

BUILDING BRICKS

Exploring the Elements of Music



A. Pitch

The **highness** or **lowness** of a sound.

B. Tempo

The **speed** of a sound or piece of music.

FAST: *Allegro, Vivace, Presto*
SLOW: *Andante, Adagio, Lento*
GETTING FASTER –
Accelerando (accel.)
GETTING SLOWER –
Ritardando (rit.) or Rallentando (rall.)



C. Dynamics

The **volume** of a sound or piece of music.

VERY LOUD: *Fortissimo (ff)*
LOUD: *Forte (f)*
QUITE LOUD: *Mezzo Forte (mf)*
QUITE SOFT: *Mezzo Piano (mp)*
SOFT: *Piano (p)*
VERY SOFT: *Pianissimo (pp)*
GETTING LOUDER: *Crescendo (cresc.)*
GETTING SOFTER: *Diminuendo (dim.)*



D. Duration



SHORT → **LONG**

The **length** of a sound.

E. Texture

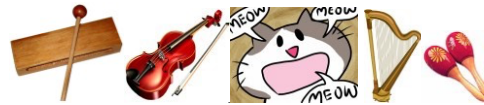
How much sound we hear.
THIN TEXTURE: (*sparse/solo*) – small amount of instruments or melodies.



THICK TEXTURE: (*dense/layered*) – lots of instruments or melodies.

F. Timbre or Sonority

Describes the **unique sound or tone quality** of different instruments voices or sounds.



Velvety, Screechy, Throaty, Rattling, Mellow, Chirpy, Brassy, Sharp, Heavy, Buzzing, Crisp, Metallic, Wooden etc.

G. Articulation

How individual notes or sounds are **played/techniques**.



LEGATO – playing notes in a long, smooth way shown by a **SLUR**.

STACCATO – playing notes short, detached, way shown by a **DOT**.

H. Silence

The opposite or absence of sound, **no sound**. In music these are **RESTS**.



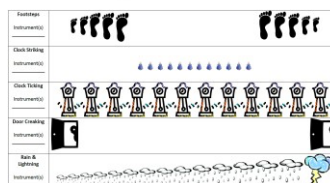
I. Notation

How music is **written** down.

STAFF NOTATION – music written on a **STAVE** (5 lines and spaces)



GRAPHIC NOTATION/SCORE – music written down using shapes and symbols to represent sounds.



J. How Music Works

Music can create an **atmosphere** or **ambience** e.g., *supermarkets and restaurants*.

Music can create an **image** e.g., *in response to art, a story, a poem, a character, a situation* – this is called **PROGRAMME MUSIC**.

Music can be used for **spiritual reasons** e.g., *worship, meditation, reflection, hymns and chants, yoga, and spiritual reflection*.

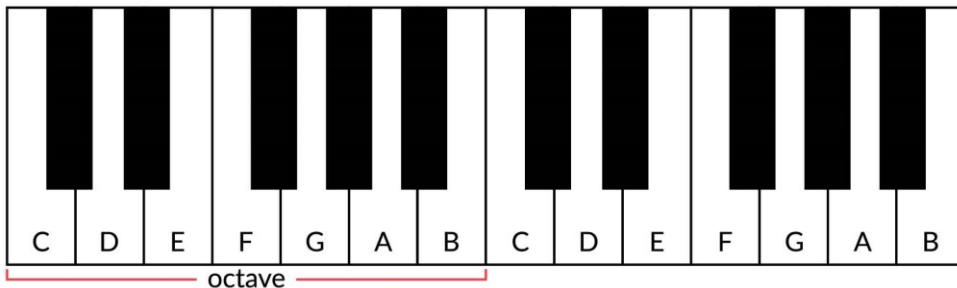
Music can be used for **commercial purposes** e.g., *advertising, TV themes*.

KEYBOARD SKILLS

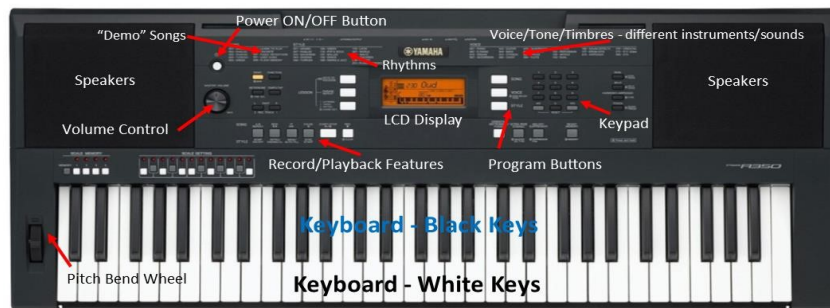
Exploring Treble Clef Reading and Notation



A. Layout of a Keyboard/Piano



D. Keyboard Functions



E. Left Hand/Right Hand (1-5)

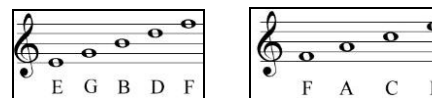


B. Treble Clef & Treble Clef Notation

A **STAVE** or **STAFF** is the name given to the five lines where musical notes are written. The position of notes on the stave or staff shows their **PITCH** (how high or low a note is). The **TREBLE CLEF** is a symbol used to show high-pitched notes on the stave and is *usually* used for the right hand on a piano or keyboard to play the **MELODY** and also used by high pitched instruments such as the flute and violin.



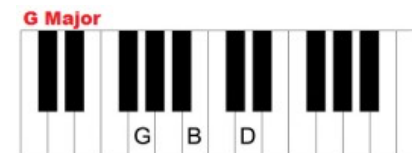
Every Green Bus Drives Fast. Notes in the SPACES spell "FACE"



Notes from **MIDDLE C** going up in pitch (all of the white notes) are called a **SCALE**.



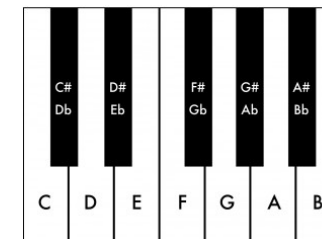
C. Keyboard Chords



Play one – Miss one – play one – miss one – play one

F. Black Keys and Sharps and Flats

There are five different black notes or keys on a piano or keyboard. They occur in groups of two and three right up the keyboard in different pitches. Each one can be a **SHARP** or a **FLAT**. The # symbol means a **SHARP** which raises the pitch by a semitone (e.g. C# is higher in pitch (to the right) than C). The b symbol means a **FLAT** which lowers the pitch by a semitone (e.g. Bb is lower in pitch (to the left) than B). Each black key has 2 names – C# is the same as Db – there's just two different ways of looking at it! Remember, black notes or keys that are to the **RIGHT** of a white note are called **SHARPS** and black notes to the **LEFT** of a white note are called **FLATS**.



I’VE GOT RHYTHM

Exploring Rhythm and Pulse



A. Key Words

PULSE – A regular **BEAT** that is felt throughout much music. Certain beats of the pulse can be emphasised to establish regular pulse patterns *e.g.*

1 2 3 4, 1 2 3 4 = a 4-beat pulse

1 2 3, 1 2 3 = a 3-beat pulse (often called a **WALTZ**)

1 2, 1 2, 1 2 = a 2-beat pulse (often called a **MARCH**)

RHYTHM – A series of sounds or notes of different lengths that create a pattern. A rhythm usually fits with a regular pulse. Everyday sentences can be used to create rhythms. The patterns made by words create rhythms and this rhythm has a 4-beat pulse:

Music is my favourite



ACCENT – Emphasising or stressing a particular note or notes. Accents affect the **ARTICULATION** and are shown with this symbol >

DURATION – The length of a sound – *long/short*

TEMPO – The speed of a sound or piece of music – *fast/slow*

TEXTURE – Layers of sound or how much sound is heard – *thick/thin*

STRUCTURE – The organisation of sound or how sounds are ordered

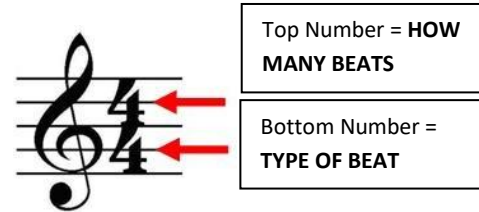
SILENCE – The absence of sound or no sound, shown in music by **RESTS**.

RHYTHM GRID NOTATION – A way of writing down and recording rhythms using boxes



B. Time Signatures

A **TIME SIGNATURE** tells us how many beats (and what type of beats) there are in each **BAR** of music and is made up of two numbers at the beginning of a piece of music.



2/4 = **TWO CROTCHET** beats per **BAR**



e.g. a MARCH

3/4 = **THREE CROTCHET** beats per **BAR**



e.g. a WALTZ

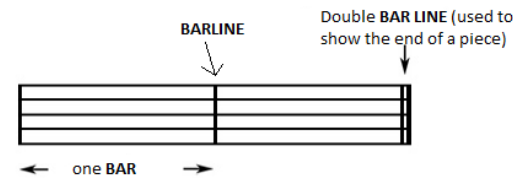
4/4 = **FOUR CROTCHET** beats per **BAR**



Bottom Numbers:

2 = Minim 4 = Crotchet 8 = Quaver

BARS AND BARLINES



C. Ostinatos, Cyclic and Polyrhythms

RHYTHMIC OSTINATO – a short repeated pattern made up of notes of different lengths but without a particular pitch.

CYCLIC RHYTHM – a rhythm which is repeated over and over again (in a cycle) many times.

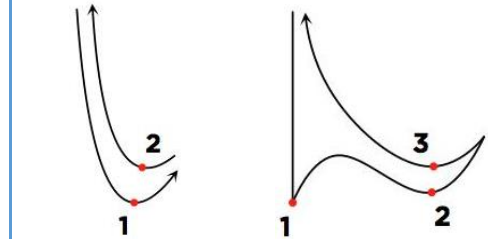
POLYRHYTHM - the use of several rhythms performed simultaneously, often overlapping to create a thick, **POLYRHYTHMIC TEXTURE**. A common polyrhythm often used in Latin-American and African Music is to play a 3-beat and 2-beat rhythm simultaneously as shown below. This is called a “3 against 2 Polyrhythm”

3 beat rhythm	X		X		X		X		X		X
2 beat rhythm	X		X		X		X		X		X

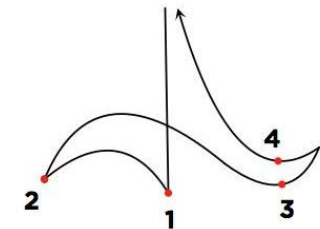
D. Conducting Pulses and Beats

Conducting a 2-beat Pulse/Beat (*e.g. a March*)

Conducting a 3-beat Pulse/Beat (*e.g. a Waltz*)



Conducting a 4-beat Pulse/Beat



E. Note Values - Note Names, Symbols and Duration

Note Name	Note Symbol	Note Value
Semibreve		4 beats
Minim		2 beats
Crotchet		1 beat
Quaver		½ of a beat
Pair of Quavers		2 x ½ beats = 1

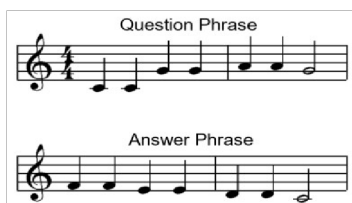
Form and Structure



Exploring Musical Structures

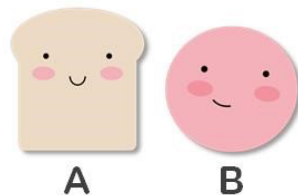
A. Question and Answer Phrases

Two short sections in a piece of music. The first **QUESTION PHRASE** is followed by the **ANSWER PHRASE** – like a ‘musical conversation’. The **MELODY** below shows the opening of “Twinkle Twinkle Little Star” - notice how the **QUESTION PHRASE** rises in **PITCH** and the **ANSWER PHRASE** descends in **PITCH**.



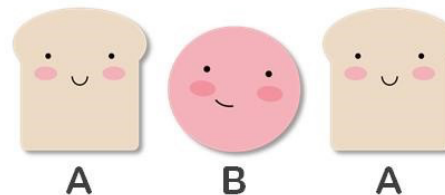
B. Binary Form

BINARY FORM (AB) describes music in two sections. The first section can be labelled “A” and the second section “B” (either or both sections may be repeated). The “B” section **contrasts** musically in some way to the first “A” section.



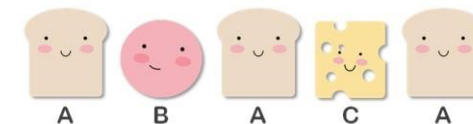
C. Ternary Form

TERNARY FORM (ABA) describes music in three sections. The first section can be labelled “A” and the second section “B” The “B” section **contrasts** in some way to the first “A” section which is then **repeated** after the “B” section again.



D. Rondo Form

RONDO FORM (ABACADA...) describes music where a main **theme** or **melody** “A” keeps returning between different contrasting sections “B, C, D...” (called **episodes**)



E. Key Words

- FORM/STRUCTURE** – How a piece of music is organised into different sections or parts.
- PHRASE** – A short section of music, like a “musical sentence”.
- PITCH** – The **highness** or **lowness** of a sound or musical note.
- MELODY/THEME** – The main **tune** of a piece of music. The melody or theme often varies in **pitch** and “good melodies” have an organised and recognisable shape.
- HARMONY** – Playing two or more notes at the same time. The “harmony part” in music is different to the melody part.
- DRONE** – A repeated note or notes of **long duration** played through the music. When two notes are used, they are often **five** notes apart (a **fifth**).
- OSTINATO** – A repeated musical pattern. An ostinato can be a repeated rhythm or a repeated melody and are usually short.

F. Music Theory

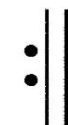
Treble Clef Pitch Notation



Treble Clef “Lines” Note Names

Treble Clef “Spaces” Note Names

Repeat Mark



Sonoriety City Exploring Instruments of the Orchestra

A. Key Words, Terms and Facts about the Orchestra

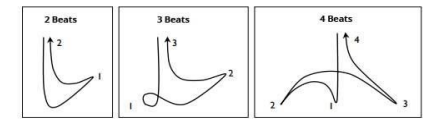
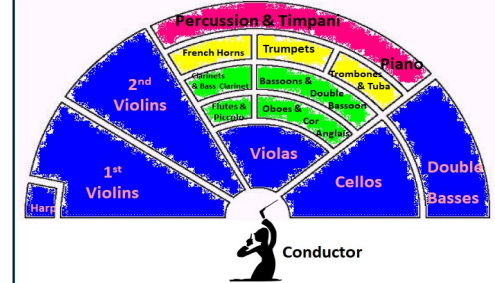
Orchestra. An ensemble (group of musicians) of performers on various musical instruments. (no set number of musicians)
Symphony Orchestra. A large orchestra – between 80 and 100+ performers

Conductor. Someone who leads the orchestra with baton (white 'stick') and hand signals. Sets the tempo and beats time. Brings different instruments 'in and out' when it is their turn to play. Takes charge in rehearsals and is in ultimate control of the performance, adjusting tempo, dynamics and mood.

Families/Sections – Instruments of the orchestra can be divided into 4 families or sections: **Strings**, **Woodwind**, **Brass** and **Percussion**

Tuning up. Before the orchestra rehearses or plays, all instruments need to in tune with each other

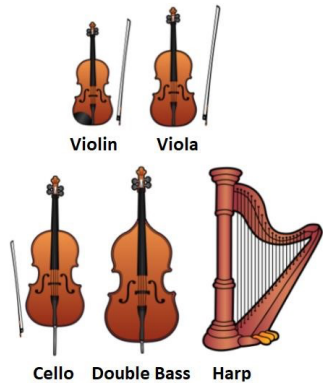
B. The Layout of the Orchestra and Famous Conductors



C. Strings Section/Family

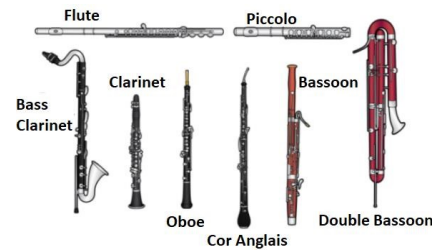
Largest section of the orchestra who sit at the front, directly in front of the conductor. Usually played with a **BOW (ARCO)**, (not the **HARP**) but can be **PLUCKED (PIZZICATO)**.

VIOLINS split into two groups: **1st VIOLINS** (often have the main **MELODY** of the piece of music) and **2nd VIOLINS**.



D. Woodwind Section/Family

Originally (and some still are) made wood (some now metal and plastic). All are **BLOWN**. **FLUTES**: Flute and Piccolo – air blown over hole. **SINGLE REED** (small piece of the mouthpiece): Clarinet, Bass Clarinet & Saxophone (not traditionally in the orchestra, but some modern composers have used it) **DOUBLE REED** (two reeds in the mouthpiece): Oboe, Cor Anglais, Bassoon, Double Bassoon.



E. Brass Section/Family

Four types of brass instruments in an orchestra, all made from metal – usually brass and **BLOWN** by the player 'buzzing their lips' into a **MOUTHPIECE** (shown right). The Trumpet, French Horn and Tuba all have three **VALVES** which, along with altering the players mouth positions, adjust the length of the tubing allowing for different notes to be played. The Trombone has a **SLIDE** which adjusts the length of the tubing. Brass instruments (along with Percussion) have often been used to play **FANFARES**: a short, lively, loud piece of music usually warlike or victorious in character used to mark the arrival of someone important, give a signal e.g., in battles, of the opening of something e.g., a sporting event or ceremony. Fanfares often use notes of the **HARMONIC SERIES** – a limited range of notes played by **BUGLES** (smaller trumpets with no valves) and valveless trumpets.



F. Percussion Section/Family

TUNED PERCUSSION
 Piano, Xylophone, Glockenspiel, Timpani

UNTUNED PERCUSSION
 Bass Drum, Snare Drum, Cymbals, Woodblock

Triangle, Gong, Tambourine, Cabasa

Folk Music

(Exploring Harmony and Accompaniments)



A. History of Folk Music

Folk Music is **TRADITIONAL music of the people** performed by the people themselves and played within their own communities. Folk Music was passed on **ORALLY** from one generation to the next – the **ORAL TRADITION** (passed down by word of mouth), and many Folk Songs were not originally written down. The Industrial Revolution of the 18th and 19th Centuries destroyed communities so many of the traditional Folk Songs were lost. Attempts were made to collect these songs and *Cecil Sharp* published a 'written down' collection of English Folk Music in 1907. During the 1950's a great **FOLK MUSIC REVIVAL** began and bands in the 1970's 'mixed together' Folk and Rock (**FOLK ROCK**) as a type of musical **FUSION** e.g., *Lindisfarne*, *Steeleye Span*. Other musicians created more modern and commercial **ARRANGEMENTS** of Folk Songs such *The Beatles*, *Paul Simon* and *The Corrs*



B. Types of Folk Music

People from different countries and cultures have their own **FOLK MUSIC**. However, although it may sound different, **FOLK SONGS** are often include **WORK SONGS**, including **SEA SHANTIES**: songs sung at sea by sailors, the rhythm of these helped the sailors haul the ropes that hoisted the sails, and songs about **EVERYDAY LIFE, THE SEASONS, BATTLES AND WARS, SHEPHERD'S SONGS** and **LULLABIES** (cradle songs). Folk Music can also be **INSTRUMENTAL**, often used for dancing, entertainment, celebration, and religious ceremonies.

C. Folk Song Accompaniments

TONIC PEDAL - A (BASS) PEDAL (POINT/NOTE) is a note of long duration, often held in the bass part (lower down the keyboard) which uses the **TONIC** note, over which the melody line and chords will "fit" e.g.



DRONE - A form of musical accompaniment consisting of continuous sounding pitched notes, usually a **FIFTH** apart (5 notes), again, often in the bass part e.g.



OSTINATO – A repeated musical pattern as an accompaniment, often using notes of the **CHORD** and rhythm patterns from the song e.g.



CHORDS – Many Folk Songs use **PRIMARY CHORDS (CHORD I, CHORD IV and CHORD V)** and sometimes the **SECONDARY CHORDS** of **CHORD III** and **CHORD VI** as a musical accompaniment. The notes of a **CHORD** can be performed in different ways to create different accompaniments:

As a **TRIAD** (all three notes (**ROOT, THIRD, FIFTH**) performed together, the **ROOT** sometimes in the **BASS** part acting as **BASS LINE**).



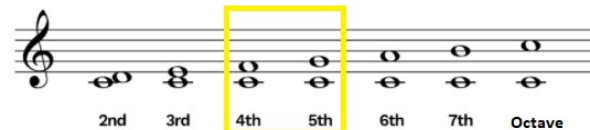
As a **BROKEN CHORD** - a way of playing the notes (**ROOT, THIRD, FIFTH**) of a chord separately ('broken' up) in a different order, ascending (going up) or descending (going down).



D. Harmony in Folk Music: Intervals

ACCOMPANIMENT – Music that accompanies either a lead singer or melody line. This can be instrumental performed by members of a Folk Band but also vocal often known as the "backing" provided by backing singers. (see C for different forms of accompaniments).

HARMONY – The effect produced by two or more pitched notes sounding together at the same time e.g., a chord or triad creates harmony or a lead singer and backing singers singing different melodies or parts 'in harmony' (**COUNTER MELODY**) **INTERVAL** – The distance between two musical notes. The intervals of a **FOURTH** and **FIFTH** are common in Folk Music.



As an **ARPEGGIO** - playing the notes of a chord ascending or descending (**ROOT, THIRD, FIFTH**) in order, but separately.



As an **ALBERTI BASS** - a way of playing the notes of a chord in the order: lowest (**ROOT**), highest (**FIFTH**), middle (**THIRD**), highest (**FIFTH**), repeated several times as a bass line **ACCOMPANIMENT**



F. Instruments, Timbres and Sonorities of Folk Music

Many **FOLK SONGS** are often performed **UNACCOMPANIED** (with no instrumental accompaniment) = **A CAPPELLA**. However, the following instruments are often used in Folk Music:

Penny/Tin Whistle	Harmonica or Mouth Organ	Acoustic Guitar	Northumbrian Pipes	Accordion	"Fiddle" (Violin)	Mandolin	Banjo	Concertina