

Knowledge Organiser

What are we learning about?:

Preparation for your MOCK exam this Half Term.

We will explore each question of the Listening paper and practice exam style questions.

Keywords for this Half Term

Rondo
Walking Bass Line
Accelerando
Marimba
Slap Bass
Dominant 7th
Double Stopping
Tremolo
Improvisation
Trill
Sustained
Appoggiatura
Rhythm Section
Arco / Pizzicato

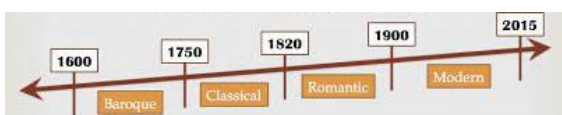
A:

Question 1 - Forms and Devices BADINERIE

1. Who wrote our first set work – Badinerie? **J.S Bach**
2. When was it written? **1738/1739**
3. Which musical period is this? **Baroque**
4. Which number movement from the suite of pieces is it? **7**
5. What instruments was it written for? **Flute and strings**
6. Of these instruments, which one mainly has the tune? **Flute**
7. There are two instruments that work together to play the bass part. What do we call this part and which two instruments might play it?
Basso continuo – 'cello and keyboard e.g. harpsichord or organ
8. What key is Badinerie in? **B minor**
9. Can you suggest an Italian tempo marking for Badinerie? **Allegro**
10. What is the structure of Badinerie? **Binary – AB (or AABB if you count repeats)**

D:

Question 3 – Music for Ensemble



- I = Tonic
ii = Supertonic
iii = Mediant
IV = Subdominant
V = Dominant
vi = Submediant
vii^o = Subtonic, or Leading Tone

Vocal Techniques





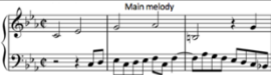


| | |
|-------------|--|
| Head Voice | Higher range of the Voice |
| Chest Voice | Belting and singing powerfully |
| Vibrato | Rapidly changing the sound up and down |
| Falsetto | Artificially high male voice |
| Scat | Singing nonsense syllables |
| Rap | Speaking with patterns |
| Beatboxing | Vocal percussion |

HT2 How do we describe and compare pieces of unfamiliar Popular Music?

| B: | Keywords |
|--------------------------|--|
| Rondo | Musical theme that repeats with contrasting sections. ABACADA |
| Walking Bass Line | A Bass line that walks through the Chords outlining the Harmony |
| Accelerando | Getting faster |
| Marimba | Percussion instrument with wooden bars struck by mallets |
| Slap Bass | Slapping the strings of a Double Bass or Bass Guitar |
| Dominant 7th | A 5 th Chord with the 7 note of a scale e.g Key Signature in C 5 th (Dominant Chord) is G B D A Dominant 7 th Chord is G B D F # |
| Double Stopping | Playing two notes at the same time |
| Tremolo | Fast repetition of a note/chord |
| Improvisation | Making up something on a spot |
| Trill | Musical pattern involving the quick alternation between a note and the note directly above it |
| Sustained | Held |
| Appoggiatura | Musical ornament that leans on a note |
| Rhythm Section | Piano, Bass Guitar and Drums |
| Arco / Pizzicato | Playing with a bow / plucking the string |

B:


Question 2 - Forms and Devices UNKNOWN CLASSICAL MUSIC

| Melody – Knowledge Organiser | | | | Countermelody |
|---|---|---|---|--|
| 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 |  Main melody Countermelody |
| 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.  | 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 |
| 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 Scale – 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 | |

E:

Question 4 - Music for Ensemble


Binary Form – Music in two parts
Section A and Section B.



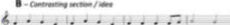
Section B contrasts Section A in some way. Usually both

Rondo Form – The opening section keeps returning, with contrasting sections in between.
Section A, Section B, Section A, Section C, Section A.


A – First section / idea



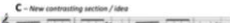
B – Contrasting section / idea




A – First section / idea




C – New contrasting section / idea



A – First section / idea




Ternary Form – Music in three parts
Section A, Section B, Section A.



The 2nd Section A can be an exact repeat of the 1st Section A, or a slightly altered version.

Strophic Form – Same music repeated each section.
Section A, Section A, Section A.



e.g. Hymns, Folk Songs...

Minuet & Trio – Dance founded in 17th-18th Century Europe. In Triple time and moderato. Both are in binary form. Trio is like a second Minuet but contrasting in some way.

| Minuet | | Trio | | Minuet | |
|-------------------------------------|---|---|--|---|-----------------------|
| Section A (Repeated) | Section B (Repeated) | Section A (Repeated) | Section B (Repeated) | Section A (No Repeat) | Section B (No Repeat) |
| In tonic key. Ends with key change. | In related key. Ends with change back to tonic key. | More contrast – new key or change of instruments. Ends with key change. | In related key. Ends with key change back to starting key of trio. | Keys are same as first time playing Minuet. | |

Variation Form – A theme / section is then followed by other sections (variations), changing and developing the first theme / section in different and imaginative ways.

| Theme | Variation 1 | Variation 2 | Variation 3 |
|-----------------------------|--|-------------|-------------|
| The original idea / section | There are many ways you can transform the theme: Change the instrumentation, tempo, key, harmony, metre, rhythm... Use imitation, inversion, sequence, diminution, augmentation. Developing harmonies without the tune... Introducing new lines... Varying the style... | | |

F:

Question 5 and 6 – Film Music

- Dictation
- Cadence
- Playing techniques
- Key Signature
- Texture
- Italian tempo
- MAD TSHIRT

| Marking | Meaning |
|--------------------|--|
| Allegro / Vivace | Fast or Lively |
| Allegretto | Quite Fast (Not as fast as Allegro) |
| Moderato / Andante | Moderate / A Walking Pace |
| Largo | Slowly |

H:

Question 8 – Popular Music
UNKNOWN POPULAR SONG

| Cadence | Chords |
|-----------------------|-----------------|
| Perfect/Authentic | V-I |
| Plagal | IV-I |
| Imperfect | I-V, II-V, IV-V |
| Interrupted/Deceptive | V-VI |

Syncopation Playing off (or in-between) the beat / pulse

Rubato *Translates as 'to steal time'

Not sticking strictly to the tempo - to add feeling

G:

Question 7 – Popular Music
AFRICA

STRUCTURE
VERSE – CHORUS FORM

Intro | Verse 1 | Chorus 1 | Link 1 | Verse 2 | Chorus 2 | Link 2 | Instru | Chorus 3 | Outro

TEXTURE
Homophonic
melody and accompaniment

SONORITY
Lead male singer, male backing vocals, lead guitar, bass guitar, synthesizers, drum kit and additional percussion

TOTO - AFRICA
Knowledge organizer
Recorded by American rock band Toto in 1981 for their fourth album Toto IV.
Written by David Paich & Jeff Porcaro

MELODY
Vocal range (less than 2 octaves (printed))
Mainly conjunct
Use of pentatonic scale in places
Vocal improvisation at the end of the song

RHYTHM & METRE
2/2 (split common)
Syncopations
Ostinato rhythms
Mainly quavers
Anacrusis for riff B

TEMPO
Moderately fast

HARMONY & TONALITY
B Major for the majority of the song
A Major for choruses
Diatonic throughout

DYNAMICS
Mostly mezzo-forte but choruses forte
mf

I:

Self-Assessment

