

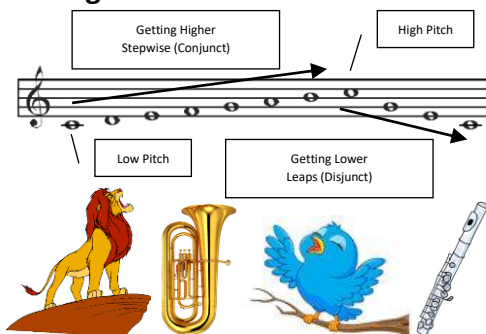
# BUILDING BRICKS

## 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

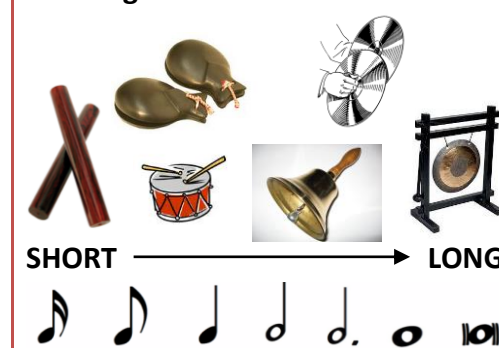
The **volume** of a sound or piece of music.

**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

The **length** of a sound.



### E. Texture

How much sound we hear.

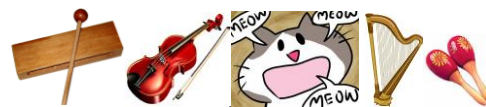
**THIN TEXTURE:** (*sparse/solo*) – small amount of instruments or melodies.



**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 in a short, detached, spiky way shown by a **DOT**.



### H. Silence

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



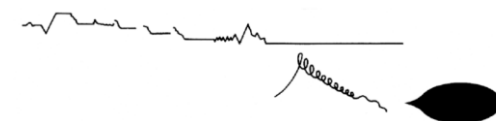
### I. Notation

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.



# Sonority City

## Exploring Instruments of the Orchestra

### A. Key Words, Terms and Facts about the Orchestra

**ORCHESTRA** – A large **ENSEMBLE** (group of musicians) of performers on various musical instruments who play music together. No set numbers of performers although a **SYMPHONY ORCHESTRA** (a large orchestra) can have between **80-100+** performers. Famous orchestras include: **THE LONDON SYMPHONY ORCHESTRA**, **THE BBC SYMPHONY ORCHESTRA** and the **HALLÉ ORCHESTRA** (Manchester).

**CONDUCTOR** – Leads the orchestra with a **BATON** (white 'stick') and hand signals. Stands at the front so they can be seen by all performers. Sets the **TEMPO** and **BEATS TIME**. Brings different instruments 'in and out' when it is their turn to play. Keeps the performers together. Takes charge in rehearsals. In ultimate control of the performance of the music, adjusting **DYNAMICS, TEMPO**, 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 be **IN TUNE** with each other.

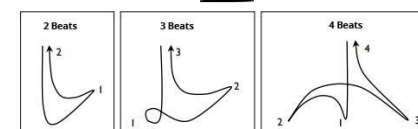
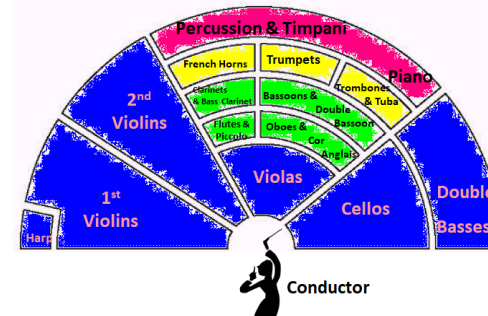
The **OBOE** always sounds the note 'A' which all other instruments **TUNE** to.

**SONORITY** (also called **TIMBRE**) – Describes the **UNIQUE SOUND OR TONE QUALITY** of different instruments and the way we can identify orchestral instruments as being distinct from each other – Sonority can be described by many different words including – **velvety, screechy, throaty, rattling, mellow, chirpy, brassy, sharp, heavy, buzzing, crisp, metallic, wooden etc.**

**PITCH** – The **HIGHNESS** or **LOWNESS** of a sound, a musical instrument or musical note (**high/low, getting higher/lower, step/leap**).



### B. The Layout of the Orchestra and Famous Conductors

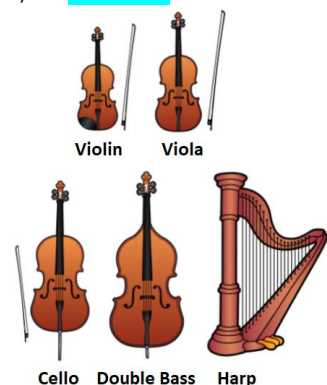


### C. Strings Section/Family

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: **1<sup>st</sup> VIOLINS** (often have the main **MELODY** of the piece of music) and **2<sup>nd</sup> VIOLINS**.

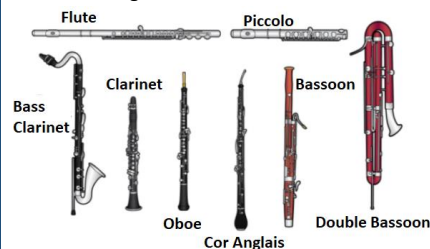


### D. Woodwind Section/Family

Originally (and some still are) made from wood (some now metal and plastic). All are **BLOWN**.

**FLUTES**: Flute and Piccolo – air blown over hole.

**SINGLE REED** (small piece of bamboo in 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

Always located at the very back of the orchestra (due to their very loud sounds!). Large number of instruments which produce their sound then **hit, struck, scraped, or shaken**.

**TUNED PERCUSSION** (able to play different pitches/notes)



**UNTUNED PERCUSSION** (only able to produce 'sounds').



# 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** (through speech or song) 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 18<sup>th</sup> and 19<sup>th</sup> 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 which had taken a lifetime to collect. 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 as *Ralph McTell's "Streets of London"* in 1975. Folk Music influenced bands such as *The Beatles* and artists such as *Paul Simon* and modern-day groups such as *The Corrs* use traditional Folk Music in their songs.



## 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). People also sang Folk Songs to help them forget their aches and pains e.g., *shepherds sang about their sheep and lambs and the bitter weather to help keep their spirits high*. Folk Music can also be **INSTRUMENTAL**, often used for dancing, entertainment, celebration, and religious ceremonies. Dancing to Folk Music still happens such as **MORRIS DANCERS** or **MAYPOLE DANCING**.



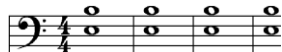
## C. Folk Song Accompaniments

### 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).



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**

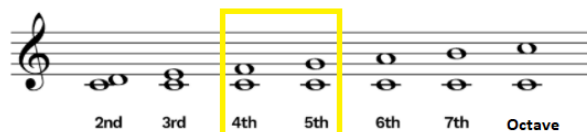


## D. Harmony in Folk Music: Intervals

**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.



## 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



# Form and Structure

## Exploring Musical Structures



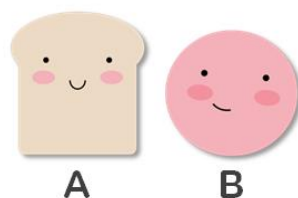
### A. Question and Answer Phrases

Two short sections in a piece of music. The first **QUESTION PHRASE** is followed by the **ANSWER PHRASE** which in some way copies or answers the first – 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**.



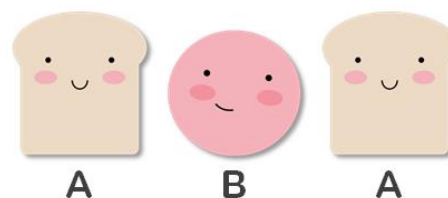
### B. Binary Form

**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.



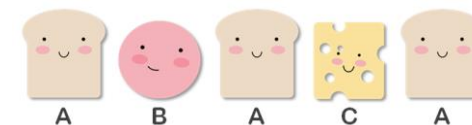
### C. Ternary Form

**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

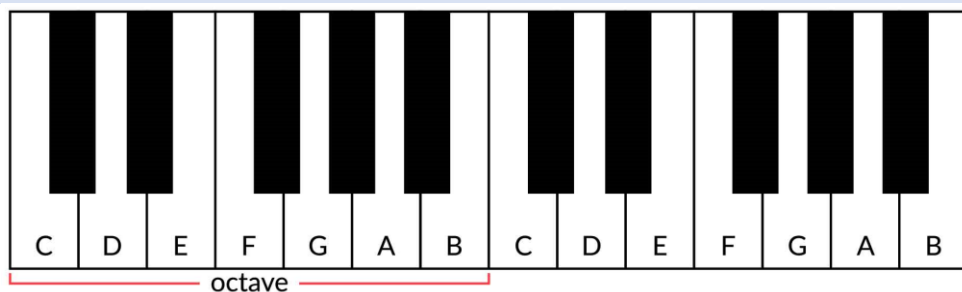


Repeat Mark



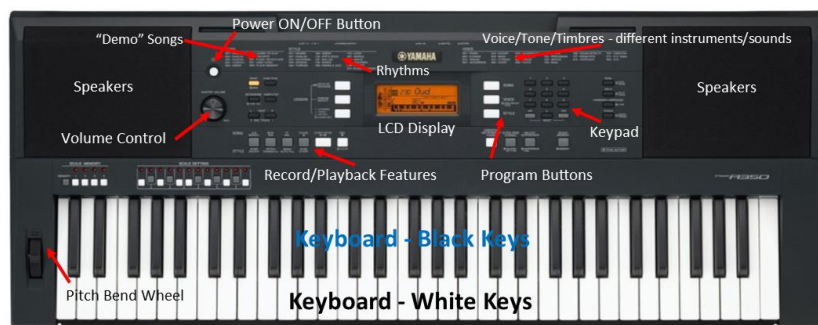
# KEYBOARD SKILLS

## A. Layout of a Keyboard/Piano



A piano or keyboard is laid out with **WHITE KEYS** and **Black Keys** (see section G). C is to the left of the two Black Keys and the notes continue to G then they go back to A again. Notes with the same letter name/pitch are said to be an **OCTAVE** apart. **MIDDLE C** is normally in the centre of a piano keyboard.

## D. Keyboard Functions



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



## Exploring Treble Clef Reading and Notation

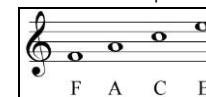
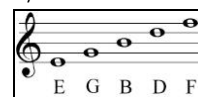


## B. Treble Clef & Treble Clef Notation

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. The stave or staff is made up of 5 **LINES** and 4 **SPACES**.



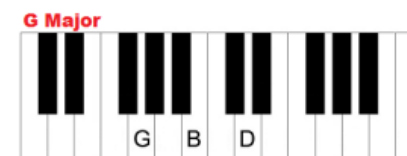
Every Green Bus Drives Fast. Notes in the **SPACES** spell "FACE"



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**.

