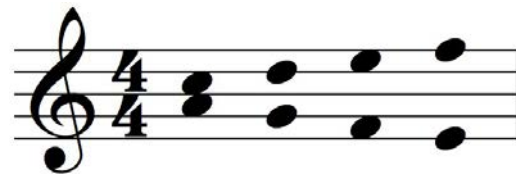
Melody and accompaniment

Parallel Motion

Notes moving in the same direction keeping the same interval .

Contrary motion

Notes moving in opposite directions; one up, the other down.

Examples of THIN texture	Examples of THICK texture
Solo instrument Acoustic guitar and vocal Piano and cello	An orchestra A rock band A samba ensemble

Structure and Form – Knowledge Organiser

STRUCTURE - the different sections of a piece or music and how they are ordered.

Typical Pop Song Structure

Intro – Verse 1 – Verse 2 – Chorus – Verse 3 – Middle 8/Bridge – Verse 4 – Chorus – Outro

Intro

The introduction sets the mood of a song. It is often instrumental but can occasionally start with lyrics.

Verses

Verses introduce the song theme. There are usually new lyrics for each verse which helps to develop the song's narrative

Binary Form

Music that has two sections. These are labelled A and B.

A B

Ternary Form

Music that has three sections. The A section is heard again after B.

A B A

Rondo Form

A recurring theme (A) contrasted by different sections.

A B A C A D A E

Choruses

All the choruses usually have the same lyrics. This section relays the main message of the song.

Middle 8/Bridge

This section adds some contrast to the verses and choruses by using a different melody and chord progression.

Theme & Variation

A composition can be developed using the **VARIATION** technique.
A main theme is composed then the following sections vary this theme in some way, by altering for example:

MELODY – RHYTHMS – CHORDS – TEMPO – INSTRUMENTATION – KEY

Instrumental Solo

Solos are designed to show off an instrumentalists skills.
Rock, jazz and blues often feature solos on instruments such as piano, sax, guitar and drums

Strophic Form

When all of the verses are sung to the same music.

Through Composed

When each section has different music. No section is repeated.

Harmony – Knowledge Organiser

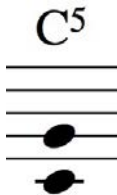**HARMONY –** how chords are used in a piece of music.

Triad

A basic type of chord made up of three notes

Inversion

Rearranging the order of the individual notes of a chord

Power Chord

C^5

A chord using only the 1st and 5th scale degrees; no 3rd

Arpeggio – playing the individual notes of a chord one after another
Cadence – a movement between two chords at the end of a phrase
Chromatic – music that uses chords that are not naturally found in the key
Diatonic – music that use only chords that belong to the key
Dominant – the fifth chord (V) of a key
Harmonic rhythm – the rate at which the chords change in a piece
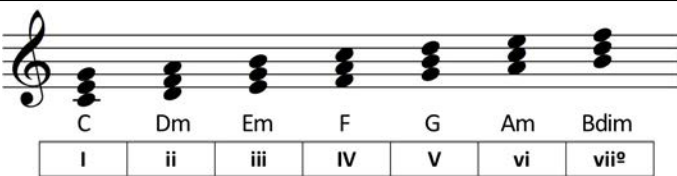**Modulation –** when the harmony shifts to a new key
Primary triads – chords I IV and V in a key
Progression – a sequence of chords put together
Seventh – adding the 7th degree of the scale to a triad
Tonic – the first chord (I) in a key

Chord Functions in a Key – Roman Numeral System

C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	viiᵒ

Building Chords Using Scale Degrees

C	D	E	F	G	A	B
1	2	3	4	5	6	7

Example: Minor triads are built using the 1 b3 and 5 degrees of a scale so a C minor triad contains the notes C Eb G

Major Triad 1 3 5	Minor Triad 1 b3 5	Major 7th chord 1 3 5 7	Minor 7th chord 1 b3 5 b7	Dominant 7th chord 1 3 5 b7

Perfect Cadence "The strongest one"	Plagal Cadence "The Amen one"	Imperfect Cadence "The cliffhanger one"	Interrupted Cadence "The hidden twist one"	Chord Symbol
V I	IV I	I V	V vi	C Fm G^7
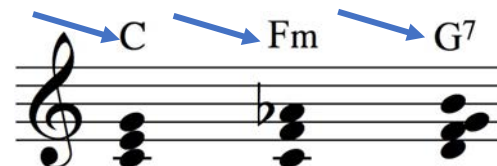
Instrumentation (Orchestral) – Knowledge Organiser

Strings

Violin Viola Cello Bass Harp

Brass

Trumpet French horn Trombone Tuba

Woodwind

Flute Clarinet Saxophone Oboe Bassoon

Percussion

Timpani Snare Drum Cymbals Tambourine Chimes

Xylophone Bass Drum Glockenspiel

Keyboard Instruments

Harpsichord Piano Organ

Instrumentation (Rock and Pop) – Knowledge Organiser

Electric Guitar   **Acoustic Guitar**   **Bass Guitar**   **Drum Kit**   **Lead Vocals**   **Backing Vocals**

Brass Section   **String Section**   **Piano**   **Electric Piano**   **Organ**
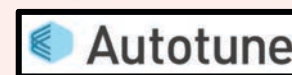
Technology

Synthesizer

Guitar Effects

Sampling/ Looping

MIDI Sequencing/Recording Software

Effects Processors
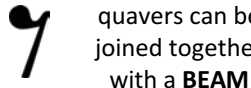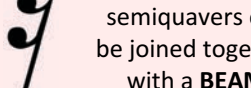
Amplifier

Rhythm – Knowledge Organiser

When you combine any two or more notes or rests you create a **RHYTHM**.

Basic Note and Rest Lengths

Semibreve	Minim	Crotchet	Quaver	Semiquaver
4 Beats	**2 Beats**	**1 Beat**	**½ Beat**	**¼ Beat**
Note				
Rest			Adjacent quavers can be joined together with a **BEAM**	Adjacent semiquavers can be joined together with a **BEAM**

Dotted Notes and Rests

A dot placed after a note or rest tells you to increase the note or rest by **HALF ITS ORIGINAL VALUE**

- 1 Beat
- 1 and a half beats
- 2 Beats
- 3 Beats

Types of Rhythms

This bass line would be described as having a **CROTCHET** rhythm

DOTTED MINIM and **SEMIQUAVER** rhythm

POLYRHYTHM
Two or more different rhythms with the same **METRE** played at the same time

CROSS RHYTHM
Two or more rhythms played at the same time but with conflicting **ACCENTS** often in different **METRES**

Ties

A **TIE** joins two notes of different values
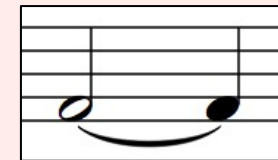
Here you would play the first note and hold it for 3 beats (2+1)

Triplets

A **TRIPLET** is 3 notes played where there is usually only space for 2
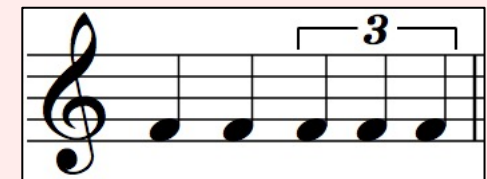
Tempo – Knowledge Organiser

TEMPO means how fast or slow a piece of music is – it is the speed of music

The **TEMPO** of a piece of music is most commonly indicated in two ways – an Italian word and beats per minute **(B.P.M.)**

Italian term	English meaning	B.P.M.
Largo	Slowly and broadly	40 - 60
Adagio	Slowly (but not as slow as largo)	60 - 75
Andante	At a walking pace	75 - 105
Moderato	At a moderate pace	105 - 120
Allegro	Quite fast	120 - 155
Vivace	Quick and lively	155 - 175
Presto	Very fast	175 - 200

Tempo markings are placed at the start of the score above the stave

There are also some terms which indicate a change in tempo during a piece

Italian term	English meaning
Accelerando	Gradually speeding up
Ritardando/Rallentando	Gradually slowing down
Ritenuto	A sudden slowing down
Rubato	A highly expressive technique where a performer plays with flexible tempo

Time Signature – Knowledge Organiser

A **TIME SIGNATURE** gives you information on how the beats are arranged in a piece of music. It is also known as **METRE**

The top number tells you how many beats are in each bar. In this example there are three
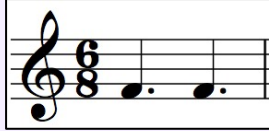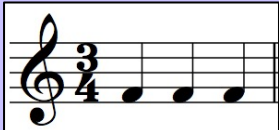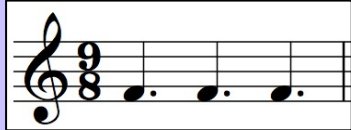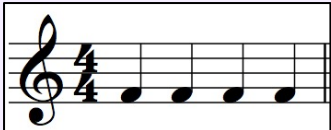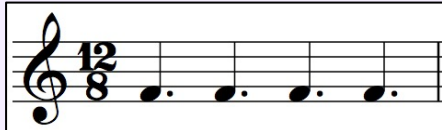
The bottom number tells you that each beat is worth a crotchet (a crotchet is also known as a quarter note hence the number 4 used to denote it)

Number **2** on the bottom = **MINIMS**

Number **4** on the bottom = **CROTCHETS**

Number **8** on the bottom = **QUAVERS**

Simple Metre	Compound Metre
2/4	6/8
3/4	9/8
4/4	12/8

There are two main types of metre: **SIMPLE** and **COMPOUND**

Simple time signatures have beats that can be broken down into two notes

Compound time signatures have beats that can be broken down into three notes.

In compound time signatures each beat is represented by a dotted crotchet which can be broken down into three quavers

The vast majority of music is written with a 4/4 time signature.

This is so common it is known as COMMONTIME and can be denoted using a letter C instead of using numbers

IRREGULAR METRE

Sometimes music is written in a metre containing odd numbers of betas in each bar

Melody

Direction: ASCENDING/ DESCENDING
Pitch: HIGH/ MEDIUM/ LOW
Range: WIDE/ MEDIUM/ NARROW
Setting: UNISON/ OCTAVES/ COUNTER MELODY
Shape: MOVING IN LEAPS/ JUMPS/ STEPWISE
Scales: MAJOR/ MINOR/ BLUES/ CHROMATIC/ MODAL/ PENTATONIC
Devices: REPETITION/ IMITATION/ SEQUENCE/ OSTINATO/ RIFF/ MOTIF/ BALANCED/ CALL & RESPONSE/ IMPROVISED/ ORNAMENTED/ DECORATED/ ARPEGGIOS
Ornaments: TRILL, TURN

Articulation

HOW ARE THE NOTES BEING PLAYED:

STACCATO - short and detached
LEGATO - smoothly and connected
ACCENTED NOTES - sudden loud notes
PIZZICATO - plucked with the fingers
ARCO - played with a bow
SLURRED - smooth and one breath/bow

Dynamics

HOW LOUD OR SOFT IS THE MUSIC/ WHAT HAPPENS TO THE VOLUME:
PP: PIANISSIMO/ VERY QUIET
P: PIANO/ QUIET
MP: MEZZO PIANO/ QUITE QUIET
MF: MEZZO FORTE/ QUITE LOUD
F: FORTE/ LOUD
FF: FORTISSIMO/ VERY LOUD
Getting Louder: CRESCENDO
Getting Quieter: DIMINUENDO
Suddenly Loud: ACCENT/ SFORZANDO

Texture

HOW ARE THE INDIVIDUAL PARTS OF A PIECE WORK-ING TOGETHER?
Complexity: THICK(ER)/ THIN (NER)/ COMPLEX/ SIMPLE
Use of Layers: MONOPHONIC/ POLYPHONIC/ HOMOPHONIC/ HETEROPHONIC
Melody & Parts: MELODY & ACCOMPANIMENT/ COUNTERMELODY/ PARALLELL OR CONTRARY MOTION/ UNISON/ DRONE/ PEDAL NOTE/ CONTINUO/ CALL & RESPONSE/ CHORDAL/ STABS

Structure

HOW MANY SECTIONS IN THE PIECE AND IN WHAT ORDER? WHAT IS THE FORM OF THE PIECE?

AB: BINARY
ABA: TERNARY
ABACADA: RONDO
Classical: SONATA/ CONCERTO/ THEME AND VARIATION/ RITORNELLO?
Popular: VERSE/ PRECHORUS/ CHORUS/ MIDDLE 8/ BRIDGE/ INTRO/ OUTRO/ SOLO/ 12 BAR BLUES

Identify = Hear & Name   *Describe* = Identify & Define   *Suggest* = Link to Wider Context

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Harmony

Happy or Sad: MAJOR OR MINOR KEY
Not Clashing: DIATONIC/ CONSONANT
Clashing: CHROMATIC/ DISSONANT
Key Changes: MODULATION
Chord Sequences: CADENCE/ TONIC/ DOMINANT
Do Chords Change Quickly or Slowly: HARMONIC RHYTHM

Instrumentation

Brass: TRUMPET/ FRENCH HORN/ TROMBONE/ TUBA
Strings: VIOLIN/ VIOLA/ CELLO/ DOUBLE BASS
Woodwind: PICCOLO/ FLUTE/ CLARINET/ OBOE/ ALTO OR TENOR SAX/ BASSOON
Percussion: TIMPANI/ CYMBALS/
Keyboard: PIANO/ ORGAN/ HARPSI-CHORD
Popular: ACOUSTIC OR ELECTRIC GUITAR/ ELECTRIC BASS/ DRUM KIT/ VOCALS/ SYN-THESISERS/ LOOPS
World: SITAR/ TAMBURA/TABLA/ DHOL/ BOUZOUKI/ O'UD/ DOUMBEK/ DJEMBE/ DUNDUN/ SURDO/ TAMBOURIN/ RIQ/ STEEL DRUMS
Techniques: PLUCKED/ BOWED/ PICKED/ STRUMMED/ POWER CHORDS/ SLIDES/ BENDS/ TREMO-LO

Rhythm

BEAT, PULSE & DURATION – LENGTH OF NOTES
Length: LONG OR SHORT/ SEMIQUVERS/ QUAVERS/ CROTCHETS/ MINIMS/ SEMIBREVES
Style: STRAIGHT/ SYNCOPATED/ OFF BEAT/ DOTTED/ SWUNG/ TRIPLETS/ POLYRHTYHM/ CROSS RHYTHM/ SIMPLE/ COMPLEX
Devices: OSTINATO/ ACCENT/ RESTS/ TIED NOTES/ UPBEAT/ ANACRUSIS
World: CHAAL/ TALA/ WAZN/ SON CLAVE

Tempo

Speed: FAST, MEDIUM, OR SLOW
Speeding Up: GETTING FASTER/ ACCELLARANDO
Slowing Down: GETTING SLOWER/ RALLENTANDO
Pulse: REGULAR OR IR-REGULAR?
Time Signature: SIMPLE (2/4 or 4/4) OR COMPOUND (6/8 9/8 12/8)

Technology

Guitar: AMPLIFIERS/ OVER-DRIVE/ DISTORTION
Studio:
REVERB - soft, room echo
ECHO
DELAY - controllable echo
EQ - high/low frequencies
CHORUS - sounds like more
DOUBLE TRACKING - 2 ver-sions of the same part
MULTI TRACKING - record lots of different parts
SEQUENCER - Prog like Logic
SYNTHESISER - KBD
SAMPLER - manipulate recorded audio
AUTOTUNE - correct vocal pitches

Melody

Direction: UP/ DOWN
Pitch: HIGH/ MEDIUM/ LOW
Range: WIDE/ MEDIUM/ NARROW
Shape:
STEPS - next to each other
LEAPS - not next to each other
Scales:
MAJOR - happy
MINOR - sad
MODAL - world music
Devices:
REPETITION - repeated
IMITATION - copied
OSTINATO - repeated pattern
RIFF - repeated melody
CALL & REPSONSE
IMPROVISED - made up
DECORATED - added twiddles

Articulation

HOW ARE THE NOTES BEING PLAYED:

STACCATO - short and detached
LEGATO - smoothly and connected
ACCENTED NOTES - sudden loud notes
PIZZICATO - plucked with the fingers
ARCO - played with a bow

Dynamics

HOW LOUD OR SOFT IS THE MUSIC/ WHAT HAPPENS TO THE VOLUME:

VERY QUIET
QUIET
QUITE QUIET
QUITE LOUD
LOUD
VERY LOUD

GETTING LOUDER
GETTING QUIETER

ACCENT - suddenly loud

Texture

HOW ARE THE INDIVIDUAL PARTS OF A PIECE WORKING TOGETHER?
Complexity:
THICK(ER)
THIN(NER)
COMPLEX
SIMPLE
Use of Layers:
MONOPHONIC - one layer
POLYPHONIC - many layers
HOMOPHONIC - mel & chords
Melody & Parts:
MELODY & ACCOMPANIMENT
COUNTERMELODY
DRONE - long held part
CALL & RESPONSE

Structure

HOW MANY SECTIONS IN THE PIECE AND IN WHAT ORDER? WHAT IS THE FORM OF THE PIECE?

SECTION A / 1
SECTION B / 2
Etc.

Classical: SONATA
CONCERTO
Popular: INTRO/ OUTRO
VERSE
PRECHORUS
CHORUS
BRIDGE
SOLO

Name = Hear & Define   *Describe* = Identify & Link   *Suggest* = Link to Wider Context

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Harmony

Key:
MAJOR - happy
MINOR - sad
Not Clashing:
DIATONIC - notes belong
CONSONANT - notes don't clash
Clashing:
CHROMATIC - notes don't belong
DISSONANT - notes clash
Key Changes:
MODULATION

Instrumentation

Brass: TRUMPET/ FRENCH HORN/ TROMBONE/ TUBA
Strings: VIOLIN/ VIOLA/ CELLO/ DOUBLE BASS
Woodwind: PICCOLO/ FLUTE/ CLARINET/ OBOE/ ALTO OR TENOR SAX/ BASSOON
Percussion: TIMPANI/ CYMBALS/
Keyboard: PIANO/ ORGAN/ HARPSICHORD
Popular: ACOUSTIC OR ELECTRIC GUITAR/ ELECTRIC BASS/ DRUM KIT/ VOCALS/ SYNTHESISERS/ LOOPS
World: SITAR/ TAMBURA/TABLA/ DHOL/ BOUZOUKI/ O'UD/ DOUMBEK/ DJEMBE/ DUNDUN/ SURDO/ TAMBOURIN/ RIQ/ STEEL DRUMS
Techniques: PLUCKED/ BOWED/ PICKED/ STRUMMED/ POWER CHORDS/ SLIDES/ BENDS

Rhythm

BEAT, PULSE & DURATION – LENGTH OF NOTES
Length: LONG/ MEDIUM/ SHORT
Style: SIMPLE
COMPLEX
STRAIGHT - on the beat
SYNCOPATED - off the beat
Devices:
OSTINATO - repeated rhythm
ACCENT - sudden loud notes
RESTS - silences
World: CHAAL - bhangra
TALA - Indian
WAZN - Arabic/middle eastern
SON CLAVE - samba

Tempo

Speed: FAST, MEDIUM, OR SLOW
Speeding Up: GETTING FASTER
Slowing Down: GETTING SLOWER
Pulse: REGULAR - even
IRREGULAR - uneven
Time Signature:
SIMPLE - felt in 2
COMPOUND - felt in 3

Technology

Guitar: AMPLIFIER
OVERDRIVE - distortion

Studio:
REVERB - soft, room echo
DELAY - controllable echo
EQ - high/low frequencies
CHORUS - sounds like more
DOUBLE TRACKING - 2 versions of the same part
MULTI TRACKING - record lots of different parts

SYNTHESISER - KBD
SAMPLER - manipulate recorded audio

AoS4: Film and Video Game Music

Key Ideas

1. Purpose	Music in a film is there to set the scene, enhance the mood, tell the audience things that the visuals cannot, or manipulate their feelings. Sound effects are not music!
2. Theme Song	Sometimes a song, usually a pop song, is used as a **theme song** for a film. This helps with marketing and **publicity**.
3. Video Game Music	Music for video games fulfils a very similar function to that of film music.

Key Terms

1. Click Track	A click metronome heard by musicians through headphones as they perform to keep in time	**5. Mickey Mousing**	When music fits exactly with a specific action on screen
2. Cues	The parts of the film that require music. This is agreed between the director and composer	**6. Non-diegetic**	Music that is not part of the action: the audience can hear it but the character in the film cannot
3. Diegetic	Music that is part of the action: the characters in the film can actually hear the music	**7. Sync point**	A precise moment where the music needs to fit with an action
4. Leitmotif	A short melody that is associated with a character or idea in a film	**8. Underscore**	Music played underneath action or dialogue - used to set a mood

Composing to enhance a mood:

War/Military	1. Use of **simple**/duple **metre** will work for a **military style drum beat**
	2. **Percussion** instruments used to help depict a military band, including **snare**, **bass drum** and **cymbals**.
	3. **Brass** instruments evoke a military feel but also **heroism** associated with **fanfares**.
Drama	1. **Thick textures** and rich timbres can help to convey emotion
	2. Often using **string** instruments
	3. **Major** tonality for epic/**triumphant** feel. **Minor** tonality for **tragedy**/reflectiveness
Horror	1. Sustained/**tremolo string**s bring tension to a scene, especially when played **quietly**
	2. **Sudden changes in dynamics and pitch** prevent the listener from feeling comfortable
	3. Unpleasant/**screeching** timbres and **dissonance**
Comedy	1. **Faster tempo** and **major** key to help create a bright melody
	2. **Pizzicato** strings and usually a lot of **Mickey Mousing**
Tragedy	1. **Minor** tonality with heavy use of **strings**
	2. **Slow** tempo, unless conveying a panic before a tragedy
	3. Generally **quiet** dynamics with **warm timbres**

Pitch & Melody

1. Arpeggio/Broken Chord	Going up or down the notes of a chord one at a time, ascending or descending
2. Chromatic scale	Going up or down by one semitone at a time
3. Conjunct/stepwise	Moving up or down by step (notes that are next to each other)
4. Disjunct/leap	Moving up or down by leaps (notes that are further apart from each other)
5. Ostinato	A repeating pattern (can be melodic or rhythmic)

Harmony & Tonality

1. Atonal	Not in a key - often sounds dissonant
2. Consonant	Not clashing - harmony that sounds nice
3. Dissonant	Clashing harmony
4. Major/Minor	The key - generally major keys sound happy and minor keys sound sad
5. Pedal Note	a held note under or over the rest of the music

Dynamics, expression and articulation

1. Accent/Stab	A note that is louder than the ones surrounding it (a chord is known as a stab in film music)
2. Crescendo/Diminuendo	Getting louder/quieter gradually
3. Glissando	A very quick scale, played as fast as possible so that it is as close to a slide as possible
4. Muted	A dampened sound on a brass or string instrument
5. Legato	Played smoothly
6. Pizzicato	When a violin, viola, cello or double bass is plucked (instead of bowed)
7. Staccato	Short, detached notes

Texture

1. Antiphonal	Alternating groups of instruments
2. Call and Response	Question and answer
3. Homophonic	Chords
4. Monophonic	A single melody - no harmony
5. Polyphonic	Many independent lines of music
6. Octave	The interval of an 8th
7. Imitative	A melody repeated a little later by another instrument

AoS2: Concerto Through Time

What is a Concerto?

1. Solo and Orchestra	Uses a solo instrument (solo concerto) OR a group of soloists (concerto grosso) with an orchestral
2. Three Movements	1. Fast 2. Slow 3.Fast
3. Virtuosity	The soloist shows off the capabilities of the instruments and or the solo performer
4. Metre	Common or Simple time most commonly used in concertos (4/4; 3/4; 6/8)

Key Terms

1. Acciaccatura	An ornament: a very quick, "crushed" grace note (before the main note)	**5. Chromatic Harmony**	Harmony that uses complex chords, using notes that are not part of the scale (accidentals)
2. Alberti Bass	A broken chord accompaniment figure, usually played in quavers	**6. Concertino**	The group of soloists in a concerto grosso
3. Appoggiatura	A slightly longer grace note	**7. Concerto Grosso**	A concerto with a group of soloists instead of just one
4. Cadenza	Orchestra stops whilst the soloist has a virtuosic solo section (sometimes improvised)	**8. Continuo**	Continuous bass line, played by a bass instrument (cello) and a chord instrument (harpsichord)
		9. Contrapuntal	Polyphonic. Lots of independents melodic lines playing together.

Baroque		Classical		Romantic		
1600-1750	Corelli; Vivaldi; Bach	1750-1810	Mozart; Haydn; Beethoven	1810-1910	Brahms; Tchaikovsky; Mendelssohn	**10. Diatonic Harmony** — Music in a major or minor key - often based around primary chords
1. **Small orchestra**, consisting of strings and **continuo** section (bass line and chords)		1. **Medium sized orchestra**, with separate woodwind section including clarinets. **No continuo**		1. **Large orchestra**, more likely to include large **brass** and **percussion** sections		**11. Doubled** — When the melody is played by another instrument
2. **Concerto Grosso** very popular during this period		2. More likely to have **horns and timpani** used and contrasting dynamics with *cresc* and *dim*		2. **Brass** instruments now have **valves** giving them a larger range		**12. Ground Bass** — A short repetitive theme in the bass line whilst other parts vary over the top
3. **Diatonic harmony**, mostly based on **primary chords** (I, IV, V)		3. **Diatonic harmony** still		3. Solo concertos much **longer**, more **virtuosic** and **cadenzas** not longer improvised but written		**13. Mordent** — An ornament: changing quickly to the note above or below the main note.
4. Heavy use of **ornamentation**		4. Use of **equal length question and answer phrases**, known as **periodic phrasing**		4. More **chromatic harmony**, creating more **dissonance**, allowing more emotional/dramatic moods		**14. Ornament** — Decorative notes, e.g.: acciaccaturas, appoggiaturas, trills etc
5. Often uses **contrapuntal** texture and use of **sequence** a lot to develop melody		5. **Melody and accompaniment** main type of texture, with orchestra often playing **homophonically**		5. **More** contrasting **dynamics**, **tonality** and **pitch** used to create emotional/dramatic moods		**15. Ripieno** — The orchestral backing in a concerto grosso
6. **Terraced** dynamics due to the use of the **harpsichord**		6. Introduction of **cadenzas** at the end of the first movement in particular		6. **Modulations** to more **distantly related** keys.		**16. Rubato** — Momentarily not keeping to strict tempo to allow a slight quicken/slow of expression

Changes to the Orchestra

Strings	Violin; Viola; Cello; Double Bass	The number of strings increases to be able to be heard over the growing orchestra over time.		**17. Sequence** — When a melodic idea/motif is repeated higher or lower each time
Woodwind	Flute; Oboe; Bassoon	+ Clarinets	+ Piccolo; Cor anglais; Bass clarinet; Contrabasson	**18. Terraced Dynamics** — Either loud or soft. No crescendo or diminuendo
Brass	Trumpet; Horn (rarely used)	Used more often	+ Trombone; Tuba	**19. Trill** — An ornament: alternating quickly between two notes next to each other
Percussion	Timpani		+ Snare; Bass drum; Cymbals; Glockenspiel	**20. Tutti** — A section of music where everybody plays
Other	Harpsichord	Harpsichord fell out of use with the invention of the piano		**21. Valves** — On brass instruments they allow all notes to be played (as opposed to just the harmonic series)
				22. Virtuosic — Difficult to play/showing off

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