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**Knowledge Rich Curriculum Plan**

Yr 10 GCSE Music/AoS 1 Western Classical Music



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
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| **Lesson: 1-1-1 The Baroque Style and Baroque Structures** | **Students will know that….**  The Baroque Period took place between 1600 and 1750.  Key composers were Bach, Handel, Vivaldi and Purcell.  Baroque music is quite easy to recognise if the following signals are recognised when listening  Melodies are created from short memorable musical ideas called motifs  Harmonies are simple  The range of chords used is small and usually based around Chord I and V  The melody is packed with lots of Ornaments which are used to make the sound interesting  The music often involves Counterpoint – where two or more different lines of melody are played at the same time.  The texture of Counterpoint melodies are often described as being contrapuntal or polyphonic.  Dynamics change suddenly, either loud or soft,  There are no gradual changes in dynamics  These types of dynamic changes are called terraced or stepped dynamics  Baroque music is tonal – meaning it is either Major or Minor in its tonality  String instruments were dominant in the Baroque orchestra, including Violins, Violas, Cellos, and Double Basses  Keyboard instruments such as the Harpsichord and the Organ (pipe) were very important to performers and composers  Some early brass instruments were sometimes used  Music was often performed by a small number of musicians known as a chamber orchestra  A Concerto Grosso was a popular form of Orchestral Music  The concerto grosso was a small group of soloists that played contrasting parts and instruments to the rest of the orchestra  The rest of the orchestra in a concerto grosso was known as the ripino and that they usually consisted of string instruments as the accompaniment to the soloists  Baroque composers wrote solo concertos, where there is only one solo instrument that is written for to demonstrate the instruments capabilities – example – Vivaldi’s 4 Seasons is a violin concerto  A Ritornello is a musical theme that is repeated at various points in a piece of music  The introduction in a baroque piece of music is called the prelude  The prelude returned as a more formal elongated piece of music in the Romantic period  **Students will know how….**  To identify music from the baroque period due to the different musical features that they can pickout when listening to it  To identify whether music is major or minor in tonality  Music with two or more different melodies is known as contrapuntal or polyphonic  To aurally identify the different string instruments included in the Baroque Orchestra  To aurally identify the Harpsichord and the Organ and be able to describe some of the mechanics in how they produce sounds  A composer wrote for Concerto grosso’s and solo concertos  Binary form can be expanded upon from a simple AB to AABB  How Composers used key changes and contrasting dynamics, rhythms and tonalities to create the B sections in Binary and Ternary formed compositions | See Vocab List Below | **Students will already know that………**  Binary form is a piece of music that has two sections labelled A and B  Ternary form is a piece of music that has three sections with A section followed by B section which is the followed by the A section repeating  Dynamics describes the loudness or softness of a piece of music  Tonality is the term used to describe major and minor keys or happy sounding and sad sounding music  **Students will already know how to……….**  Describe dynamics as loud or soft or Forte and Piano and the gradually getting louder terms are crescendo and diminuendo  Describe tonality as major or minor depending on the sound they are hearing  Create contrasting sections in music through previous units on Form and Structure | Questions based on intended Knowledge |
| **Lesson: 1-1-2 Baroque Structures and Melody Patterns** | **Students will know that….**  In variation form the theme is usually a memorable melody  The theme is played first, followed by a short pause then the first variation is played, then another pause before the next variation and so on  Each variation is its own piece of music  There can be as many or as few variations as possible  In each variation the main theme should be recognisable but each one needs to be different from each other.  Composers can add notes, remove notes, change the metre, add a counter melody, change the tempo or the type of accompaniment to create variations on a main theme.  Ground Bass is a continuous set of variations with no pauses  The main accompaniment in ground bass is an ostinato in the bass part, which is referred to as the basso ostinato with more complex melodic and harmonic parts being added over the top throughout the piece  There are two types of ground bass used in baroque dance called the chaconne and passacaglia, which are slow in tempo and have a stately feel to them  Sequencing is repetition of the melodic phrase at different pitches  Imitation is repeating the phrase with slight changes  **Students will know how….**  To add notes to a main theme to create a variation  To remove notes from a main theme to create a variation  To change the metre of a main theme to create a variation  To add a counter melody to a main theme to create a variation  To change the tempo of a main theme to create a variation  To sequence a melodic phrase  To create imitation using a melodic phrase | See Vocab List Below | **Students will already know that………**  Variation is a term used in music where a melody or piece of music changes during the compositional process  The addition of notes to a main theme is referred to as augmentation  The removal of notes from a main theme is called diminution  Metre refers to the time signature or amount of beats in each bar  Tempo refers to the speed of music  Ostinato is the term used for a repeated musical pattern  Melodic inversion is turning the tune upside down  Retrograde is playing the tune backwards  **Students will already know how to……….**  To create a melodic inversion from a given phrase  To make a given melodic phrase retrograde  Create an ostinato from a given set of notes | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-3 Ornaments in Baroque Music** | **Students will know that….**  Ornaments are short extra notes that liven up the main melody  Baroque composers used them a lot in their music  A trill is two notes that quickly go back and forth over each other  A trill starts on the note above the written one on the stave  If the note above the written note is not part of the key of the music there will be a flat or sharp symbol written next to the trill symbol on the notation  In classical music a trill is different, in that it starts on the written note and then goes to the note above and repeats  An appoggiatura is an extra note in a chord  The appoggiatura starts on a note that clashes with the chord and then moves to a note that belongs in the chord – the term for this is a resolution  The starting note of the appoggiatura and the note it resolves to are either a tone or semi-tone apart  An acciaccatura is where an extra note is played for a minimal amount of time before another note  Acciaccatura means crushing in  A mordent is similar to a trill but it ends on the written note on the stave, which is played for a little longer than a trill note  The two most common mordents are the upper mordant, which the note after the written one goes up in pitch and the lower mordent which the note after the written one goes down in pitch  Turns are where a note is written but the performer plays the note above first, then the written note, followed by the note below and then ends back on the written note  An inverted turn is where the note below the written note is played first, then the written note, then the note above the written note and then the written note  **Students will know how….**  To recognise the notation for trill, appoggiatura, acciaccatura, upper mordent, lower mordent, turn and inverted turn  Students will be able to perform trill, appoggiatura, accuaccatura, upper mordent, lower mordent, turn and inverted turn on the keyboard, piano and/or other instrument | See Vocab List Below | **Prior Knowledge**  **Students will already know that………**  A tone is the distance between two notes where there is a note in the middle  A semi-tone is the distance between two notes where there is no note in the middle  The term for the distance between two notes is called an interval  The term ornament is used to explain the decoration of a melody  **Students will already know how to………**.  Read basic notes on the treble clef and bass clef staves | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-4 Choral Music** | **Students will know that….**  Choral music is music that is written specifically for choirs  Choral music has been around for over 600 years  The earliest choral music dates back to the 14th century during the medieval period  Most choral music in the Renaissance and Baroque periods was classed as Sacred Music and was ung a cappella  Masses were sung in Catholic churches and were part of the church service  A requiem was a mass for the dead  Oratorios are bible stories set to music , they are sacred pieces of music that are made up from choir sections and solo sections  Secular choral music is mostly found in choruses in operas  The chorus in operas will often emphasize the important sections of the story  Baroque choirs were originally all male and often only had one singer per part  The four voices in a baroque choir were treble (boy soprano), countertenor or alto (high pitched voice also known as falsetto), tenor (high male voice) and bass (low male voice).  Choirs and choral music grew in popularity, so much so by the Victorian era, choirs were huge, often totalling 100 members  The popularity amongst composers to write music for chamber choirs and orchestras came as a reaction against the massive choirs in the Victorian era  **Students will know how….**  To identify the different singers included in modern and baroque choirs and choral music  To distinguish between music that is accompanied and unaccompanied  To identify choral music that is from the Renaissance, baroque and Victorian eras based on the different singers, amount of singers and the musical features that are being used  To perform simple harmonised vocal parts as a group | See Vocab List Below | **Students will know how….**  To identify the different singers included in modern and baroque choirs and choral music  To distinguish between music that is accompanied and unaccompanied  To identify choral music that is from the Renaissance, baroque and Victorian eras based on the different singers, amount of singers and the musical features that are being used  To perform simple harmonised vocal parts as a group  **Prior Knowledge**  **Students will already know that………**  Choir is the term for a group of singers, singing different parts  The Baroque period was the main style of western music from 1600 – 1750  The Renaissance period was the main style of western music from 1450 – 1600  The Medieval period was the main style of western music from 400 - 1450  That SATB refers to the different pitches of voices within a choir  A cappella is the term used for music that is sung with no instrumental accompaniment  Sacred Music is music of the church which was written and performed for the purpose of worship  Secular Music is folk music or music of the people, performed and listened to for enjoyment and entertainment  The Victorian era is not a musical era  Modern choirs are now often mixed sex  Chamber is a term affixed to choirs and orchestras that are small  Unison means singing the same lines as each other  Harmony means singing different notes at the same time  **Students will already know how to……….**  Identify mixed sex and single sex choirs due to the types of voice used  Identify music that is secular and sacred  Perform single line vocal parts as individuals  Perform in unison | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-5 Operas and Oratorios** | **Students will know that….**  Operas are and oratorios are large scale vocal work made up of solo and chorus sections  Operas are secular music  Oratorios are sacred music  The themes in operas can be very serious and dramatic and others can be comedic  Operas have five different styles or classifications  Grand Opera – serious, set entirely to music, known as sung-through  Opera Seria – Formal, serious opera, often mythological themes  Opera Buffa – comedic opera with lighter, more everyday themes  Opera Comique – similar to opera buffa but contains some spoken dialogue  Operetta – shorter than proper opera, lighter themes  In Opera there are three types of song  Aria – Solo vocal piece backed by the orchestra, used to show emotions of the main characters, usually containing memorable exciting tunes which are challenging for the performers in terms of vocal tone and agility  Recitative – song for a soloist that tells part of the story and moves it along (exposition), often the rhythm of the words is designed to mimic normal speech  Recitatives have two further types within their classification:  Recitativo secco is a recitative that is unaccompanied (a cappella) or back by simple chords (tirads)  Recitativo stromentato also referred to as accompagnato, the same as a recitative but with orchestral accompaniment to heighten the dramatic tension of the words  Chorus – A section within an opera where the whole chorus (or choir) sing together, written for SATB  Oratorios are religious versions of operas  Oratorios were used by the church as a promotional tool once they realised that operas were popular  Oratorios are acted out with no scenery or costumes  Oratorios contain arias, recitatives and choruses exactly the same as operas  **Students will know how….**  To identify the different classifications of operas  To distinguish aurally the differences between operas and oratorios  The parts in a SATB choir are arranged for operas and oratorios  The themes of operas are divided into different classification dependant on the themes and story content | See Vocab List Below | **Students will already know that………**  Operas are plays or stories set to music that have no dialogue and are (in most cases) entirely sung  Chorus refers to three or more singers  Solo refers to one singer  Duet refers to two singers  A Cappella is music that is sung with no instrumental backing  Triads are 3 note chords  SATB refers to Soprano, Alto, Tenor and Bass as voice classifications due to the pitches that are sung  **Students will already know how to……….**  Identify A Cappella music from listening examples  Distinguish musical theatre from operas and oratorios due to the inclusion of large amounts of spoken dialogue in pieces of musical theatre  Distinguish simple chords (Root, Third, Fifth) from more complex chords 7th, sus4, sus2 from listening examples | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-6 – From Baroque to Classical** | **Students will know that….**  Tastes in music moved towards a simpler sound  The classical period of music was from around 1750 to 1820  Mozart, Hayden and Beethoven were key composers during this time  Classical music’s development from Baroque didn’t just happen overnight – composers and listeners tastes changed during the Baroque period and instruments became more versatile  Composers towards the end of the Baroque period moved away from counterpoint and polyphonic textures and began composing music with homophonic textures  The use of ornaments reduced in comparison to the frequency that they were used in the Baroque era  Composers started to use more subtle of gradual dynamics, with the inclusion of crescendos and diminuendos in their music  The piano was invented during the classical period and was a contributing factor to the change in how dynamics were used  Forms and structures developed further in the classical period  The solo concerto became more popular than the concerto grosso  The overture began to be developed from how it was used in the baroque period and was the basis of the Classical Symphony  A new structure known as Sonata form began to be used alongside the forms used in the Baroque period such as binary form, ternary form and theme and variation form  The invention of the piano had a big impact on the performance and compositional styles of the Classical period  With the invention of the piano varied dynamics became widely used, legato and staccato performance styles could be widely used and the entire range of all the instruments of the orchestra could be played by one instrument  The real name of the piano is the Pianoforte  Playing in a legato style means to play the notes smoothly  Playing in a staccato style means to play the notes short and detached from each other  CPE Bach and JS Bach both composed for piano and were influential in its increasing popularity  Other instruments such as the clarinet were developed and this lead to important changes to the classical orchestra  **Students will know how….**  The different eras of classical music do not change strictly within the dates outlined, they gradually changed due to the tastes of people and the development and invention of instruments over time  Composers made decisions about what they included in their works as tastes in their listeners changed  Gradual changes in dynamics were used as a more subtle way of conveying emotions  Structural or Forms were used in both baroque and classical periods but were also developed and changed into new forms that became popular  The advanced technical workings of the piano influenced composers to include varied dynamics, legato and staccato in their works | See Vocab List Below | **Students will already know that………**  Classical Music came from Baroque, so it is similar in many ways but there are differences between the two  Counterpoint and polyphonic textures are where there are two (counterpoint) or more (polyphony) melodies with different rhythms taking place at the same time  Homophonic texture is where multiple instruments play lines with the same rhythm, often using different notes  Ornaments are musical features such as turns, trills and mordents  Terraced dynamics were used in the baroque period  Crescendo means to gradually increase in volume  Diminuendo means to gradually decrease in volume  That the piano is a keyboard based percussion instrument  The solo concerto is a piece of music written to showcase one instruments capabilities with a small / chamber orchestra accompaniment  A Concerto Grosso was a popular form of Orchestral Music  The concerto grosso was a small group of soloists that played contrasting parts and instruments to the rest of the orchestra  The overture was the beginning section of the operas in the Baroque period, which had three sections, 1st fast, 2nd slow and 3rd fast  Binary form is a structure that has two sections A and B, Ternary form has three sections A, B and A and Theme and Variation form is a form that begins with a main melodic idea that is developed in various ways such as retrograde and inversion  **Students will already know how to……….**  Identify ornaments from audio examples, explain what ornaments are and the musical mechanics behind them and be able to perform simple ornaments either on keyboards or on their chosen instrument  Identify Crescendos and Diminuendos on a musical score  Explain verbally what Crescendos and Diminuendos are  Be able to perform small examples or compositions which have included crescendos and diminuendos  Identify the different types of orchestral instruments due to the material they are made from / how they are played / how pitches are altered and categorise them by family, string, brass, woodwind percussion  Identify the differences between the piano and the harpsichord as the lead keyboard instruments from the classical and baroque periods respectively  Create short examples of music in Binary and Ternary form | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-7 The Classical Orchestra** | **Students will know that….**  Orchestras increased in size during the classical period as new instruments were developed  The layout or setup for the orchestra became more standardised and represents (closely) how it is still laid out today  During the early classical period, like in the baroque period classical composers work for royalty and aristocrats and were paid to write music for official events, church services and entertainment purposes  Later in the classical period, society changed. Middle Class people had more money and wanted entertainment, public concert halls were built, where people could go and listen to music for enjoyment  Famous Classical composers like Haydn and Mozart worked for patrons, but they also put on concerts in new concert halls  By the 1800s, composers could earn lots of money from ticket sales at public concert halls. This gave them more freedom, meaning that they could write music that was suited to the tastes of the concert goers rather than their patrons.  Orchestras grew in the classical period  At the beginning of the classical period, composers wrote for smallish orchestras – mainly strings with horns, flutes and oboes. There would only be two horns and one or possibly two woodwind.  As the era continued the woodwind section grew – clarinets were developed during and began to be included in the orchestra  Mozart was the first composer to write a symphony for clarinet  Brass instruments were developed so that they could play more notes in a greater variety of keys  The percussion section grew - timpani became a standard fixture and some orchestras began to use bass drums, snare drums, triangles and cymbals  The harpsichord was present in early classical works but as the piano and the woodwind sections developed the need for the harmonic filling out that the harpsichord provided was no longer needed so it was no longer employed by classical composers  Classical orchestras were string dominant  The string section was the most important section within the classical orchestra resulting in the sound of the classical era being very string dominated  Double Bass, Cellos and Violas typically had the harmonic content applied to them, they would play the root 3rd and 5th notes of the chords whilst the violins would typically play the melody, sometime chords were extended to include 7ths and suspensions, these notes would typically be played by the 2nd violins with the 1st violins handling the melody  The wind section as it was developing and began to be included more and more in the classical orchestra also began to fill in the harmonic elements of the works, typically doubling the 2nd violin parts  As the era moved on and developed wind instruments became more independent and began to have solo sections, concertos were written for wind instruments, often with two featuring instruments  **Students will know how….**  Brass instruments were adapted through the addition of valves to enable them to play more notes in more keys  Wind instruments were developed, increasing the texture of the orchestra, giving the composers more options when writing both harmonic and melodic parts  Composers made an income and how this changed throughout the era  Composers were writing for different types of audiences dependant on the venue or where the money was coming from  Identify concertos for different instruments  Basic string parts were written with the accompaniment being provided by the double bass, cello and viola and the melody being provided by the violin |  | **Students will already know that………**  The strings are at the front of the orchestra as they often provide the harmonic or chordal accompaniment and due to their volume being quite quiet in comparison to the brass and percussion instruments need to be placed in this position to be heard , followed by the wind instruments which are central to the conductor behind the strings due to their numbers, volume and frequency of solo sections, the brass are then placed behind the woodwind due to their volume, finally the percussion section sit at the back of a modern orchestra due to their volume.  Chords are two or more notes played at the same time  Chords with three notes are known as triads  Triads are made up from the root 3rd and 5th notes and these notes can be added to create extended chords such as 7ths  Harmony is the term used to describe the chordal accompaniment of a piece of music  Melody is used to describe the main tune  **Students will already know how to……….**  Identify where each family of instruments is positioned in a modern orchestra  To identify where the 3rd and 5th notes of chords are on a keyboard once given the root note  Explain what harmony is  Explain what melody is  Identify Baroque music due to the instrumentation included  Explain what a concerto is and how it was used in the baroque period | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-8 The Classical Style** | **Students will know that….**  Classical melodies have a clear and simple structure  Classical music sounds clearer and simpler than music from other periods, due to the fact that melodies are structured in simple two or four bar phrases  Often these phrases are set out as questions and answers with clearly distinctive sections that represent the two  Examples of this are found in Haydn’s Clock Symphony and in the opening of Mozart’s Piano Sonata 16 in C Major, these are four and two bars in length respectively  Classical textures are mainly the main melody and chordal accompaniment (melody and accompaniment)  The accompanying chords can be played either as block chords (all at the notes of the chords at the same time) or as broken chords (each note of the chord is played and let ring out) giving different textures  Some classical music has elements of counterpoint and polyphony  **Students will know how….**  To play block chords and broken chords as an accompaniment pattern | See Vocab List Below | **Students will already know that………**  Classical composers wrote music for various different purposes and types of audience  Classical composers utilised forms and structures from the baroque period and others that were developed during the classical era  Classical composers utilised new instruments to give them a wider range of textures or sonorities to work with  The classical period was string dominant in terms of instrumentation for the majority of the time it took place  The classical period took place between 1720 and 1850  Famous classical composers included Bach, Hyden and Mozart  Diatonic means notes and chords from within the scale or key  Textures are: monophonic – one instrument playing, Homophonic – Multiple instruments playing the same rhythms but different notes, Polyphonic – multiple instruments playing different melodies with different rhythms, melody and accompaniment – one instrument or voice playing the melody with a number of instruments playing the accompaniment.  Counterpoint is the interweaving of two or more melodies  Tonality of music is either Major, Minor or Atonal  **Students will already know how to……….**  Create simple melodies  Play triads within the diatonic chord scale | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-9 Classical Structures** | **Students will know that….**  Concertos, Sonatas and symphonies were very popular in the Classical Period  Concertos are played by a soloist and Orchestra  A Concerto is a piece for a soloist and orchestra, the soloist has most of the melody and can really demonstrate their ability on their chosen instrument  The Orchestra plays some of the melody also and is not always playing the accompaniment  A concerto has three movements – quick, slow, quick  There is often a section within a concerto called a cadenza where the orchestra stops playing and the soloist improvises a section to further demonstrate their abilities as an instrumentalist  The most popular concertos during the classical era were written for violin and piano  As new instruments were developed, composers created concertos for them, including the clarinet and the keyed trumpet  Some famous examples of classical concertos include Haydn’s Trumpet Concerto in Eb major and Mozart’s Horn Concerto No.4 in Eb major  A symphony is a massive orchestral works, which can last for over an hour and uses a full orchestra  Symphonies have four movements, all of which contrast each other  One movement from the symphony will be in Sonata Form – this is usually the first movement but can also be the last  Examples of Classical Symphonies include Haydn’s Surprise Symphony and Beethoven’s Eroica Symphony  An overture is a one-movement piece for orchestra  Overtures are written as introductions to larger works like operas and ballets  Overtures use ideas, moods and musical themes from the main work to prepare the audience.  Classical orchestral suites are another offshoot of ballets and operas  **Students will know how….**  Concertos are structured  What the purpose of a concerto was during the classical period  What a Cadenza is and what it’s purpose was  That new instruments were being developed and included in orchestral works during the classical period, demonstrating that this was the popular music of the time and the development of new technologies had an impact on how music was written and performed  Symphonies were structured  Overtures were used as introductions to larger pieces of work | See Vocab List Below | **Students will already know that………**  Accompaniment is the music behind the melody  The melody is the main tune that you can hear  An instrumentalist is the player of the instrument  Orchestral music was written for wealthy people and was the popular music of the time  Haydn, Mozart and Beethoven were classical era composers  The orchestra was increasing in size during the classical period  Different music was performed in different venues and this was dependant on the audience that were paying  **Students will already know how to………**.  Identify the instruments of the classical orchestra from audio sources  Outline and explain the reasoning behind the layout of the classical orchestra  Identify different contrasting movements in classical and baroque pieces due to their tempo, metre and tonality  Identify musical conventions used in classical concertos, symphonies and suites such as question and answer phrases, block chords and broken chords  Distinguish between classical and baroque era music dependant on the structures, instruments and durations of sections within structures | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-10 Classical Structures Pt 2** | **Students will know that….**  Symphonies, Sonatas and Concertos have a standard structure  The four movements of the symphony each have their own internal structure; first movement – sonata form, second movement ternary or variation form, third movement minuet or scherzo, fourth movement rondo, variation or sonata form.  Concertos have three movements, these movements are the same as the first, second and fourth movements of the symphony  Sonata form has three main sections; exposition, development and recapitulation  Exposition has a number of contrasting themes within it and ends in a different yet related key to which it started in, relative major/minor, tonic major/minor, dominant major/minor  Development keeps the piece/section of the music interesting. It uses sections of the exposition but expands upon them further by changing key, possibly a number of times.  Recapitulation brings both the Exposition and development themes together in one final section, ornaments might be added.  The composer might add bridges to link the three sections together  **Students will know how….**  Each movement has its own structure and how to identify each section and describe the structures within each section  Exposition, development and recapitulation from sonata form change within sonata form and how to identify these different sections within sonata form | See Vocab List Below | **Students will already know that………**  Ternary form has three sections A, B, A  Variation form is where a melody is used and then changed in different ways such as inversion an retrograde  Rondo form is a musical structure that has different contrasting sections which always return to a repeating A section  Key refers to the set of notes and chords that makes up a piece of music  Tonic is the first note/ chord of the key  Relative is the sixth note / chord of the key  Dominant is the fifth note / chord of the key  A bridge is a section of music which links different ideas together  **Students will already know how to……….**  Identify Major and Minor tonalities  Explain what the tonic key, relative major and minor keys and dominant keys are  Identify standard forms such as binary, ternary and rondo form | Questions based on intended Knowledge  Retrieval Based on prior knowledge |
| **Lesson: 1-1-11 Orchestral Music of Haydn** | **Students will know that….**  Franz Joseph Haydn was born in Austria in 1732 and died in 1809  He composed over 100 symphonies and many other works, including a number of concertos, string quartets, piano trios, oratorios and operas  For most of his career he was employed as the Kapellmeister (musical director) for the noble Esterhazy family – he composed, conducted and performed music for Prince Esterhazy, who was his patron.  Haydn worked for four different princes during his employment.  Haydn wrote 12 Symphonies to be performed in London  Over the course of his symphonies, Haydn helped develop the structure and form used in classical symphonies and beyond the era.  Along with Mozart, Hayden helped introduce sonata form as a standard structure.  Haydn’s symphonies display a sense of balance through his use of dynamics, phrasing, sequences and harmony.  Haydn travelled to London twice in the early 1790s, during each visit he wrote six symphonies, numbers 93 – 104 - These symphonies are often referred to as the London Symphonies.  These symphonies were all written for the expanded later classical orchestra  Some of Haydn’s London Symphonies have names which describe a particular feature of the music. | See Vocab List Below | **Prior Knowledge**  **Students will already know that………**  Symphonies have four movements and each movement has its own internal structure  Concertos are works created for smaller groups of musicians, usually used to highlight an instrument or performers abilities / technical proficiency  A quartet is a group of four musicians  A trio is a group of three musicians  Oratorios are religious stories set to music, staged with no sets or costumes and sometimes included dialogue  Operas were stories of varying topics set to music with no dialogue, staged on sets with costumes  Sonata form has three parts to it, exposition, development and recapitulation  Composers throughout the classical period were employed by wealth people from the social elite to write, conduct and perform for them and that these people are often referred to as patrons.  Dynamics refers to the loudness and quietness of music.  Phrases are a term used to identify sections of music that are within a larger work but can be taken away from that larger work and still identifiable on their own.  Sequences are melodic ideas within music that are repeated at different octaves within the same section.  Harmony is a term that is used to describe the accompanying chords and / or additional melodic lines that perform the same rhythm but contain different notes in a homophonic texture  The orchestra expanded throughout the classical period and by the later part of the era resembled most of what we associate with a classical orchestra today. | Questions based on intended Knowledge  Retrieval Based on prior knowledge |

**AQA GCSE Music – Elements Vocabulary**

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| **Rhythm and Metre** | |
| **Word** | **Meaning** |
| Rhythm | is the way different lengths of sound are combined to produce patterns. |
| Metre | is a regular pattern of beats indicated by a time signature. |
| Pulse | is the beat of the music. It’s what you tap your feet to! The rhythms can vary the pulse or beat will be steady (like your pulse – hopefully!) |
| Tempo | is the speed of the music, and in particular the speed the pulse of the music is beating. |
| Accelerando | to get faster. |
| Rallentando(Rall.)/Ritardando(Rit.) | Slowing down the tempo. |
| Rubato | flexible tempo |
| Simple time | each beat is divided into two equal parts. |
| Compound time | each beat is divided into 3 equal parts. |
| Triplet | is 3 notes (or rests), all the same length, squeezed into the time of two. |
| Syncopation | when the weak (off beats) beats of the bar are accented. |
| Regular metre | a time signature where all the beats are the same length. |
| Irregular metre | a time signature where the beats are grouped together unevenly (5 or 7 beats per bar). Will have a lopsided feel and may not sound western. |
| Free metre | Where the music has no definite pulse or metre. |
| Drum fill | short drum solo in between sections of a piece. |

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| **Harmony and Tonality** | |
| **Tonality** | |
| Tonality | the key of the music. The piece will be built mainly from a particular scale. The tonality can be: |
| Major | a happy uplifting sound (play C-C to get used to the sound) |
| Minor | a sad, more serious sound (play A-A, replacing the G with a G# to get used to the sound) |
| Tonal | will have a sense of key/tonal centre. |
| Atonal | music with no sense of fixed tonality/key. May sound rather ‘random’. |
| Pentatonic | a five note scale. Often used in Chinese, African and Celtic Folk melodies |
| Modal | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Whole tone | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) C, D, E, F#, G#, A# |
| **Harmony** | |
| Harmony | two or more notes of different pitch create harmony. |
| Chromatic | scale made up of semitones (smallest interval e.g. C-C#). |
| Diatonic | harmony uses only the notes that belong to the major or minor keys. |
| Consonance | music/harmonies that sound nice (consonant). |
| Dissonance | clashing music/harmonies (dissonant). |
| Discords | harsh, dissonant sounding combination of notes. |
| Close harmony | where the notes are close together within the separate parts e.g. Barber shop singing |
| Drone | long held note, usually in the bass. Often 2 notes held together. Used a lot in Indian music. |
| Modulation | to change key/tonality. For example if the piece is in the key of C major you could modulate to the key of G major or A minor... It’s a good way of developing a piece of music. Stevie Wonder uses loads of modulation in his songs. Listen to ‘Golden Lady’ on you tube. |
| Tierce de Picardie | when a piece in a minor key finishes with a major chord |
| Cadences | a cadence is formed by the two chords that come at the end of a musical phrase:  Perfect cadence V-I. Sounds final and complete.  Plagal cadence IV-I. Also sounds complete, but not as strong. Used for the “Amen” at the end of hymns.  Imperfect cadence I -V. Unfinished feel to the music.  Interrupted cadence V-VI. Your ears expect it to go to the tonic as in a perfect cadence, but instead it goes to the VI chord – so it is the surprise cadence! |

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| **Texture and Melody** | |
| **Melody** | |
| Pitch | how high or low the note is. |
| Interval | the gap in pitch between two notes. |
| Scale | a group of notes played in ascending or descending order. |
| Arpeggio | playing the notes of a chord one by one |
| Conjunct | melodies move mainly by step (next door notes like C-D) and sound smooth. |
| Disjunct | melodies use a lot of leaps (bigger intervals) rather than step movement. They will sound spiky and are much harder to sing! |
| Triadic | melodies that use the notes from a triad (3 note chord). E.g. a melody using C’s, E’s and G’s would be triadic as those are notes from the chord of C. |
| Scalic | melodies are melodies that follow the order of a particular scale. Similar to conjunct melodies except that a scalic melody can only move up or down to the next note of the scale, whereas a conjunct melody can have a few little jumps. |
| Pentatonic scale | a five note scale. Often used in Chinese, African & Celtic Folk melodies. |
| Whole tone scale | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) |
| Chromatic scale | scale made up of semitones (smallest interval e.g. C-C#). |
| Augmentation | doubling the note values/lengths of the original tune |
| Diminution | halving the note values/lengths of the original tune |
| Modes | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Passing notes | are the notes in between the notes of the harmony. So if the accompanying chord was C, the notes not in the chord (D, F, A, B) would be the passing notes. You need passing notes to make a melody sound smooth otherwise it would just be a triadic melody. |
| Blue notes | the flattened notes in a Blues Scale. Often slide up or down to these notes. They make a piece sound ‘bluesy’! |
| Sequence | when a tune is repeated a step higher (ascending sequence) or a step lower (descending sequence). |
| Glissando/Portamento | a slide between 2 notes. (instruments like piano or harp would play all the notes in between the 2 notes really fast by sliding the fingers over the notes really quickly.) |
| Pitch bend | bending the note on a guitar or any string instrument/voice or keyboard/synthesizer. |
| Ornamentation | decorating the melody with ornaments such as trills (2 adjacent notes played rapidly). |
| Mordents | (upper and lower) – 3 notes starting and ending on the same note with the middle note either a step higher or lower. |
| Ostinato / Riff | a repeated rhythm or tune. (Both words mean the same, but riff tends to be used in a pop context.) |
| Phrase | a musical sentence (where you’d naturally take a breath). Often 2, 4 or 8 bars long. Indicated by a curved line above the stave. |
| Articulation | how to play the notes:  Staccato ( ) short, detached notes.  Legato -smooth. Indicated by a slur ( )  Accent ( ) notes played with more force. |
| Improvisation | when a player makes the music up on the spot. In jazz/blues/pop players will often improvise a solo – commonly on a guitar/sax/trumpet/keyboard. |
| **Texture** | |
| Monophonic | one single melody line. No harmonies, but it may be played/sung by more than one instrument/voice. |
| Unison | When everyone sings/plays one part together e.g. when we all sing Happy Birthday we are singing in unison (therefore, unison is monophonic). |
| Octaves | If the instruments/voices are an octave apart this is called being in OCTAVES. To be in unison the notes must be at the same pitch. |
| Homophonic | a texture where all parts (melody and accompaniment) move in the same (more or less) rhythm creating a chordal effect. The accompaniment is supporting a clear melody. |
| Broken Chords | Playing the notes of the chord separately, one after the other. Broken Chords provide a more flowing accompaniment than when they are played as block chords. |
| Polyphonic / Contrapuntal | A texture where 2 or more equally important melodies interweave (weave in and out of each other). |
| Imitation | a phrase is repeated (imitated – so not necessarily exactly the same!). Could be one instrument/voice imitating itself, or 2 or more imitating each other. |
| Canon | is a particular type of imitation. It’s like a round (‘London’s Burning’), where the imitating part repeats the entire melody and not just a few motes of it. |
| Antiphonal | stereo effect as a musical phrase is passed from one group of performers to another. E.g. like two choirs singing alternate phrases standing in different places in a church. A lot of early religious vocal music was antiphonal. |

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| **Timbre and Dynamics** | |
| **Dynamics (how loud or quiet the music is)** | |
| Fortissimo (ff) | very loud |
| Forte (f) | Loud |
| Mezzo Forte (mf) | quite loud |
| Mezzo piano (mp) | quite quiet |
| Piano (p) | Quiet |
| Pianissimo (pp) | very quiet |
| Crescendo ( ) | getting louder |
| Decrescendo / Diminuendo ( >) | getting quieter |
| Sforzando (sf) | suddenly very loud |
| **Timbre (the type of sound an instrument makes)** | |
| Vocals – The use of voices. | Soprano voice – A high pitched female voice.  Tenor voice – A high male voice.  Alto voice – A low female voice.  Bass voice – A low male voice.  Countertenor - a male alto achieved using a falsetto voice  Falsetto – ‘false voice’ technique where male singers can sing higher using a softer voice.  Vibrato – A slight regular wavering of a pitch used by singers and instrument players to add warmth and interest to the note. |
| Instrumental Music | Music played by instruments only. (No singing!) |
| Instrumental family | String family, Woodwind family, Percussion family, Brass family. |
| Muted (Con sordino) | To deaden/quieten the sound. Brass players put mutes in the bell of the instrument to do this. |
| Vibrato | See above |
| String instruments can be played: | Con arco (Arco) ¬– with a bow  Pizzicato (pizz)– plucked with the finger  Double stopping – when 2 strings are played at once  Tremelo/tremolando – literally means ‘trembling’. Rapid up & down movements of the bow on the strings. Good for building suspense etc. |
| Technology | Use of technology in music |
| Reverb | this is when the sounds of an instrument last longer, imitating the sound of the instrument reflecting against walls, floors and ceilings. |
| Distortion | Usually used in rock, this is when an instrument is forced to sound ‘aggressive.’ |
| Chorus | This is when a voice or instrument is multiplied electronically, so it sounds like many |
| Multitracking | A recording technique where different sounds/instruments are recorded seperatly and played back together e.g. Logic |
| Compression | Used mostly as a recording technique, this is where the quietest sounds are boosted and the loudest are lowered, so the recording is evened out. E.g. drums. |
| Vocoder | Device used to electronically combine a human voice with a musical instrument |
| Sequence | Electronic device or computer program that is used to record, edit and play back music data using MIDI |
| Panning | Sound is electronically moved across from one speaker to another, or is separated into different speakers |

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| **Structure and Form** | |
| **How the music is arranged and ordered. The plan of the music.** | |
| Binary | Two sections of roughly equal length  First section (A) is then answered by the second section (B)  Each section is usually repeated |
| Ternary | Built up in three sections: A, B, A  Section B contains a contrast in some way to Section A.  The repeat of Section A can be exactly the same as the first time or it may have added detail to make it more interesting |
| Call and Response | A musical phrase is sung by one person or musician and is followed by a responding phrase by one person or a group of musicians.  Common in traditional African Music and African-American music like Gospel  Think ‘Oh happy days’ |
| Rondo | A main theme (A) keeps on returning between contrasting sections  Would have the structure A, B, A, C, A, D, A and so on  The contrasting sections are called episodes  Rondo is an example of a multi-sectional form as it has more forms than binary or ternary  A composer may change the repeats in some way each time and other sections may be repeated  Therefore this would still count as a Rondo: A, B, A, C, A, B, A as it has returned to A between each episode |
| Theme and Variations | Involves starting a piece with a main theme which is then repeated several times, but changing or ‘varying’ each time  May be changed in tempo, style, instruments, rhythm, anything  But the main theme is usually in binary or ternary form and is often very  memorable |
| Arch-Shape | This form is completely symmetrical  The plan of the music resembles an arch; A, B, C, B, A |
| Cyclic Form | Constant repetition of a fixed number of beats or melodic pattern  During each cycle these patterns can be repeated and developed through improvisation, or changes in texture or dynamics  Common in Africa, India, and Asia |
| Popular Song Forms | Be able to recognise verse, chorus, bridge  Some may also involve Intro and Outro, Fills and Middle 8s |
| Ballad | A common form of pop music; often romantic it is a song that tells a story. |
| Ground Bass | A melody in the bass (the lowest part) that is repeated through out the music  Harmony and Melody may keep changing around the ground bass  May be known as a Riff in popular music |
| Continuo/Basso Continuo | The Baroque orchestra also used a ‘continuo’ part beneath these instruments – a bass instrument (cello or bassoon usually) and harpsichord or organ - to fill out the harmonies. This would be the equivalent today of bass guitar and keyboard/guitar in the group – it provided the backdrop to the rest of the music |
| Pedal note | a sustained (held) or repeated note, usually in the bass. The harmony on top of a pedal note must change while the pedal note stays the same or it is not a pedal note. It may be a Tonic pedal or a Dominant pedal note. |
| Fugue | a polyphonic piece where each part enters with the same tune (at different pitches) and develops each one independently. It is similar to a canon but more complex with modulations, a development section and an ‘exposition’ where the opening section returns. |
| Concerto | A piece of classical music for a soloist accompanied by an orchestra. Usually has 3 movements (fast – slow – fast). |
| Concerto Grosso | In the Baroque times you could also get a Concerto Grosso which meant that in this case there were a small group of soloists rather than just one |
| Strophic | When the same tune is repeated throughout for each verse. Think hymn tunes or Adele’s ‘Make you feel my love’ and Queen’s Bohemian Rhapsody |
| Through-Composed | Opposite of Strophic. When new music occurs for each verse, changing to reflect different moods or situations described in the lyrics |
| Aria | A solo singer sings a melody with orchestral accompaniment. Found frequently through operas |