

LET'S TALK MUSIC WITH


DR. PAT SMITH



Dynamics – Knowledge Organiser

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

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




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

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!


pppp *ffff*

Crescendo



Gradually getting louder





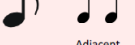





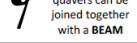
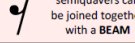



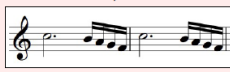




Diminuendo



Gradually getting softer

Rhythm – Knowledge Organiser


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


Basic Note and Rest Lengths					Dotted Notes and Rests	
Semibreve 4 Beats	Minim 2 Beats	Crotchet 1 Beat	Quaver ½ Beat	Semiquaver ¼ Beat	A dot placed after a note or rest tells you to increase the note or rest by HALF ITS ORIGINAL VALUE	
Note 			 <small>Adjacent quavers can be joined together with a BEAM</small>	 <small>Adjacent semiquavers can be joined together with a BEAM</small>	 1 Beat	 2 Beats
Rest 					 1 and a half beats	 3 Beats
Types of Rhythms				Ties		
<p>This bass line would be described as having a CROTCHET rhythm</p> 		<p>DOTTED MINIM AND SEMIQUAVER rhythm</p> 			<p>A TIE joins two notes of different values</p>  <p>Here you would play the first note and hold it for 3 beats (2+1)</p>	
<p>POLYRHYTHM</p> <p>Two or more different rhythms with the same METRE played at the same time</p> 		<p>CROSS RHYTHM</p> <p>Two or more rhythms played at the same time but with conflicting ACCENTS often in different METRES</p> 			<p>Triplets</p>	
					<p>A TRIPLET is 3 notes played where there is usually only space for 2</p> 	


Pitch – Knowledge Organiser


PITCH means the frequency at which a note sounds. It ranges from low sounds to high sounds

Accidentals


SHARP
Raises the pitch of a note by 1 semitone


FLAT
Lowers the pitch of a note by 1 semitone



NATURAL
Returns the pitch of a note to its natural tone.



Treble Clef Pitch

Notes on the treble clef staff are often classed a medium to high in pitch.

These are played using instruments such as the violin, flute, clarinet and RH piano.





Bass Clef Pitch


Notes on the bass clef staff are often classed a low to medium in pitch.

These are played using instruments such as the cello, bassoon, tuba, and LH piano.

Accidentals



SHARP
Raises the pitch of a note by 1 semitone


FLAT
Lowers the pitch of a note by 1 semitone


NATURAL
Returns the pitch of a note to its natural tone.


Alto Clef Pitch

Notes on the Alto Clef are often played by the viola, alto-trombone and the cor anglais.





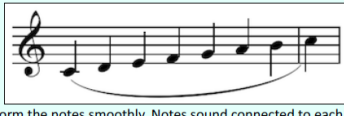
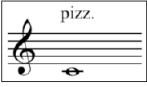



Tenor Clef Pitch

Notes on the Alto Clef are often played by the cello, euphonium, and trombone.



Articulation – Knowledge Organiser

ARTICULATION means how you play or sing a note. It is an important part of performing music **EXPRESSIVELY**.

<p>Staccato</p>  <p>Performed short and briefly. Notes sound detached from each other.</p>	<p>Accent</p>  <p>Emphasise a note so that it sounds louder than others.</p>	<p>Legato</p>  <p>Perform the notes smoothly. Notes sound connected to each other. A smooth articulation between two notes is called a SLUR.</p>
Orchestral Strings		Other Articulations
<p>Pizzicato</p>  <p>Perform the notes by plucking them with the fingers.</p>	<p>Arco</p>  <p>Perform the notes by using the bow.</p>	<p>Tremolo</p>  <p>Continuously play the note with the bow rapidly to produce a trembling effect.</p>
<p>Vibrato – a slight “wobbling” of the pitch of a note for expression. An important vocal technique as well as for instruments.</p> <p>Tonguing – the technique used by brass and wind players. Faster rhythms often require the technique of double or triple tonguing.</p> <p>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.</p>		
Sforzando		Slides
<p>Sforzando</p>  <p>A sforzando is a type of accent. The note should be played with a sudden, strong emphasis.</p>		<p>Glissando – a dramatic slide between a wide range of notes. For example, running the fingers along the strings of a harp.</p> <p>Portamento – a smooth slide between two notes. Used frequently by singers.</p>



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

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	Binary Form	Ternary Form	Rondo Form
The introduction sets the mood of a song. It is often instrumental but can occasionally start with lyrics.	Music that has two sections. These are labelled A and B.	Music that has three sections. The A section is heard again after B.	A recurring theme (A) contrasted by different sections.
Verses	A B	A B A	A B A C A D A E
Verses introduce the song theme. There are usually new lyrics for each verse which helps to develop the song's narrative			
Choruses			
All the choruses usually have the same lyrics. This section relays the main message of the song.			
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	Strophic Form	Through Composed	
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	When all of the verses are sung to the same music.	When each section has different music. No section is repeated.	

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

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.



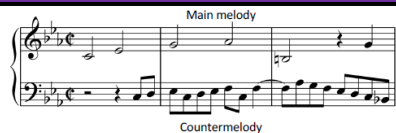
Melodic movement

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
Scalar – 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

Counter melody



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






Instrumentation (Rock and Pop) – Knowledge Organiser



Technology

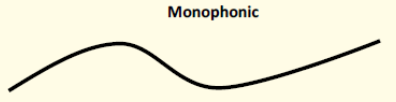
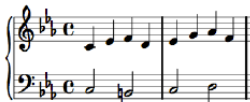

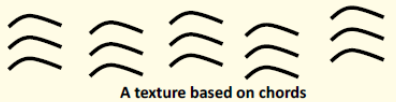





Instrumentation (Orchestral) – Knowledge Organiser

Strings	Brass
 <p>Violin Viola Cello Bass Harp</p>	 <p>Trumpet French horn Trombone Tuba</p>
Woodwind	Percussion
 <p>Flute Clarinet Saxophone Oboe Bassoon</p>	 <p>Timpani Snare Drum Cymbals Tambourine Chimes Xylophone Bass Drum Glockenspiel</p>
Keyboard Instruments	
 <p>Harpischord Piano Organ</p>	


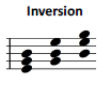
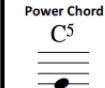






Texture – Knowledge Organiser

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

Monophonic	 <p>A single melodic voice or instrument</p>	 <p>Counterpoint Two or more different melodies playing together.</p>
Polyphonic	 <p>Different musical lines that interweave with each other</p>	<p>Unison</p> <p>When two or more voices or instruments sing/play exactly the same thing at the same time</p>
Homophonic	 <p>A texture based on chords</p>	<p>Melody and accompaniment</p>  <p>Parallel Motion</p> <p>Notes moving in the same direction keeping the same interval.</p> 
Examples of THIN texture	Examples of THICK texture	<p>Contrary motion</p>  <p>Notes moving in opposite directions; one up, the other down.</p>
<p>Solo instrument Acoustic guitar and vocal Piano and cello</p>	<p>An orchestra A rock band A samba ensemble</p>	

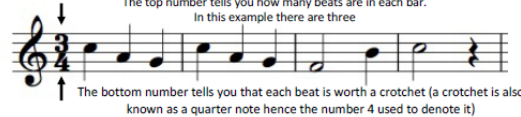
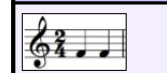
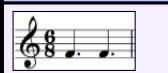
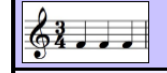

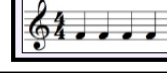
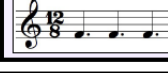
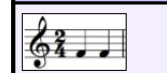
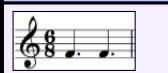
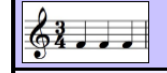

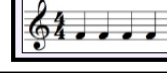
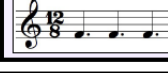
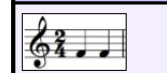
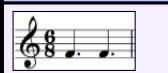
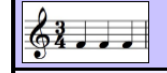

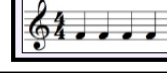
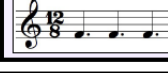

Harmony – Knowledge Organiser

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

Triad	Inversion	Power Chord	<p>Arpeggio – playing the individual notes of a chord one after another</p> <p>Cadence – a movement between two chords at the end of a phrase</p> <p>Chromatic – music that uses chords that are not naturally found in the key</p> <p>Diatonic – music that use only chords that belong to the key</p> <p>Dominant – the fifth chord (V) of a key</p> <p>Harmonic rhythm – the rate at which the chords change in a piece</p> <p>Modulation – when the harmony shifts to a new key</p> <p>Primary triads – chords I IV and V in a key</p> <p>Progression – a sequence of chords put together</p> <p>Seventh – adding the 7th degree of the scale to a triad</p> <p>Tonic – the first chord (I) in a key</p>	
 <p>A basic type of chord made up of three notes</p>	 <p>Rearranging the order of the individual notes of a chord</p>	 <p>A chord using only the 1st and 5th scale degrees; no 3rd</p>		
Chord Functions in a Key – Roman Numeral System				
 <p>C Dm Em F G Am Bdim I ii iii IV V vi vii^o</p>			Building Chords Using Scale Degrees	
<p>C D E F G A B Example: Minor triads are built using the 1st b3 and 5th degrees of a scale so a C minor triad contains the notes C Eb G</p> <p>1 2 3 4 5 6 7</p>				
<p>Major Triad 1 3 5</p>	<p>Minor Triad 1 b3 5</p>	<p>Major 7th chord 1 3 5 7</p>	<p>Minor 7th chord 1 b3 5 b7</p>	<p>Dominant 7th chord 1 3 5 b7</p>
Perfect Cadence "The strongest one"	Plagal Cadence "The Amen one"	Imperfect Cadence "The cliffhanger one"	Interrupted Cadence "The hidden twist one"	Chord Symbol
 <p>V I</p>	 <p>IV I</p>	 <p>I V</p>	 <p>V vi</p>	 <p>C → Fm → G7</p>

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**

 <p>The top number tells you how many beats are in each bar. In this example there are three</p> <p>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)</p>	<p>Number 2 on the bottom = MINIMS</p> <p>Number 4 on the bottom = CROTCHETS</p> <p>Number 8 on the bottom = QUAVERS</p>								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; background-color: #ccccff;">Simple Metre</td> <td style="text-align: center; background-color: #ccccff;">Compound Metre</td> </tr> <tr> <td style="text-align: center;">  </td> <td style="text-align: center;">  </td> </tr> <tr> <td style="text-align: center;">  </td> <td style="text-align: center;">  </td> </tr> <tr> <td style="text-align: center;">  </td> <td style="text-align: center;">  </td> </tr> </table>	Simple Metre	Compound Metre							<p>There are two main types of metre: SIMPLE and COMPOUND</p> <p>Simple time signatures have beats that can be broken down into two notes</p> <p>Compound time signatures have beats that can be broken down into three notes.</p> <p>In compound time signatures each beat is represented by a dotted crotchet which can be broken down into three quavers</p>
Simple Metre	Compound Metre								
									
									
									
 <p>The vast majority of music is written with a 4/4 time signature.</p> <p>This is so common it is known as COMMON TIME and can be denoted using a letter C instead of using numbers</p>	<p>IRREGULAR METRE</p> <p>Sometimes music is written in a metre containing odd numbers of beats in each bar</p> 