

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

- Who wrote our first set work – Badinerie? J.S Bach
- When was it written? 1738/1739
- Which musical period is this? Baroque
- Which number movement from the suite of pieces is it? 7
- What instruments was it written for? Flute and strings
- Of these instruments, which one mainly has the tune? Flute
- 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
- What key is Badinerie in? B minor
- Can you suggest an Italian tempo marking for Badinerie? Allegro
- What is the structure of Badinerie? Binary – AB (or AABB if you count repeats)

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 7 th	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:

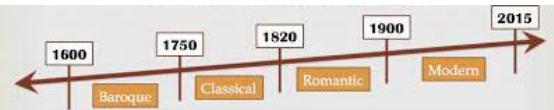
Question 2 - Forms and Devices

UNKNOWN CLASSICAL MUSIC

Melody – Knowledge Organiser				Countermelody
Pitch	Interval	Motif	Range	Main melody Countermelody
How high or low a note is	The distance between any two notes.	A fragment of a melody.	The difference between the lowest and highest notes	
Phrase				Hook/riff
				A memorable repeated melodic idea designed to catch the ear of the listener.
Melodic movement				Compositional devices
<p>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</p>				<p>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</p>
				Scale/mode
				A group of notes which a melody is based on e.g. major, minor, blues, chromatic, dorian

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

E:

Question 4 - Music for Ensemble

Binary Form - Music in two parts Section A and Section B. 	Ternary Form - Music in three parts Section A, Section B, Section C. 	Strophic Form - Same music repeated each section. Section A, Section A, Section A.
Rondo Form – The opening section keeps returning, with contrasting sections in between. Section A, Section B, Section A, Section C, Section A. 		
		The 2 nd Section A can be an exact repeat of the 1 st Reprise & or a slightly altered version
		Minuet & Trio – Dance founded in 17 th -18 th Century Europe. In Triple time and moderate. Both are in binary form. Trio is like a second Minuet but contrasting in some way.
Minuet Section A (Repeated)	Trio Section B (Repeated)	Minuet Section A (No Repeat) Section B (No Repeat)
In tonic key. Ends with key change	In related key. Ends with key 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 The original idea / section	Variation 1 Change the instrumentation, tempo, key, harmony, metre, rhythm... Use melodic inversions, sequences, augmentation, development Developing harmonies without the tune... Introducing new tunes... Varying the style...
		Variation 2 Variation 3

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 | Verse1 | Chorus | Link1 | Verse2 | Chorus2 | Link2 | Instru | Chorus3 | Outro

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

TEXTURE
Homophonic
melody and accompaniment

DYNAMICS
mostly mezzo-forte but
mostly forte

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

TEMPO
Moderately fast

MELODY
Vocal range (less than 2 octaves (printed))

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

Mainly conjunct
Use of pentatonic scale in places
Vocal improvisation at the end of the song

A Use of riffs
B

I:

Self-Assessment

