

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



Gradually getting louder

Diminuendo



Gradually getting softer

Rhythm is ...

the way the time values and patterns of notes are organised and used.

Note	Note name	Rest	
	Semibreve (4 crotchet beats)		
	Minim (2 crotchet beats)		
	Crotchet (1 crotchet beat)		
	Quaver (1/2 crotchet beat)		
	Semiquaver (1/4 crotchet beat)		

Syncopation / 'off-beat'
...is when the strong accent is placed on a normally weak beat.

On the beat
...is when the accents are on the strong beats, e.g. the first beat of the bar.

Dotted notes
...a dot placed after a note adds half the original value to the note.

Triplets
...when 3 equal note values are played in the time of 2 note values.

CHAL is an 8 note dotted rhythmic pattern found in **BHANGRA**.



Tied notes ... are two notes of the same pitch joined together by a short curved line called a tie.

Swing rhythms give a dotted / triplet rhythm feel to the beat.

Driving rhythms are energetic, 'driving' the music on.

Dance rhythms are typical rhythms of any kind of dance.

Rock rhythms are rhythmic riffs and patterns associated with 'rock' music.

Structure (also called form)

is how the music is organised to give it shape and balance.



Each section in the music is usually labelled with a capital letter, i.e. A, B, C, and so on.

Binary: A B

Strophic: A A A

32 bar song:
A A B A

Ternary: A B A

Theme and Variation:

Main theme

Variation 1

Variation 2

Variation 3

etc.

Minuet and Trio:

I: A B :I: C D :II A B

Rondo:

A B A C A

12 bar Blues:

A repeated chordal pattern

I	I	I	I
IV	IV	I	I
V	IV	I	I

Some structural sections:

Introduction (Intro) - Opening of a piece which introduces the main ideas.

Outro - Last part of a piece used in 'pop' music.

Coda - Final section of a piece of music.

Bridge - Piece of music that links two other sections together.

Break - Section that offers a contrast or 'break' from the rest of the piece/song.

Verse - Section of a song which has the same music but different lyrics when repeated.

Chorus - Section of a song which has the same music and lyrics when repeated.

Middle 8 - Eight bars in the middle of a song which provide a contrast.

Some structural devices:

Regular phrasing - Melody divided up into balanced, symmetrical phrases.

Irregular phrasing - Melody divided up into unbalanced phrases.

Riff - Catchy idea in 'pop' music which is repeated.

Fill - Idea that fills in the 'gaps' at the end of phrases.

Ostinato - Continuously repeated phrase or idea.

Call and response - Short musical idea followed by an answering phrase.

Loop - An idea continuously repeated by technical means.

Repetition - When an idea is repeated.

Contrast - A change in the music which offers a difference in the musical elements to provide contrast to the initial material.

SONORITY...

is all about the quality of sounds in music – the types of voices, instruments and technology and how they are used.

Percussion: Timpani, Drum Kit, Snare Drum, Cymbal, Hand Held Percussion, Glockenspiel, Xylophone, Tabla, Dhol

- Rim shot – when the rim and head of the drum are hit at the same time.
Drum roll – beats played in a rapid succession.

Brass: Trumpet, French Horn, Trombone, Tuba

- Muted – when mutes are used to 'dampen' the sound.

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon

- Slurred – joining notes 'smoothly'.
Tongued – notes are separated, sounding 'defined'.

Voices: Soprano, Alto, Tenor, Bass

- A cappella – without accompaniment.
Humming – vocal sound made with closed mouth.
Syllabic – one note for each syllable.
Melismatic – each syllable has a number of notes.
Vibrato – rapid, slight variation in pitch.
Falsetto – male voice in a higher range than usual.
Belt – lower, more powerful part of voice range.
Rap – words spoken in a rhythmical way.
Scat – jazz singing, no words or nonsense words.
Backing vocals – singers providing extra harmonies.

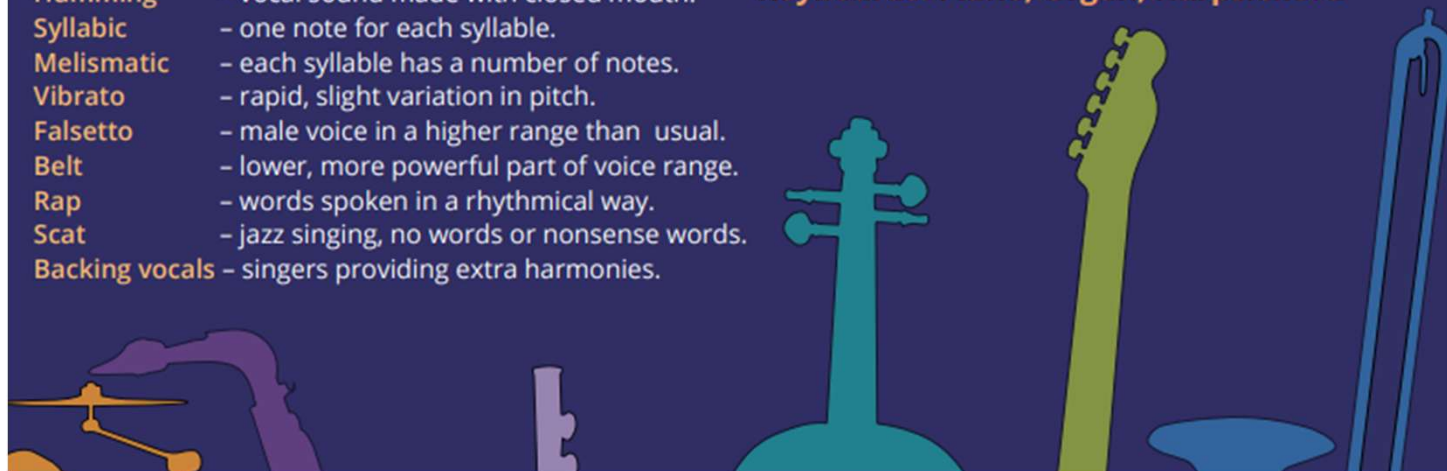
Strings: Violin, Viola, Cello, Double Bass, Harp

- Pizzicato – 'plucked'.
Double stopping – one instrument playing 2 notes at the same time.
Tremolo – rapid bowing to give a dramatic effect.
Divisi – 2 parts in the same musical line.
Arco – 'bowed'.
Mutes – used to 'dampen' the sound.

Guitars: Classical / Spanish, Electric + Bass guitars, Sitar, Saranga, Tumbi

- Distortion – effect which 'distorts' notes.
Hammer-on – finger brought down sharply on a string.
Slap bass – bouncing strings against the fret board.
Pitch bend – altering pitch of a note very slightly.

Keyboards: Piano, Organ, Harpsichord



Melody – Knowledge Organiser

Pitch



How high or low a note is

Interval



The distance between any two notes.

Motif



A fragment of a melody.

Range



The difference between the lowest and highest notes

Key Terms:

Conjunct: Moving in steps.

Disjunct: Moving in leaps

Syllabic: Singing one note per syllable.

Melismatic: Singing more than 1 note per syllable

Balanced phrases: Where the phrases are equal lengths and feel like they answer one another.

Ornaments: See the next page for detailed ornaments.

Using particular scales: These could be the major or minor scales but could also include the blues scale, the pentatonic scale, or the chromatic scale.

Fanfare: A particular type of military melody played on a solo brass instrument that only uses the notes of the arpeggio (think *The Last Post*).

Pitch bend: When you bend into a note. Typically done on guitars or saxophone.

Busy or simple: It is important to state the obvious. It is fine to say 'the flute melody at this point is very busy using lots of high pitched notes and fast rhythms.'

If it is repetitive, say so: 'This melody uses lots of repetition' is a valid description of a melody.

Ostinato/riff: A short repeated melody idea

Sequence: Repeating a melody idea but starting on a different note.

Imitation: Repeating a melody idea buy on another instrument.

Variation: Changing the melody slightly.

Anacrusis: a pick-up into the first bar.

Ornament Guide

	Written	Played
Grace Note		
Glissando		
Appoggiatura		
Mordent		
Trill		
Turn		
Arpeggiation/ Rolled Chord		

Model Answer: How you might talk about melody in a 10 mark question.

The piece starts with a low pitched melody on the French horns that is mostly conjunct with the occasional disjunct moment. The phrases are repeated with slight variations. The phrases are mostly balanced phrases which creates a comforting feeling. As the piece progresses the flutes enter playing a busy, high pitched melody that utilises lots of short rhythmic subdivisions. This creates a more energetic feel. An ostinato enters in the double basses which plays throughout the middle section. This creates a sense of familiarity.

How to recognise intervals.

Minor 2nd: Jaws

Major 2nd: Frere Jacques

Minor 3rd: Greensleeves

Major 3rd: Oh When The Saints

Perfect 4th: Away in Manger

Tri-tone: The Simpsons

Perfect 5th: Star Wars

Minor 6th: The Entertainer

Major 6th: My Bonnie Lies Over The Ocean

Minor 7th: Somewhere from West Side Story.

Major 7th: Take On Me.

Octave: Somewhere Over The Rainbow

METRE

Simple Time

counts crotchet beats in every bar.



= 2 crotchet beats
in a bar



= 3 crotchet beats
in a bar



= 4 crotchet beats
in a bar



Compound Time

counts dotted crotchet beats in every bar.



= 1 dotted crotchet
beat in a bar



= 2 dotted crotchet
beats in a bar



= 3 dotted crotchet
beats in a bar



= 4 dotted crotchet
beats in a bar



Instrumental Ensembles

- Solo - 1 performer
- Duet - 2 performers
- Trio - 3 performers
- Quartet - 4 performers

INSTRUMENTATION

(The instruments you can hear and what they are doing – sometimes called 'orchestration')

Instruments Of The Orchestra



Rock & Pop Instruments



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

Types Of Voices

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

*SAB Chord: Soprano, Alto, Tenor & Bass

Jazz Instruments

Rhythm Section

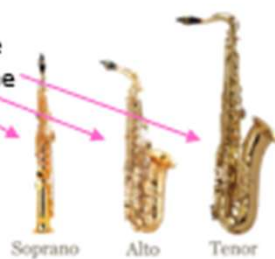
Backup / Accompaniment for the melody.
Sometimes still improvise and get solos.

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

Front Line Instruments

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

- *Trumpet
- *Trombone
- *Saxophone



Musical Periods

Baroque Period (1600-1750)

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

Classical Period (1750-1810)

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

Romantic Period (1810-1910)

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

Instrumental Techniques - The way you play / use an instrument.

String Instruments

- *Pizzicato (Pizz.) - Plucking the strings
- *Arco / Bowed - Using a bow on the strings
- *Double Stopping - Playing two strings at the same time

String & Brass Instruments

- *Con Sordino (Con Sord.) - Playing with a mute (changes the sound produced)
- *Tremolo - Quickly repeating the same note (trembling)

Voices

- *Falsetto - A technique used by men to sing at a much higher pitch

Voices, Brass, Woodwind and String Instruments

- *Vibrato - Make the note waver up and down to add expression

Other Vocal Terms

Acapella

Singing without any accompanying instruments.

Chorus

Music written for a choir.

Backing Vocals

Sing harmonies / support the lead singer.

As part of instrumentation you will need to be able to identify instruments of the orchestra and orchestral families. You will need to be able to recognise them by sound, not by image, so when you're revising these it is important to listen to examples of them. If you search for 'what does the flute sound like' on youtube, you will get hundreds of great examples.

The String Family

Violin



Viola



Cello



Double Bass



Harp



The strings are the largest family of instruments in the orchestra.

The Brass Family

Trumpet



French Horn



Trombone



Tuba



Brass players produce sound by using their breath to vibrate their own lips and buzzing them against a metal cup-shaped mouthpiece.

The Woodwind Family

Piccolo



Flute



Oboe



Clarinet



Bassoon



Woodwind instruments are all basically narrow cylinders or pipes, with holes, an opening at the bottom end and a mouthpiece at the top.

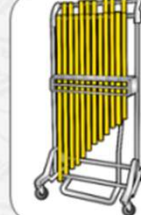
The Percussion Family

Some of the most common percussion instruments in the orchestra include these **tuned percussion** instruments:

Timpani



Tubular Bells



Vibraphone



Piano



Untuned percussion instruments include:

Triangle



Cymbals



Tambourine



Gong



Snare Drum



Bass Drum



Percussion instruments include any instrument that makes a sound when it is hit, shaken, or scraped.



TEMPO is...

the speed of the beat.

Allegro
Vivace

Fast / Lively / Quick

Moderato
Andante

Not too slow / at
a moderate pace, a
'walking' speed

Allegretto

Moderately fast

Adagio
Lento

Slow / Leisurely

Accelerando gradually getting faster.

Ritardando / Rallentando slowing down.

Rubato a 'freer' interpretation of the tempo.

Pause a symbol which means the note
must be held for longer than its original value.

Some other useful terms:

Presto - very quick

Largo - very slow

A tempo - in the original tempo

Ritenuito - in slower time



TEXTURE is...

the way that the melody, chords and musical ideas have been woven together to achieve different effects – the 'layers' of music and how they relate to each other.

Monophonic



A single melodic line with no harmonies or other melodies. It may be sung or played by more than one voice or instrument.

Unison:
When all parts are playing the same music at the same pitch

Chordal:
When parts move together creating a succession of chords

Drone:
Constantly repeated or sustained note(s)

Stab chords:
Short, 'staccato' chords that add impact and 'punch' to the music

Imitation:
When one part 'copies' another

Counter-melody:
A new melody, combined with the theme

Descant:
A decorative (higher) line added to the main tune

Round:
A short (vocal) canon

Canon:
When the melody is repeated exactly after the first, with some overlapping

Alberti Bass:
A type of accompaniment figure that uses broken chords

Walking bass:
A steady, continuous, mainly stepwise bass line

Homophonic



A chordal style, or a melody plus chords, which sometimes provide a rhythmic contrast.

Polyphonic



A more complex style which presents the melody (or melodies) in imitation or in counterpoint.

2-part texture:

Music written for 2-part voices or instruments



3-part texture:

Music written for 3-part voices or instruments



4-part texture:

Music written for 4-part voices or instruments



Tonality

is... the key of the music – it depends on the types of scales used. 

You must know the key signatures in all the major and minor keys up to four flats and four sharps. These scales are what the music is based on.

THE PENTATONIC SCALE

This type of scale is made up of five notes within the range of an octave.

order of sharps

order of flats



For example:

order of sharps →

F C G D A E B

← order of flats

MODULATION is when the music changes key.

Modulation to the dominant is when the music moves from the tonic to the dominant key. The dominant key is based on chord V of the original key, e.g. from C major to G major.

Modulation to the relative minor key is when the music moves from the tonic major key to the relative minor key. The relative minor key is the minor key which shares the key signature with the home key, e.g. the relative minor of C major is A minor.

Modulation to the relative major key is when the music changes from the tonic minor key to the relative major key. The relative major key is the major key which shares the key signature with the home key, e.g. the relative major of A minor is C major.

Key signature	Major keys		Minor keys
No flats or sharps	C major	A minor	
1 sharp (F#)	G major	E minor	
2 sharps (F#, C#)	D major	B minor	
3 sharps (F#, C#, G#)	A major	F# minor	
4 sharps (F#, C#, G#, D#)	E major	C# minor	
1 flat (B $\flat$)	F major	D minor	
2 flats (B $\flat$, E $\flat$)	B $\flat$ major	G minor	
3 flats (B $\flat$, E $\flat$, A $\flat$)	E $\flat$ major	C minor	

HARMONY is...created through chords in music.

CONSONANT HARMONY:

When the notes sound 'good' together.

DISSONANT HARMONY:

When the notes 'clash'.

DIATONIC HARMONY

is based on the major / minor scale system - triads are built on every note of the scale:



CHROMATIC HARMONY

Chromatic harmony is far more complex and includes accidentals not belonging to the home key.

Every one of the 7 notes, (or DEGREES) of the scale is given a name:

7th note: **LEADING NOTE**

6th note: **SUBMEDIANT**

5th note: **DOMINANT**

4th note: **SUBDOMINANT**

3rd note: **MEDIANT**

2nd note: **SUPERTONIC**

1st note: **TONIC**

A **CADENCE** is a progression of two chords, found at the end of a musical phrase.

PERFECT CADENCE: Uses chords V → I

Sounds complete and always stops on the tonic chord. Both chords are major.

IMPERFECT CADENCE: Lands on chord V, e.g. I → V; II → V; IV → V; VI → V

Sounds incomplete. The 2nd chord is always chord V of the key, which is major.

The chord before may be major or minor.

PLAGAL CADENCE: Uses chords IV → I

Sounds complete and finishes on chord I. Both chords are major.

It is sometimes known as the 'Amen' cadence because it is often found at the end of a hymn.

INTERRUPTED CADENCE: Uses chords V → VI

Sounds incomplete. In a major key, it involves a major chord moving to a minor chord. It is sometimes known as a 'surprise' cadence, because it seems as if

chord V will resolve to chord I, but it does not - stopping instead on a minor chord.

Set Work: Knowledge Organiser

Toto: Africa

Soft rock

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 – 4	5 – 39 / 14 – 39	40 – 57	58 – 65	66 – 82	40 – 92	93 – 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	4 bars

Metre and rhythm:

Simple duple time – 2/2 (split common time) – with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A – G[♯]m – C[♯]m**.



Choruses use a standard chord pattern: **vi (F[♯]m) – IV (D) – I (A) – V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):



Set Work: Knowledge Organiser

JS Bach: Badinerie

Form and structure:

The piece is in **Binary** form (**AB**).

Section A is 16 bars long.

Section B is 24 bars long.

Each section is repeated (**AABB**).

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.

Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Dynamics:

Mostly **forte** throughout, although no markings appear on the score.

On some recordings, **terraced dynamics** (sudden changes) are included.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.

Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.

Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.

The piece was composed between **1738-1739**.

Instrumentation:

Flute, string orchestra and harpsichord.

The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Tonality:

Section A begins in **B minor** (tonic) and ends in **F# minor** (dominant minor).

Section B begins in **F# minor** (dominant minor) and ends in **B minor** (tonic).

Section A modulates from B minor through **A major** before arriving at F# minor.

Section B modulates from F# minor through **E minor, D major, G major** and **D major** before arriving at B minor.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.

Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1st violin participates occasionally.

The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.

AOS1: Knowledge Organiser

Musical forms and devices

Area of study 1 - Eduqas GCSE Music



Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB: II II: CD :II AB

The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A A

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Devices

Repetition	A musical idea is repeated exactly.
Imitation	An idea is copied in another part.
Sequence	Repetition of an idea in the same part at a higher/lower pitch.
Ostinato	A short, repeated pattern or phrase.
Drone	A long held or constantly repeated note(s).
Arpeggio/broken chord	The notes of a chord played individually.
Alberti bass	A broken chord accompaniment (I,V,iii,V) common in the Classical era.
Anacrusis	An 'up-beat' or pick-up before the first strong beat.
Dotted rhythms	A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect).
Syncopation	Off beat accents.
Conjunct	Notes that move in steps.
Disjunct	Notes that move in leaps/intervals.
Regular phrasing	Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases.

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V

Secondary chords ii, iii, vi, vii

C Major Scale

C Major Triads

C Major Scales

Blues Scale in C

A Minor (Harmonic) Scale

Major pentatonic

Minor pentatonic

Chromatic Scale on C

Cadences

The two chords at the end of a phrase

Perfect	V-I	Strong ending – sounds 'finished'; a musical full stop.
Plagal	IV-I	Sounds finished but 'softer', Amen.
Imperfect	I-V, ii-V, vi-V	Sounds unfinished.
Interrupted	V-vi	Moves to an unexpected chord; 'surprise'.

AOS2: Knowledge Organiser

Music for ensemble

Area of study 2 - Eduqas GCSE Music



Texture

MONOPHONIC	A single melodic line. 
HOMOPHONIC	A chordal style or melody and accompaniment: moving together. 
POLYPHONIC	A more complex (contrapuntal) texture with a number of different lines. 
Melody and accompaniment	A tune with accompaniment (e.g. chords).
Unison	All parts play/sing the same music at the same time.
Chordal	The music moves in chords (e.g. like a hymn/chorale).
Descant	A decorative, higher pitched line.
Counter melody	A new melody, combined with the theme.
Round	A short (vocal) canon.
Canon	The melody is repeated exactly in different parts but starting at different times, with parts overlapping.
Drone	Long held notes.
2-3-4 part texture	Textures which have 2/3/4 different lines.

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.
Improvised: music made up on the spot.
Blue notes: flattened 3rd, 5th, 7th.
Syncopation: off-beat accents.
Call and response: a phrase played/sung by a leader and repeated by others.
Walking bass: bass line that 'walks' up and down the notes of a scale/arpeggio.
Swing style: 'jazzy' rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

'Horn section'

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

I	I	I	I
IV	IV	I	I
V	IV	I	I/V

Example in C major

C	C	C	C
F	F	C	C
G	F	C	C/G

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone's home.
Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).

Classical: **String quartets** (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small 'chambers'.

A piece of music for:

DUET	2 performers
TRIO	3 performers
QUARTET	4 performers
QUINTET	5 performers
SEXTET	6 performers
SEPTET	7 performers
OCTET	8 performers

Musical theatre

Musical numbers may include:

Solo: a song for one singer.

Duet: a song for two singers.

Trio: a song for three singers.

Ensemble: a song sung by a small group.

Chorus: a large group (usually the full company/cast).

Recitative: a vocal style that imitates the rhythms and accents of speech.

Overture: an orchestral introduction to the show, which usually uses tunes from the show.

The orchestra/band is used to **accompany** the voices and to **underscore**.

Voices

Soprano
Alto
Tenor
Bass

The band/orchestra (sometimes called the 'pit' orchestra), may use **strings**, **woodwind** (sometimes called 'reeds'), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

AOS3: Knowledge Organiser

Film Music

Area of study 3 - Eduqas GCSE Music



Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:

In a **sad, reflective scene**, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An **exciting car chase scene** in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

A scene where the **superhero 'saves the day'** might use a major tonality, brass fanfares, loud dynamics, accents, 4^{ths} and 5^{ths} (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds 'heroic', and a semitone can sound 'menacing').

An **interval** is the distance between two notes.



Rising interval: moving upwards (ascending)

Falling interval: moving downwards (descending)

Specific instrumental terms

Pizzicato	Plucking the strings.
Divisi	Two parts sharing the same musical line.
Double stopping	Playing two strings at the same time.
Arco	Using a bow to play a stringed instrument.
Tremolo	A 'trembling' effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth).
Tongued	A technique to make the notes sound separated (woodwind/brass).
Slurred	Notes are played smoothly.
Muted	Using a mute to change/dampen the sound (brass/strings).
Drum roll	Notes/beats in rapid succession.
Glissando	A rapid glide over the notes.
Trill	Alternating rapidly between two notes.
Vibrato	Making the notes 'wobble' up and down for expression.

Composers also use:

Theme	The main tune/melody.
Motif	A short musical idea (melodic or rhythmic).
Leitmotif	A recurring musical idea linked to a character/object or place (e.g. Darth Vader's motif in Star Wars).
Underscoring	Music playing underneath the dialogue.
Scalic	Melody follows the notes of a scale.
Triadic	Melody moves around the notes of a triad.
Fanfare	Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord.
Pedal note	A long, sustained note, usually in the bass/lower notes.
Ostinato/riff	A short, repeated pattern.
Conjunct	The melody moves by step.
Disjunct	The melody moves with leaps/intervals.
Consonant harmony	Sounds 'good' together.
Dissonant harmony	Sounds 'clashy'.
Chromatic harmony	Uses lots of semitones/accidentals that's not in the home key.
Minimalism	A style of music using repetition of short phrases which change gradually over time.

AOS4: Knowledge Organiser

Popular Music

Area of study 4 - Eduqas GCSE Music



Popular music includes:

- **POP**
- **ROCK**
- **RAP**
- **HIP HOP**
- **REGGAE**

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock'n'roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. 'rap metal', or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

ELECTRIC GUITAR:

- **Lead guitar:** plays the melody/solos/riffs
- **Rhythm guitar:** plays the chords/accompaniment.

BASS GUITAR: plays the bass line.

DRUM KIT: provides the beat.

LEAD SINGER: the main vocalist.

BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

Riff	A short, repeated pattern.
Hammer on	Finger brought sharply down onto the string.
Pitch bend	Altering (bending) the pitch slightly.
Power chords	A guitar chord using the root and 5 th note (no 3 rd).
Distortion	An effect which distorts the sound (creates a 'grungy' sound).
Slap bass	A percussive sound on the bass guitar made by bouncing the strings on the fret board.
Fill	A short, improvised drum solo.
Rim shot	Rim and head of drum hit at same time.
Belt	A bright, powerful vocal sound, high in the chest voice.
Falsetto	Male voice in a higher than usual range.
Syllabic	One note sung per syllable.
Melismatic	Each syllable sung to a number of different notes.
A cappella	Voices singing without instrumental accompaniment.

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.

VERSE: same music but different lyrics each time.

CHORUS: repeated with the same lyrics each time (refrain).

MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.

BRIDGE: a link/transition between two sections.

OUTRO: an ending to finish the song (coda).

*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

A typical rock ballad in verse-chorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro

Technology

Amplified	Made louder (with an amplifier).
Synthesized	Sounds created electronically.
Panning	Moving the sound between left and right speakers.
Phasing	A delay effect.
Sample	A short section of music that is reused (e.g. looped, layered).
Reverb	An electronic echo effect.

Music terms and signs

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Dynamics

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
PIANISSIMO	PIANO	MEZZO PIANO	MEZZO FORTE	FORTE	FORTISSIMO
very soft (v.quiet)	soft (quiet)	moderately soft	moderately loud	loud	very loud
crescendo (cresc.)			diminuendo (dim.)		
gradually getting louder			gradually getting quieter		

Tempo

LARGO	LENTO/ ADAGIO	ANDANTE/ MODERATO	ALLGRETTO	ALLEGRO/ VIVACE	PRESTO
v.slow	slow	walking pace/ moderate	quite fast	quick/lively	very quick
Accelerando: gradually getting faster Rallentando/ritardando: gradually getting slower A tempo: return to the original speed Ritenuto: in slower time Rubato: rhythms are played in a more free/flexible way ('robbed time').					

Time values

NOTE	NAME	LENGTH (duration)	REST
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beats	
	Quaver	1/2 beats	
	Semiquaver	1/4 beats	
A dot after the note increases its length by half:			
	Dotted minim		
	Dotted crotchet		
Groups of quavers/semiquavers are usually beamed together:			

Terms and signs

#	Sharp	Raises a note by a semitone.
b	Flat	Lowers a note by a semitone.
	Natural	Cancels a previous sharp or flat for a note.
	Staccato	Detached.
	Slur	Play smoothly.
	Tie	Hold the notes for the full value of the tied notes.
	Accent	Emphasize the note (play forcefully).
	Pause	Hold the note longer.
sfz	Sforzando	Sudden stress/ accent.

Music terms and signs

Glossary - Eduqas GCSE Music



Key signatures



C Major

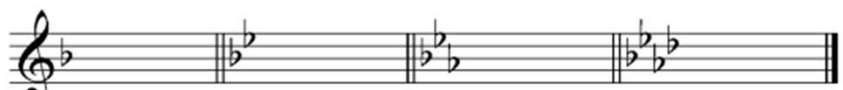


G Major

D Major

A Major

E Major



F Major

Bb Major

Eb Major

Ab Major

F

C

G

D

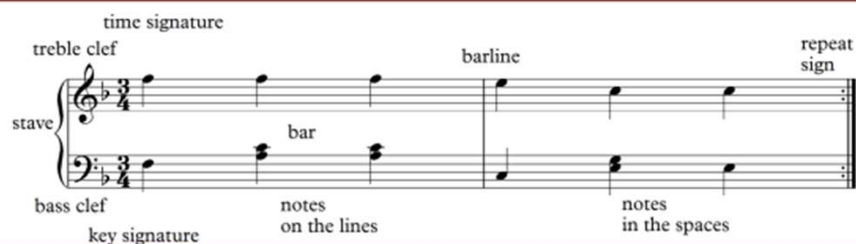
A

E

B

Order of sharps # →

← Order of flats b



Treble clef notes



Bass clef notes

Time signatures



Two crotchet beats per bar: simple duple



Two dotted crotchet beats per bar: compound duple



Three crotchet beats per bar: simple triple



Three dotted crotchet beats per bar: compound triple



Four crotchet beats per bar: simple quadruple



Four dotted crotchet beats per bar: compound quadruple



A triplet is when three notes are played in the time of two.