

**GCSE MUSIC
KNOWLEDGE
ORGANISERS**

YR 10

MUSICAL ELEMENTS

AUTUMN 1

TEXTURE – layers of music		HARMONY – combination of pitches	
SOLO	Single instrument	DIATONIC	In a key (consonant)
MONOPHONIC	One layer of music	DISSONANT	Clashing
HOMOPHONIC	Parts move together (chordal)	ATONAL	Not in a key
POLYPHONIC	Two or more melodies at once	CHROMATIC	Uses accidentals
CONTRAPUNTAL	Two or more melodies at once	MICROTONAL	Uses notes between semitones
HETEROPHONIC	Melody & decorated version	MAJOR	Chord gaps 4,3
MELODY & ACCOMPANIMENT	One main melody over an accompaniment	MINOR	Chord gaps 3,4
THICK	Many layers	SEVENTH	Adding 7th scale note to chord
THIN	Few layers	TONIC	Root note/chord
UNISON	Instruments play same thing	SUB-DOMINANT	4 th note/chord
PARALLEL MOTION	Parts move in same direction	DOMINANT	5 th note/chord
CONTRARY MOTION	Parts move in opposite directions	BLUE NOTE	Flattened note
COUNTER MELODY	Added melody above/below	PRIMARY CHORDS	Chords I, IV, V
DESCANT	Added melody above	HARMONIC RHYTHM	How often chords change
TEMPO – speed of the music		RELATIVE MAJOR	Major key of same key signature
LARGO	Slow	RELATIVE MINOR	Minor key of same key signature
ANDANTE	Walking pace	DRONE	Held note(s)
MODERATO	Moderate speed	12 BAR BLUES	Sequence of chords originating in Blues music
ALLEGRO	Lively	MELODY – tune (how the notes relate)	
VIVACE	Fast	STEPWISE	Notes next to each other
PRESTO	Very fast	SCALIC	Notes moving in step
ACCELERANDO	Getting faster	PASSING NOTE	Note between chord notes that resolves
RALLENTANDO	Getting slower	LEAP	Large gap between notes
RITENUTO	Held back	INTERVAL	Gap between notes
ALLARGANDO	Slowing and broadening	SEMITONE	Gap from one note to next
RUBATO	Flexible tempo	MICROTONE	Smaller gap than semitone
PAUSE	Hold note/rest for longer	RANGE	How high/low melody goes
RHYTHM – pattern of note durations		SLIDE/GLISSANDO	Slide smoothly between notes
ANACRUSIS	Up beat/note before the bar	BEND	Bending pitch of note
SYNCOPIATION	Off beat/between main beats	CHROMATIC	Uses accidentals
DOTTED	Pairs of ¾ and ¼ notes	BLUES SCALE	Scale with flattened notes
SWUNG	Pairs of 2/3 and 1/3 notes	MODE	Scale neither major/minor
METRE	Number of beats in the bar	DYNAMICS – how loud the music is	
IRREGULAR METRE	Beats don't divide in equal groups	PIANISSIMO <i>pp</i>	Very soft/quiet
REST	No sound played	PIANO <i>p</i>	Soft/quiet
CROSS-RHYTHM	Conflicting rhythms together	MEZZO PIANO <i>mp</i>	Quite soft/quiet
POLYRHYTHM	Two or more rhythms together	MEZZO FORTE <i>mf</i>	Quite loud
TONALITY - key		FORTE <i>f</i>	Loud
MAJOR	Positive sounding	FORTISSIMO <i>ff</i>	Very Loud
MINOR	Sad/mysterious/reflective/angry	CRESCENDO 	Getting louder
ATONAL	Not in a key	DIMINUENDO 	Getting quieter
		SFORZANDO <i>sfz</i>	Suddenly loud

ARTICULATION – how notes are played		CADENCES – two chords ending a phrase	
STACCATO	Short and separate	PERFECT	V-I; sounds finished
LEGATO	Smoothly (slurred)	PLAGAL	IV – I; sounds finished 'Amen'
PIZZICATO	Plucked (strings only)	IMPERFECT	Ends on V; sounds unfinished
ARCO	Bowed (strings only)	INTERRUPTED	V-vi; sounds unexpected
TREMOLO	Note repeated very quickly	PERFECT	V-I; sounds finished
ACCENT	Note played with emphasis		

TIMBRE: INSTRUMENTS OF THE ORCHESTRA

STRINGS	VIOLIN	Highest string instrument
	VIOLA	A little larger and lower pitched than violin
	CELLO	Low pitched; played upright with spike in floor
	DOUBLE BASS	Lowest pitched string instrument
	HARP	Plucked string instrument
WOODWIND	FLUTE	High pitched metal instrument, played sideways
	PICCOLO	Smaller, higher version of flute
	OBOE	Has a double reed, tunes the orchestra
	COR ANGLAIS	Lower version of the oboe
	CLARINET	Single reed instrument, smooth sound
	BASSOON	Low double reed instrument
BRASS	TRUMPET	Highest brass instrument
	FRENCH HORN	Mid-range brass instrument, mellow sound
	TROMBONE	Low brass instrument with slider
	TUBA	Lowest brass instrument
PERCUSSION	TIMPANI/KETTLE DRUMS	Pitched drums (usually 3-5)
	BASS DRUM	Very low pitched drum
	SNARE DRUM	Sharp rattling drum sound; can also be played without snares and called a 'side drum'
	CYMBALS	Pair crashed together, loud sound
	TRIANGLE	Small triangular metal instrument, ringing sound
	XYLOPHONE	Wooden pitched percussion instrument
	GLOCKENSPIEL	Metal pitched percussion instrument

YR 10

AOS 2: CONCERTOS THROUGH TIME

AUTUMN 2

MUSICAL PERIODS

BAROQUE

- *Harpichord
- *Basso continuo
- *Polyphonic/contrapuntal
- *Ornamented
- *Terraced dynamics
- *One mood throughout the piece
- *Ground Bass, Canons, Fugues

CLASSICAL

- *Melody and Accompaniment – light, thin texture
- *Simple harmonies – use of primary triads (chords I, IV, V)
- *Balanced phrases
- *Crescendos and diminuendos
- *More variety within a piece
- *Piano replaced harpsichord
- *Importance of balance, beauty and control
- *Use of 'Sonata Form'

ROMANTIC

- *Thick texture
- *Large orchestra – bigger brass & percussion sections
- *Chromatic harmonies and modulations
- *Sudden changes of mood
- *Very expressive and emotional
- *Use of virtuosic solos

COMPOSERS

BACH
HANDEL

MOZART
HAYDN

TCHAIKOVSKY
RACHAMANINOV

THE ORCHESTRA

- *10-30 players
- * 'Chamber Music' – played in rich patron's houses
- *harpichord
- *strings most important
- *woodwind 1 per part
- * brass only trumpet/horn
- *percussion only timpani
- *continuo player led ensemble (no conductor)

- *30-60 players
- *woodwind in pairs
- *clarinet introduced
- *piano replaced harpsichord
- *orchestra now in 4 sections (strings, woodwind, brass, percussion)
- *greater range of string techniques
- *concerts now in concert halls as well as patron's homes

- *often over 100 players
- *much larger brass section
- *greater range of percussion instruments
- *extra woodwind instruments extending pitch range
- *performances in large concert halls

THE CONCERTO

- *Solo concerto – for soloist and orchestra
- *Concerto Grosso – for group of soloists and orchestra
- *Range of techniques used to develop melodic ideas
- *Use of ornamentation
- *In three movements – fast-slow-fast

- *Solo concertos (the classical period also featured Symphonies, Sonatas and Overtures)
- *Pieces in Ternary, Rondo, Variations and Sonata form
- *Sonata form: Exposition-Development-Recapitulation
- *In three movements- brisk-slow-fast.

- *Solo concertos – now much longer
- *Solo part very virtuosic
- *More adventurous harmony
- *More dramatic changes of mood
- Wider ranges of pitch and dynamics
- *Programme music, music inspired by nature or nationalistic music all very popular

NEW MUSICAL VOCABULARY FOR THIS TOPIC

Basso continuo:	Harpsichord/organ and cello/bass together providing accompaniment throughout Baroque music
Canon:	Parts enter one after another (like a round)
Chromatic:	Using notes that are not in the key
Concertino:	The group of soloists in a Baroque Concerto Grosso
Contrapuntal:	Two or more parts weaving in and out of one another
Development:	Middle section in Sonata Form where ideas are developed
Exposition:	Opening section of Sonata form where themes are introduced
Fugue:	Like a complex round, with themes and secondary themes; instruments enter one by one and follow each other
Ground Bass:	Repeating bass line or chord progression with changing material over the top
Harpsichord:	Keyboard instrument used in Baroque period
Modulation:	Changing key
Overture:	One-movement piece of orchestral music played before an opera or ballet
Phrases:	Sections of melody (like a sentence)
Primary triads	Chords I, IV and V
Programme Music:	Music that tells a story – also linked to poems and pictures
Recapitulation:	Section in Sonata form where both themes return in the Tonic key.
Ripieno:	The orchestra in a Baroque Concerto Grosso
Sonata	A piece for a solo instrument
Sonata Form:	A structure introduced in the Classical period featuring a Exposition, Development and Recapitulation
Symphony:	A piece for full orchestra, usually in four movements
Terraced dynamics	Block dynamics – sections of loud and quiet, no use of crescendo or diminuendo.
Virtuosic:	Technically demanding music (e.g. very fast or complex)

YEAR 10	AOS 5: CONVENTIONS OF POP	SPRING 1
STYLES		
ROCK 'N' ROLL	ROCK ANTHEMS	POP BALLADS
PRIMARY CHORDS 12 BAR BLUES WALKING BASS SWUNG RHYTHMS LIVELY TEMPO BACKBEAT INTENSE, 'SHOUTY' VOCALS BACKING SINGERS STROPHIC OR VERSE & CHORUS INSTRUMENTAL SOLO CALL & RESPONSE CATCHY HOOK	BACKBEAT MOSTLY 4/4 GUITAR MAIN INSTRUMENT LONGER STRUCTURE MIDDLE EIGHT MUSIC TECHNOLOGY GUITAR EFFECT MEMORABLE & EMOTIVE	SLOW TELL A STORY ABOUT LOVE/RELATIONSHIPS VOCALS MAIN FOCUS ACCOMPANIMENT SUPPORTS CONTRASTING MIDDLE EIGHT ACCOMPANIMENT BUILDS OFTEN MODULATE UP NEAR END
ARTISTS		
ELVIS PRESLEY BUDDY HOLLY CHUCK BERRY BILL HALEY BEATLES BEACH BOYS	BON JOVI QUEEN GUNS 'N' ROSES ACDC PINK FLOYD JOURNEY	MARIAH CAREY WHITNEY HOUSTON CHRISTINA AGUILERA BOB DYLAN ELTON JOHN BETTE MIDLER
SOLO ARTISTS		
ELTON JOHN BRUNO MARS BEYONCE	KYLIE MINOGUE ROBBIE WILLIAMS LADY GAGA	ADELE ED SHEERAN HARRY STYLES
INSTRUMENTS		
ELECTRIC GUITAR – lead & rhythm BASS GUITAR DOUBLE BASS/STRING BASS (early Rock 'n' Roll) ACCOUSTIC GUITAR PIANO/KEYBOARD/SYNTHESISER DRUM KIT STRINGS		



MAIN MUSICAL VOCABULARY FOR AOS5

VOCALS

A capella	Unaccompanied vocals
Vibrato	Oscillating pitch to add expression
Falsetto	Using high, unbroken register of male voice
Riffing	Adding improvised vocal decoration to main tune
Portamento	Sliding between notes (aka glissando, slides)
Scat	Vocal improvisation using nonsense syllables

BACKING VOCALS

In harmony	Combining different pitches with lead singer/each other
Call and response	Singing alternately with main singer
Unison	All singing the same thing at the same time
Counter melody	Singing a different melody at the same time as the main one
Descant	Adding a higher melody over the main one

MUSIC TECHNOLOGY

Panning	Sound directed to left and right speakers
Reverb	Creating room ambience (e.g. big space/small space)
Echo	Sound repeats at intervals getting quieter
Delay	Sound repeated at intervals
Multitracking	Recording multiple layers over each
Overdubbing	Performing a layer over a pre-recorded part

ACCOMPANIMENT

<p>What a PIANO might do:</p> <ul style="list-style-type: none"> • Sustained chords • Broken chords • Chords in rhythm • Chords in ostinato pattern • RH melody with LH accompaniment • Decorated version of vocal melody 	<p>What a GUITAR might do:</p> <ul style="list-style-type: none"> • Strummed chords • Picked broken chords • Short licks between vocal phrases • Melody • Riff <p>GUITAR EFFECTS:</p> <ul style="list-style-type: none"> • Distortion • Overdrive • Palm muting • Voice box 	<p>What STRINGS might do:</p> <ul style="list-style-type: none"> • Sustained notes/chords • Ascending/ descending long notes • Counter melody • Ostinato • Chords in rhythm <p>What DRUMS might do:</p> <ul style="list-style-type: none"> • Steady beat • Back beat • Fills
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YR 10

INDIAN & PUNJABI MUSIC

SPRING 2

INDIAN CLASSICAL MUSIC

CONTEXT:

- The music is passed on by **Oral tradition**
- Performers usually sit cross-legged
- There are three layers: **melody, rhythm and drone**.
- The music is mostly **improvised** around a chosen **scale** (Raga) and a **rhythmic cycle** of beats (Tala).
- Performances can go on for many hours
- The **drone** provides texture and harmony

RAGA

Scale; set of ascending and descending notes used for melody and improvisation

TALA

Rhythmic cycles within which rhythmic patterns and improvisation are used

STRUCTURE

INSTRUMENTAL TECHNIQUES

ALAP	Slow, improvised, un-metred, with drone; notes of Raga gradually introduced	Slides
JHOR	Slightly faster, some sense of metre, still improvised	Bends
JHALA	More elaborate improvising, quicker tempo	Vibrato
GAT/BANDISH	Fixed melody and Tala enter, followed by call and response melodic & rhythmic improvisation	Melisma (vocals only)

INSTRUMENTS

SITAR	Long necked plucked string instrument with frets. 6-7 strings and 12 sympathetic strings.	Melody	
SAROD	Smaller fretless stringed instrument which enables slides; plucked and sympathetic strings.	Melody	
TANPURA	Lower pitched string instrument with smaller body and longer neck. 4 strings.	Drone	
TABLA	Pair of two small drums (tabla-baya)_- baya larger and made of metal, tabla smaller and made of wood.	Rhythm	
SARANGI	Small fretless bowed instrument (like violin)	Melody	
SHENHAI	Double reed instrument (like Oboe)	Melody	
BANSURI	Bamboo flute	Melody	
VOICE	Religious significance; other instruments emulate sound of human voice	Melody	
HARMONIUM	Small reed organ with hand pumped bellows	Melody/ Drone	

YR 10

INDIAN & PUNJABI MUSIC

SPRING 2

BHANGRA MUSIC

CONTEXT:

- **Traditional Bhangra** is **folk music** from **Punjab** region of North India & Pakistan
- It was originally performed with **singing & dancing** at **harvest festivals**
- **Modern Bhangra** developed in the **UK** in the **1970's and 1980's**.
- First played at Asian **community celebrations** and then gained popularity across the UK
- Modern Bhangra is a **fusion** of **traditional folk Bhangra** with **Western pop and dance**
- Has many influences including **hip hop, disco, drum 'n' bass & reggae**
- **Music technology** plays an important role (e.g. remixing, samples, DJ techniques)

MUSICAL CHARACTERISTICS

CHAAL rhythm played on the Dhol

4/4 time signature

Swung rhythms

Fast tempo (between 140 and 180 bpm)

Vocal melodies have **limited range**

Vocal melodies are **ornamented**

Vocal melodies often use **microtones**

Melodies commonly use **minor 3rds**

Verse and chorus structure, with instrumental intro

Punjabi lyrics

Shouts of 'Hoi!' from backing chorus

PUNJABI FEATURES

Instruments: Dhol, dholak, table, tumbi, harmonium, sarangi

Microtonal

Chaal rhythm

Punjabi vocals

WESTERN POP/DANCE FEATURES

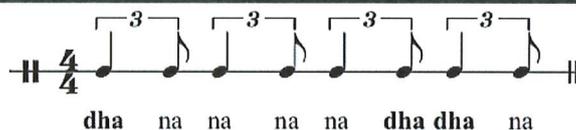
Instruments: synthesisers, electric guitar, bass guitar, drum machine

Song Structure

Major/Minor chords

Use of music technology (samples, loops, scratching, etc)

CHAAL RHYTHM



INSTRUMENTS

DHOL	Double-headed barrel-shaped drum played with two sticks	
DHOLAK	Smaller double-headed drum played with hands	
TABLA	Pair of drums played with hands and fingers	
TUMBI	Plucked single-string instrument	
HARMONIUM	Small reed organ with hand pumped bellows	
SARANGI	Small fretless bowed instrument (like violin)	

YR 10

**EASTERN MEDITERRANEAN
& MIDDLE EASTERN MUSIC**

SUMMER 1

GREEK MUSIC

CONTEXT:

- Influences from Europe, Asia & Middle East
- Use major & minor chords; scales usually modes
- Folk songs used at social events; often celebratory (e.g. at weddings), sometimes tell stories or can be about social & political issues
- Use of **IRREGULAR RHYTHMS**
- Mostly written for dancing

MUSICAL CHARACTERISTICS

Melody	<ul style="list-style-type: none"> • Simple, with ornamentation • Move mostly by step (stepwise) • Limited range • Uses modes • Often harmonised in 3rds
Tonality	<ul style="list-style-type: none"> • Use diatonic major & minor chords • Tonic (I) and dominant (V) notes emphasised by bass • Sometimes modulate to relative major or minor keys
Structure	<ul style="list-style-type: none"> • Short sections • Sections are repeated
Timbre & Articulation	<ul style="list-style-type: none"> • Lots of stringed instruments, some bowed and some plucked • Use of tremolo and slides • Range of percussion instruments • Some woodwind instruments
Texture	<ul style="list-style-type: none"> • Melody & accompaniment, with prominent melody line • Off-beat chords
Tempo, metre & Rhythm	<ul style="list-style-type: none"> • Irregular time signatures such as 5/8 and 7/8, although simple time is also used • Music is commonly created for dancing

INSTRUMENTS

STRING	<p>Bouzouki</p> 	<p>Outi (Oud)</p> 	<p>Lyra</p> 
WIND	<p>Floyera</p> 	<p>Karamoudza</p> 	<p>Bagpipes</p> 
PERCUSSION	<p>Daouli</p> 	<p>Toubeleki</p> 	<p>Defi</p> 

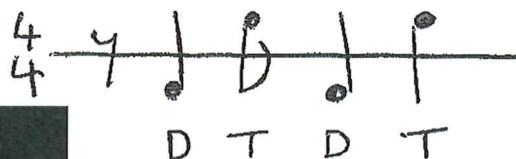
PALESTINIAN & ISRAELI MUSIC

BOTH STYLES:

- Use modes called 'maqam
- Use microtones
- Have a dominant melody
- Decorate the melody with improvised ornamentation
- Have rhythmic patterns called 'iqa'
- Have metres that differ from standard western time signatures
- Vocal parts use melisma and ululations
- Stringed parts use hammer-ons, pull-offs, slides and bends
- Use of repeated patterns and short phrases

PALESTINIAN MUSIC

- Palestinian folk music often written for dance
- The dabke is a type of dance where dancers link arms and dance in a line or circle
- A typical dabke rhythm is:



D= dum – strike centre with fingers and palm
T= tek – strike edge with finger tips

ISRAELI MUSIC

- Uses a lot more Western instruments (e.g. **accordion, clarinet, trumpet**)
- Commonly associated with the lively dancing at Jewish weddings and bar mitzvah ceremonies
- Usually a 2/4 or 4/4 time signature
- Bass instrument on every crotchet beat, often on root & 5th of chord
- Off-beat chords
- Fast tempo
- Gradual accelerando (speeding up)
- Melodies often on clarinet, violin and accordion and include grace notes and pitch bends
- Use lots of decoration and ornamentation
- The 'horah' is a famous circle dance
- 'Klezmer' music, with roots in Eastern European Jewish communities, is very popular in Israel, and uses many of the above features, and includes strong, syncopated rhythms for dancing.

INSTRUMENTS (see also Western instruments used in Israeli music)

Zither



Oud



Rebahah



Riq



Mijwiz



Shababa



Doumbek



Zills



YR 10

CALYPSO & SAMBA MUSIC

SUMMER 2

SAMBA MUSIC

CONTEXT:

- From Brazil
- West African instruments and features due to slave trade
- Large groups of Samba musicians and dancers are called Samba Schools; the percussion section is called the '**Bateria**', and the music they play is called the '**Batucada**'
- Samba is performed at Brazilian Carnivals

MUSICAL FEATURES/VOCABULARY

In 2/4 or 4/4	Accents – emphasised notes
Fast tempo	Syncopation – off beat/in between the beats
Major key	Call and Response – question and answer
Ostinatos – repeated patterns	Breaks – break in texture
Polyrhythms – many rhythms at once	Emphasis on beat 2 – accenting beat 2
Cross rhythms – conflicting rhythms	Bateria –percussion group
Complex texture –lots of layers	Batucada - percussion music

INSTRUMENTS

Surdo 	Large resonant bass drum played with stick and hand; comes in different sizes	Sets basic beat, largest often used to emphasise the second beat of the bar
Caixa (kayshah) 	Snare drum, played with pair of sticks	Plays faster rhythms and accents some notes
Repinique 	High pitched, like tom tom, played by leader	Used for solo rhythms in call and response sections
Cuica (kweekal) 	Held horizontally, large pitch range; has wooden stick inside attached to skin which player rubs with wet cloth; pitch varied by altering pressure on skin of drum	Cultural importance and adds variety of timbre – if not present, often imitated by singers
Tamborim 	Small drum, high pitched, played with one beater	Syncopated rhythms – often clave rhythm
Agogo 	Double cow bell with two different pitches, played with stick	Adds pitch, can play quicker rhythms
Apito de samba 	Two-toned whistle, played by leader	Used by leader to control the performance by setting tempo and signalling changes between sections

Shakers, Scrapers and Tambourines also added.

YR 10

CALYPSO & SAMBA MUSIC

SUMMER 2

CALYPSO MUSIC

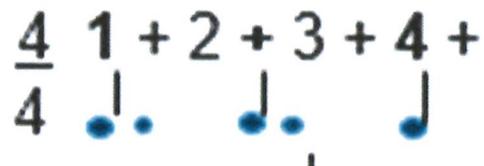
CONTEXT:

- Calypso is a type of traditional music from the twin islands of Trinidad and Tobago in the Caribbean.
- Origins in the work songs of African slaves – used for communication with clever and witty lyrics
- Further influences from Spain, France & Britain who all ruled the island at some point
- It consists of mostly songs, where music & lyrics are of equal importance
- Lyrics often tell a story or comment on society, culture or politics; the lyrics can be funny or mocking and are often improvised.
- The French brought over the tradition of a yearly Carnival; still held annually today and Calypso music plays a major part, with competitions and prizes

MUSICAL FEATURES

Syncopation
Simple harmony (mostly primary chords)
Short phrases
Melody harmonised in 3rds
Use of call and response
Melody and accompaniment or sometimes polyphonic
2/4 or 4/4

CALYPSO RHYTHM:



INSTRUMENTS

Steel pans		Bongos	
Guitar (electric and acoustic)		Congas	
Bass guitar		Maracas	
Brass (trumpets & trombones)		Claves	
Woodwind (clarinets and saxophones)		Drum kit	

YR 10

AFRICAN DRUMMING

SUMMER 2

CONTEXT

CONTEXT:

- African drumming is learnt through **ORAL TRADITION**; this means it is not written down but is learnt through listening and experiencing
- There are **REGIONAL VARIATIONS** in African drumming – the music from each village can be very different
- African drumming was traditionally used for **COMMUNICATION**
- African Drumming is an important part of **COMMUNITY EXPERIENCE** and is often played at important events accompanied by singing and dancing

MUSICAL CHARACTERISTICS

POLYRHYTHMS	Two or more rhythms at once
CROSS RHYTHMS	Two or more conflicting rhythms at once
OSTINATOS	Short repeated patterns
REPETITION	A musical motif/idea that is played repeatedly
CALL & RESPONSE	A leader plays a phrase that is answered by the rest of the group
SYNCOPATION	Rhythms that go in between the beats
MASTER DRUMMER	The lead drummer
TRIPLETS	Groups of three even notes

INSTRUMENTS

Djembe



Dundun (low)



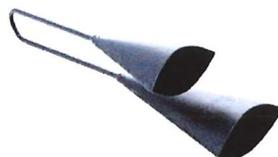
Kidi (high)



Talking drum



Agogo bells



Axatse



YR 11

FILM & GAME MUSIC

AUTUMN 1

OVERVIEW

In this project there is little new information, it is all about **APPLYING WHAT YOU ALREADY KNOW**. You will need to be able to describe how composers use the **MUSICAL ELEMENTS** to convey different moods to the audience and explain how the music is **SUITABLE FOR THE CONTEXT**. To support your learning in class you can select music from your own choice of films and games and practise describing how the music is suitable for the characters, themes and events referring to as many musical elements as you can. An overview of the musical elements is given again below but you should be using your Yr 10 Autumn 1 Musical Elements Knowledge Map as well to ensure you are confident in using a wide range of musical terminology.

NEW VOCABULARY

Diegetic music	Music the character can hear (e.g. on the radio, at a gig)
Non-diegetic music	Music for the viewer, not part of the character's experience
Leitmotif	A recurring musical idea that represents a character, object or theme in the plot
Regional music	Music originating from a particular geographical location, used to add contextual authenticity

MUSICAL ELEMENTS

You need to be able to describe with confidence how all these musical elements are used. Below is a quick recap – for details of the meanings of separate terms, refer back to Yr10 Autumn 1.

ELEMENT	MEANING	DESCRIPTIVE TERMS
Texture	Layers	Solo/monophonic/homophonic/polyphonic/contrapuntal/heterophonic/melody & accompaniment/thick/thin/unison/parallel motion/contrary motion/counter melody/descant
Tempo	Speed	Largo/andante/moderato/allegro/vivace/presto/pause/rubato/accelerando/rallentando/ritenuto/allargando/
Rhythm	Note duration	Anacrusis/syncopation/dotted/swung/metre/rest/irregular metre/crossrhythm/polyrhythm
Tonality	Key	Major/minor/atonal/modal
Harmony	Combination of pitches	Diatonic/dissonant/atonal/chromatic/microtonal/major/minor/seventh/tonic/subdominant/dominant/drone blue note/primary chords/harmonic rhythm/relative major/relative minor/twelve bar blues
Melody	Shape of the tune	Stepwise/scalic/passing notes/leap/interval/semitone/microtone/range/slide/glissando/bend/chromatic/blues scale/mode
Dynamics	Volume	Pianissimo/piano/mezzo piano/mezzo forte/forte/fortissimo/crescendo/diminuendo/sforzando
Articulation	How the notes are played	Staccato/legato/pizzicato/arco/tremolo/accents
Timbre	Instruments sound or tone quality	Know all string, woodwind, brass and percussion. Timbre: describe the tone quality e.g. harsh/warm/rich etc

EXAM TECHNIQUE

- Refer to as many different musical elements as you can
- Relate each musical point you make to the context/plot
- Organise your points in chronological order