KS4
Music
Knowledge Book

Name: _____
Teacher: _____
Form: _____

Saint Benedict
A Catholic Voluntary Academy

Love, Belief, Integrity, Knowledge

OUR VALUES

BE WHO GOD MEANT YOU TO BE AND YOU WILL SET THE WORLD ON FIRE.

LOVE

As we know we are loved by God, we will learn to love ourselves and care for our own body mind and soul.

We will show love to one another by being patient and kind, not by being rude, boastful or proud.

As one body in Christ, we will ensure that no member of our community is left out or left behind

BELIEF

We will encourage one another and build each other up.

We will let our light shine, making the world a better place for all.

KNOWLEDGE

We will value knowledge: intelligent hearts acquire knowledge, the ears of the wise seek knowledge.

INTEGRITY

We will always strive to make the right choice even when this is the harder path to take.

We will live and work sustainably.

AT SAINT BENEDICT WE DEVELOP THE CHARACTER OF OUR COMMUNITY THROUGH OUR CURRICULUM AND CULTURE.

Respect

What is Respect?

Showing respect is an important part of life, and how you maintain relationships.

Three types of respect:

1. Respect Yourself

2. Respect Others

3. Respect the Planet

Why is respect important?

Receiving respect from others is important because it helps us to feel safe and to express ourselves. Respecting others helps maintain a peaceful world and encourages others to be better people. Showing respect to our planet allows us to maintain it for future generations.

Key words	Definitions
Respect	Due regard for the feelings, wishes and rights of others
Honour	The quality of knowing and doing what is morally right
Dignity	Sense of pride and self respect
Relationships	The way two or more people or groups connect and behave towards each other
Worthiness	The quality of being good enough

Rules and Sanctions

Build up a loving community

Key word	
Conduct	The way in which a person behaves.
Unacceptable	Something that is not suitable or appropriate.
Boundaries	The limits of something.
Sanction	A penalty or action taken when a rule or law has been broken.
Consistent	Acting in the same way overtime to be fair.

Behaviour

Rules and sanctions are things which guide our behaviour. We follow rules and regulations to be fair and consistent. Sanctions occur if we do not follow rules or deliberately break them.

Preparation for life

All aspects of life require us to follow rules. There are rules in school; rules in your family and home; rules to follow when crossing the road and using the bus and so on. Structure and rules allow us all to know what is acceptable and how to conduct ourselves. Rules reassure us

The law

We are all bound by the rules of the law. If we break the law, we face a raft of different sanctions. Ultimately, having rules in schools is about a lifelong understanding about what is right and what is wrong.

Kindness

Key word	
Empathy	Understand and share feelings of others
Compassion	Concern for misfortune of others
Compliment	Praise or congratulate others
Considerate	Thoughtfulness and sensitivity to others
Generous	Being liberal with things

What is Kindness?

The quality of being friendly, generous and considerate

What does it mean to be kind?

To have empathy/sympathy, be compassionate, looking for good in people.

Why is it important to be kind?

Makes you feel happy, feel good about yourself

Builds strong relationships

Inspires others

How can we show kindness?

Smile

Hold the door open for somebody

Say something nice (compliment)

Invite somebody sat on their own to join you

Manners

Listen to somebody

Emotions

Key Words	
Feelings	An emotional state or reaction.
Relationships	The state of being connected with someone else.
Instinct	A fixed pattern of behaviour.
Intuitive	Using what you feel to be true even without conscious reasoning.
Reaction	Something done, felt or thought in response to a situation or event.
Identification	The act or process of identifying someone or something.

What are emotions?

Emotions are biological states associated with the nervous system.

Thoughts, feelings, behavioural responses, and relationships all generate emotions.

An instinct or, intuitive reaction or feeling can create emotions

Identifying feelings

Making sense of what and how you feel is not always easy. To do this, we need to regularly check in with ourselves, making time to think about the feelings we are having and naming them. To do this, we need to think about our daily lives which may help us to see patterns of behaviour.

Not all feelings or emotions are bad or negative!

It is important to recognise when you feel happy; relaxed and good about yourself. Knowing what has led to these feelings can help us identify things we do not like which may cause us negative feelings.

Verbal Communication

Key Words	
Clarity	Vocal clarity means you do not speak too fast or too slowly. You consider carefully the words you mean and whether your listener can understand you.
Honesty	Honesty is speaking the truth.
Respect	Respect means that you accept somebody for who they are, even when they are different from you or you do not agree with them.
Appropriate	fitting the practical or social requirements of the situation.
Tone	a quality in the voice that expresses your feelings or thoughts, often towards the person being spoken to or the subject being spoken about
Courtesy	politeness, good manners, or consideration for other people.

What is verbal communication?
Verbal communication is the use of words to share information with other people.

What does it mean to communicate effectively?
Every time you verbally interact with someone you are aiming to develop your understanding of the world; you may be wishing to obtain information, respond to a request or offer support or guidance to another. In every one of these exchanges you are representing your tutor, your family and most importantly yourself.

Why is it important to communicate effectively?
All young people need to develop good speech, language and communication skills to reach their full potential.

Speech, language and communication underpin the basic skills of literacy and numeracy and are essential for you to understand and achieve in all subjects.

How can we communicate effectively?
Make eye contact
Speak honestly
Consider your role within the school
Consider the role of the person you are speaking to
Think carefully why you need to speak to the person you are addressing
Where necessary adapt as your conversation develops

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Manners

Key Words	
Manners	A person's words or way of behaving towards others.
Respect	A regard for the feelings, wishes, or rights of others.
Listen	To take in what you hear.
Harmony	A time of behaving in one way to produce a pleasing effect.
Vocabulary	The range of words that we know and use.
Gratitude	The quality of being thankful; readiness to show appreciation for and to return kindness.

Loving...harmony...dignity

Treat your neighbour as yourself
The way in which we behave and speak
towards others, reflects in their actions and words towards us.

Show the best side of yourself
When you speak to others, always show respect; be polite and thankful. Use the words 'please, thank you, sorry and pardon' when communicating with others.

Manners are for every situation
Every interaction has space for the use of manners: speech, emails, messages. Often when we get upset or angry we don't use manners.
However it does calm a situation if you do.

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Change

Key Words	Definition
Change	Make or become different
Organised	Make arrangements or preparations for an event or activity
Opportunity	A time set of circumstances that make it possible to do something
Coping	To deal effectively with something difficult
Embrace	Accept (a belief, theory or change) willing and enthusiastically
Strategies	A plan of action designed to achieve a long term or overall aim

Develop potential to the full

Find the positive

Don't allow yourself to become negative about the changes in your life. Change is good, keep repeating it.

Feeling vulnerable

Facing change can be very overwhelming, leaving you feeling very emotional. Make it your mission to be proactive and respond to it positively.

Talk about it

It's good to talk about change in your life. Focus on problems, solutions and the positives that change will bring. Try to avoid focussing on the negatives and letting emotions take over.

Study Skills – Ways to **learn and remember**

Self quizzing (look, cover, write)

Read through the information in the knowledge book that you want to learn	Cover the information up	Write down as much as you can remember	Use the knowledge book to; a) Correct any mistakes b) Add any information that you forgot

Study Skills – Ways to **learn and remember**

Spacing

Complete a self quiz of the information you want to learn	Wait for a day or 2 (depending on the deadline)	Repeat the self quiz.

The more times you can repeat this process, the more you will be able to remember without the book

Study Skills – Ways to **learn and remember**

Elaboration
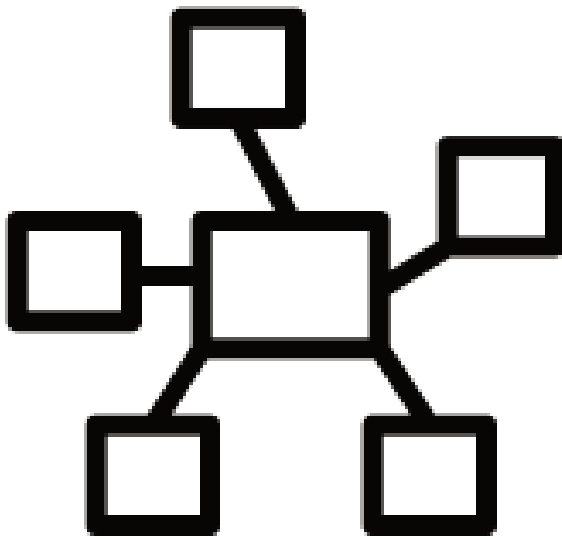
Think about the topic that you are studying

Ask questions such as who, what , why , where , when how. Try to find the answers

See how these ideas connect - a mind map will be useful for this

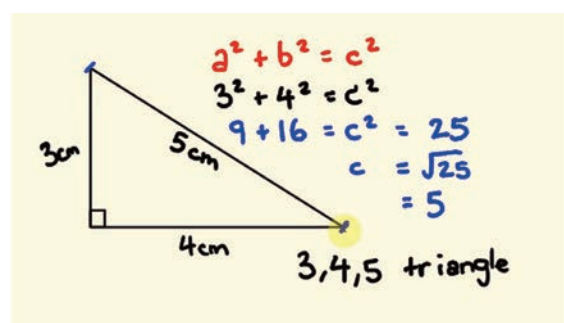# Study Skills – Ways to **learn and remember**

Concrete Examples

Pythagoras theorem example

If you tried to explain Pythagoras's theorem to someone verbally, it would be quite hard to understand.

By using a concrete example that shows exactly how to use Pythagoras theorem, it is much easier to remember, understand and use
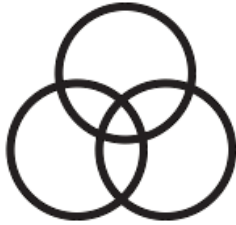
A concrete example is an clear example of an abstract idea

$$a^2 + b^2 = c^2$$
$$3^2 + 4^2 = c^2$$
$$9 + 16 = c^2 = 25$$
$$c = \sqrt{25}$$
$$= 5$$

3cm   5cm

4cm   3,4,5 triangle

Study Skills – Ways to **learn and remember**

Interleaving

Research says we will actually learn more effectively if we mix our study skills up rather than using the same techniques all the time

1. Try to use different study skills rather than just one technique.

2. When revising for exams, prepare a revision timetable and try to revise more than one subject during a session

Study Skills – Ways to **learn and remember**

Dual Coding

As well as **writing** information down, **create an icon/ drawing** too for individual facts. This helps your brain to remember the information

GCSE Music Knowledge Organiser

Exam Board: Eduqas

Performance 30%: Solo and Ensemble Composition 30%: 2 pieces of music Listening and Appraising 40%

Contents

Pitch
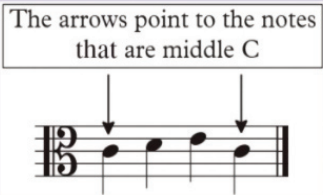
Treble clef notes

Bass clef notes

Alto clef

Notes written in the viola clef	Actual sounds in the treble clef
The arrows point to the notes that are middle C	

Intervals
The distance between 2 notes

Types of interval	Example – C major

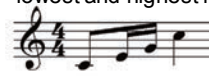| Semitone	
Tone/major 2nd (they're the same thing)	
Major 3rd	
Perfect 4th	
Perfect 5th	
Major 6th	
Major 7th	
Octave	

Melody

Pitch: How high or low a note is

Motif: A fragment of melody

Range: The difference between the lowest and highest notes

Phrase: A longer melodic idea. Musical sentences are constructed from phrases

Countermelody: A second melody that plays whilst a melody is playing

Melody

Countermelody

Scale: Notes that are next to each other going up or down

Melody

Conjunct Movement	The melody moves by step (the notes are next to each other in the scale)	
Disjunct	The melody moves in jumps	
Scalic	When a section of melody moves along using the notes of a scale in order – going up and/ or down	
Hook/Riff	A memorable repeated idea to catch the ear of the listener	

Year 10 and Year 11 Music

Melody

Chromatic — Melody that uses notes that do not belong to the scale

Repetition — Repeating a musical idea

Sequence — Repeating a musical idea but starting on a different note

Ostinato — Repeating the melody constantly

Year 10 and Year 11 Music

Melody

Inversion — Turn the melodic idea upside down

Retrograde — Play the melody backwards

Word Painting — When the music matches what the words are singing about

I am walk - ing up

Melismatic — When the lyrics are lots of notes per syllable

the cat___ is nice

Syllabic — When the lyrics are one note per syllable

the cat sat on the mat

Year 10 and Year 11 Music

Melody

Anacrusis	A note (or ntoes) that come before the first strong beat in a passage of music. When this happens the last bar completes the missing beats	

Answering phrase	A second phrase of music which 'answers' or balances out a first phrase

Blue notes	The flattened notes in a blues scale

Broken Chord/ arpeggio	The notes of a chord are played separately and in succession	

Year 10 and Year 11 Music

Melody

Fanfare	Usually played on brass instruments. This is a loud, call to attention. Traditionally based on arpeggios	Thematic Material	The main musical idea in a piece
Imitation	A device where a melodic idea is copied in another part	Ornamentation	The decoration of a melody: Trills, Mordents, appogiaturas, acciacaturas and turns

Leitmotif	A musical idea related to a person, place, object or idea

Year 10 and Year 11 Music

Articulation: How you play or sing the note

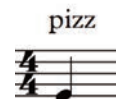|		
Staccato	Performed short and briefly – notes sound detached from each other	
Legato	Perform the notes smoothly. Notes sound connected to each other. A smooth articulation between 2 notes is called a **slur**	
Accent	Emphasise a note so that it sounds louder than the others	
Pizzicato	Play the string instrument by plucking it with your fingers	
Arco	Perform the notes by using the bow	

Year 10 and Year 11 Music

Articulation: How you play or sing the note

Tremolo	Continuously play the note with a bow rapidly to produce a trembling effect	
Glissando	A dramatic slide between a wide range of notes e.g. running your fingers along the strings of a harp	
Portamento	A smooth slide between 2 notes – usually a singing technique	
Bend	Technique used by guitarists to bend the pitch of the note	
Sforzando	A type of accent – the note should be played with a sudden loud emphasis	

Ornamentation: Decorating the melody

Trill

Turn

Upper Mordent

Lower Mordent

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Appoggiatura

Dynamics

Symbol	Italian word	Definition
Ff	*Fortissimo*	Very loud
F	*Forte*	Loud
Mf	*Mezzo forte*	Moderately Loud
mp	*Mezzo piano*	Moderately Quiet
P	*Piano*	Soft/Quiet
pp	*Pianissimo*	Very soft/Very Quiet
Sfz	*Sforzando*	Play the note suddenly loudly – with an accent
<	*Crescendo*	Gradually get louder
>	*Diminuendo*	Gradually get softer

Texture

Monophonic
One layer of sound – only one part

*You can have as many players or singers as you want on the same part so long as it is the only part. No chords!

Homophonic
All parts move in chords at the same time

Melody & Accompaniment
A melody (tune) plus some

accompanying chords or ideas.

Polyphonic
Several (2 or more) independent lines of music.

What Is The Instrument's Role

Melody – The tune.

Accompaniment – The parts supporting the tune.

Countermelody – A second melody that fits with the main tune.

Bass Line – The lowest sounding part.

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Texture

Call And Response
One idea played/sung and then another performer(s) responding.

Call

Response

Octaves
When parts move together, an octave apart.

*Same note name but different pitch.

Pedal
A long or repeated note – *usually in the bass*.

Drone
Long or repeated notes – *usually a 5th apart*.

Alberti Bass
Accompaniment found mainly in the left hand part of piano music.

Basso Continuo
The part given to instruments in The Baroque Period that played the bass line and chords, accompanying the melody, using figured bass.

*Harpsichord, bass viol, organ, lute…

Antiphonal
Two groups of musicians play/respond to each other from two different performing positions.

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Texture

Imitation
Melodic idea presented in one part is stated immediately after in another par

Layered
When several layers of sounds or musical layers combine to build up the texture

Stab Chords
Staccato chords add dramatic impact in music. Usually for one beat and played by horns/brass.

Countermelody
A new melodic idea combined with a melody heard previously

Secondary melody

Descant
A decorative melodic line, higher I pitch than the main melody in a piece of vocal music

Walking Bass
Type of bass part with one note per beat – often outlining the chord and moving up and down in step

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Structure: The order things happen in

Binary Form - Music in two parts

AB

Section B contrasts Section A in some way. Usually both sections are repeated.

Song Form/ Verse Chorus Form

Intro Verse Pre Chorus Chorus Middle 8 Bridge Outro

Rondo Form – The opening section keeps returning, with contrasting sections in between.

ABACA

Ternary Form - Music in three parts

ABA.

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

Strophic Form – verse, verse, verse – same music repeated each section

A,A,A,A,A,A,

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

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

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Structure: The order things happen in

Variation form
There is an initial presentation of a theme followed by a number of sections (called variations) which transform and develop the theme In different ways

e.g.
Decorate the theme
Change instrumentation, key, harmony, metre, tempo
Use devices such as imitation, inversion, diminution, augmentation

Extra Terms
Break
A short moment in jazz or Blues where everyone stops except the soloist

Loop
When a musical idea is looped – repeated indefinitely

32 Bar song form

A,A,B,A – with each section being 8 bars long

Regular phrases
When the melody is divided up into shorter, well balanced, symmetrical phrases – normally of the same length
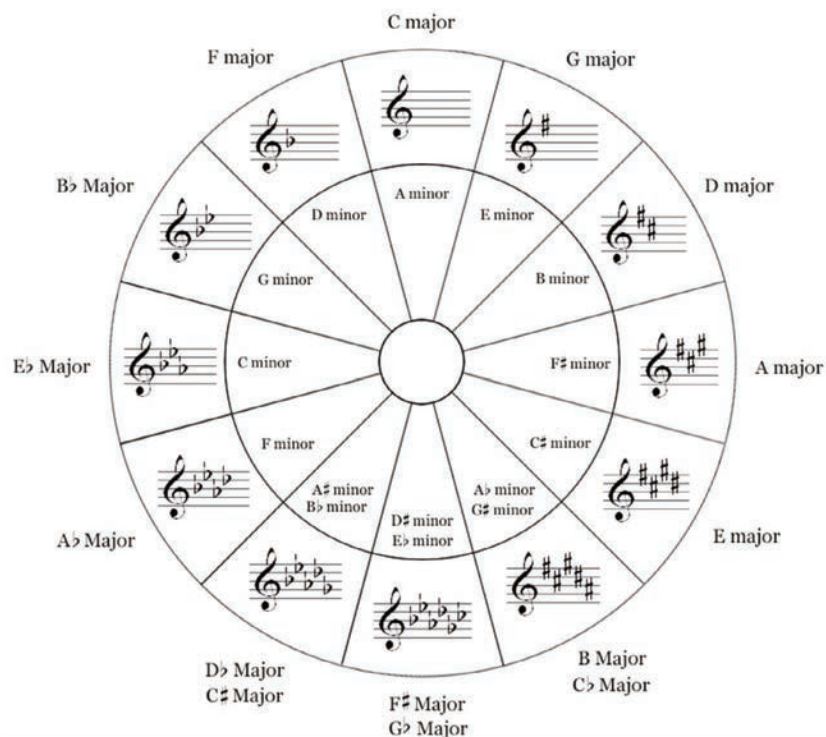
Irregular phrases
When the melody is divided up into phrases that are not symmetrically balanced – often different lengths

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Tonality: The Key of the Music

Major and Minor Key signatures

*When you write music in a minor key you also need to raise the 7th note (leading note)
up one small step - e.g. A minor uses G#s, not Gs.

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Tonality: The Key of the Music

Key Signature

The sharps or flats at the start of a piece of music, showing what key the music is in.

Easily Identify Key Signatures with Sharps

If you're looking at a piece of music with sharps in the key signature, go to the last sharp (the one furthest to the right). Figure out which note it is (i.e which line or space the sharp is sitting on). Let's say it's G, as in this image:

Go half a step up from G sharp, and what note is that? It's A. If half steps confuse you, we can just as easily say, "go one letter up" and you'll get the same result. it's A major!

Easily Identify Key Signatures with Flats

If you see flats, that's different. This trick is even easier. Find the second to last flat (the second one from the right).

Figure out which note it is. And that's it! That's the key. So in the above picture, we would have E Flat Major.

Tonality: The Key of the Music

Key Signature

The sharps or flats at the start of a piece of music, showing what key the music is in.

Modulation

Musical word for key change. Most common changes: to **Dominant** or **relative Major/Minor**.
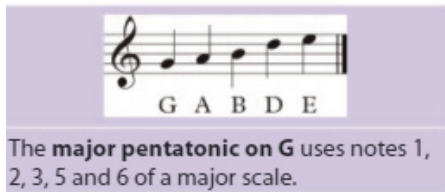
Identifying The Tonality…

|	
Tonal	In a major or Minor Key
Atonal	There is no sense of key
Modal	Uses 'old-fashioned' scales called modes
Pentatonic	The music only uses 5 notes

Tonality: The Key of the Music

Pentatonic scale

A Pentatonic scale is based on just 5 notes.
Often found in rock or folk music

G A B D E

The **major pentatonic on G** uses notes 1,
2, 3, 5 and 6 of a major scale.

G Bb C D F

The **minor pentatonic on G** uses notes 1,
3, 4, 5 and 7 of the natural minor scale.

Blues Scale

This is the same as the minor pentatonic scale with
an additional note: the flattened 5th. When the
Blues scale is performed over major chords (e.g. in
a blues song) the minor 3rd, flattened 5th and minor
7th are known as Blue notes
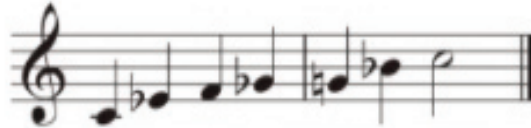
Harmony: The Chords and Cadences

Chords

Triad - A chord with three notes

Power Chord – Only playing the Root and Fifth of a
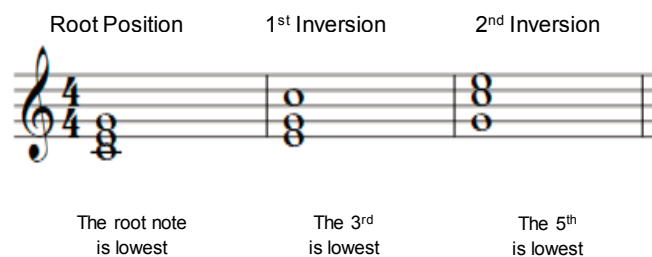triad (used in Rock music)

Dissonance - Clashing notes played together

Consonance - Notes that fit / sound nice together

Primary Chords - The three most commonly used
chords used in music: I, IV, V

Secondary Chords - The other chords: II, III, VI, VII

Chord Sequence - The order the chords in a piece of
music follow (containing cadences at the ends of
phrases)

Inversions Changing which note of a chord is the lowest
sounding:

Root Position   1st Inversion   2nd Inversion

The root note   The 3rd   The 5th
is lowest   is lowest   is lowest

Harmony: The Chords and Cadences

Cadences
The last two chords in a phrase.
Only sounds 'complete' if ends on chord I.

Sounds Complete		
Perfect Cadence	V *Dominant*	I *Tonic*
Plagal Cadence	IV *Subdominant*	I *Tonic*
Sounds Incomplete		
Imperfect Cadence	I *Tonic*	V *Dominant*
Interrupted Cadence	V *Dominant*	*Minor Chord*

*Sometimes the final cadence of a piece in a minor key ends with a major chord instead of the expected minor chord. This effect is known as a **Tierce de Picardie**.

Diatonic
Music only uses notes that are found in the key signature of the piece

Chromatic
Music uses the notes found in the key of the piece but also adds in extra accidentals (# / b)

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Rhythm, Metre and Tempo
Rhythm

Durations

Beats	Note	Rest	Name
4			Semibreve
2			Minim
1			Crotchet
1/2			Quaver
1/4			Semiquaver

Dotted Notes

If a dot is added to a note (or rest), add on half of what it is worth:

3 beats

1 ½ beats

¾ beat

Duration: Notes of a short duration (quicker notes)

Duration: Notes of a long duration (longer notes)

etc.

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Rhythm, Metre and Tempo
<u>Rhythm</u>

Swung Rhythms *A main feature of Jazz

Written rhythms are played differently
to give a swing feeling.

Rubato *Translates as 'to steal time'

Not sticking strictly to the tempo - to add feeling *(Romantic Period!)*

Pause

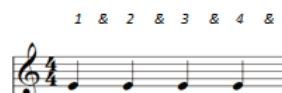If this symbol is
written, stop the
pulse of the music

Triplet

Three notes played
evenly in the space of
two notes:

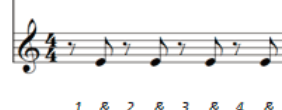**Syncopation** Playing off (or in-between) the beat / pulse

On The Beat
Playing on one of the beats that
you would 'tap your toe' to

Off-beat
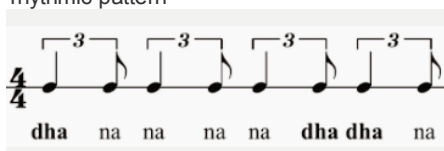Playing in-between the beats
you would 'tap your toe' to

Rhythm, Metre and Tempo
<u>Rhythm</u>

Chaal
The swung rhythm found in bhangra – 8 note
rhythmic pattern

dha   na   na   na   na   dha dha   na

Driving rhythms
Rhythms with relentless energy – driving the
music forward

Rock Rhythms – rhythm found
in many rock songs

Dance Rhythms – rhythm
found in many dance
songs: Four to the floor – bass
on every beat of the bar

Rhythm, Metre and Tempo
<u>Tempo</u>

Italian Word for Tempo	Definition
Allegro/ Vivace	Fast/Lively
Allegretto	Quite Fast
Moderato	Moderately Fast
Andante	At a walking pace
Adagio/Lento	Slowly
Accelerando	Getting faster
Rallentando	Getting slower Gradually
Ritardando	Suddenly getting slower
Colla Voce	Tempo is free – follows the singer and whatever they are doing
Rubato	Freely getting faster and slower for expression
Pause	Stopping on one part of the music

Rhythm, Metre and Tempo
<u>Metre</u>

Common Time
4/4 is also known as common time. Instead of 4/4 you can write:

Cut Common Time
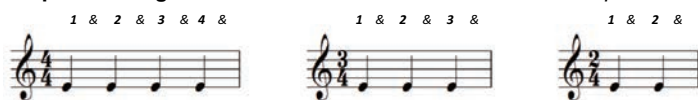2/4 is also known as cut-common time. Instead of 2/4 You can write:

Irregular Time Signatures

Time signatures that <u>can't</u> be divided into equal groups of 2 or 3. e.g. 5/8   7/8

Time Signatures

Written at the start of the music (and anywhere it changes) to show how many beats there are per bar, plus what type of beat

Simple Time Signatures *Each beat can be divided into two equal halves*

4 crotchet beats per bar   3 crotchet beats per bar   2 crotchet beats per bar

Compound Time Signatures *Each beat is dotted and can't be divided into two equal halves*

4 dotted crotchet beats per bar (12 quavers)   3 dotted crotchet beats per bar (9 quavers)   2 dotted crotchet beats per bar (6 quavers)

Sonority – sound of what is playing

Keyword	Definition
Acoustic	Music where sound is not electronically generated through an amplifier
Basso Continuo	The name given to the bass line in Baroque music played by the harpsichord and cello
Brass	Trumpet, French Horn, Trombone, Tuba. Can alter the sound by using mutes
Dhol	The drum used in traditional bhangra
Groupings	Solo, duet, trio, quartet
Guitars	Classical, acoustic, 12 string, electric, bass
Keyboards	Synthesizer, piano, organ, harpsichrod
Orchestra	Large ensemble made up of four families: Strings, woodwind, brass and percussion
Percussion	Tuned: timpani, glockenspiel, marimba, xylophone Untuned: drum kit, snare drum, cymbal,
Rock group	Line up – lead guitar, rhythm guitar, lead singer, bass guitar and drummer
Rhythm section	Part of a pop or jazz group that supplies the rhythm – bass, drums and guitar or keyboard

| Keyword	Definition
Sarangi	Small Indian stringed instrument
String quartet	4 string instruments – 2 violins, viola and cello
Strings	Violin, viola, cello, double bass and harp
Tabla	Pair of drums used in Indian Classical music
Tumbi	Single string instrument, plucked, associated with folk music of Punjab
Woodwind	Flute, oboe. Clarinet, bassoon, saxophone
A cappella	Singing with no accompaniment
Backing vocals	Singers who provide vocal harmony
Female voice	Soprano, alto, Mezzo soprano
Male voice	Tenor, bass, baritone
Belot	The lower more powerful part of the vocal range
Falsetto	The maale vocal technique used to extend the voice into a higher than usual range
Glissando	A slide from one pitch to another

Sonority

| Keyword	Definition
Technology: Echo/Delay	The repetition of a musical phrase
Technology: Panning	Sending the sound to the left or right speaker
Technology: Phasing	A delay effect
Technology: Reverb	An effect that adds an echo onto a sound
Technology Sampler	An electronic device for recording and altering sounds
Scat	Style of singing in jazz that is improvised – usually the voice is imitating another instrument
Slap Bass	Technique for double bas or bass guitar – bounce the strings against the fretboard to produce a percussive sound
Pitch Bend	A performer changes the pitch of the melody a small amount

Sonority

Brass
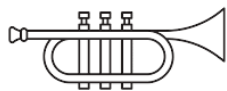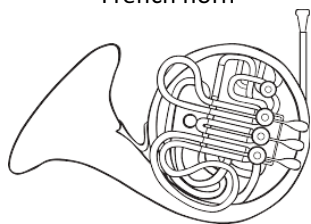
Trumpet	French horn	Trombone	Tuba

Keyboard

Piano	Organ	Harpsichord

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Sonority

Strings

Violin	Viola	Cello	Double Bass	Harp

Woodwind

Piccolo	Flute	Clarinet	Oboe	Bassoon	Saxophone

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Sonority

Percussion

Timpani

Snare drum

Drum kit
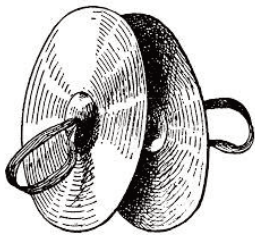
Glockenspiel
(metal one)

Xylophone
(wooden one)

Cymbal

Tambourine

Triangle

Maraccas

Sonority

Other instruments

Electric Guitar

Bass guitar

Classical guitar

Dhol drum

Sitar

Sarangi

Tabla

Style and Context of Western Classical Tradition

Baroque Period 1600-1750	Classical Period 1750-1810	Romantic Period 1810-1910
Bach, Vivaldi, Handel	Mozart, Haydn, Beethoven	Chopin, Schubert, Wagner
Ornaments	Balanced, regular phrases	Leitmotif
Major and Minor keys	Alberti Bass	Much more expressive
Terraced Dynamics	Wider range of dynamics	Huge range of dynamics
Harpsichord	Piano introduced	Large Orchestra
Small Orchestra, mostly strings	Orchestra got bigger	Use of Chromatic chords
Basso Continuo	Wider range of mood	Unusual key changes
Functional Harmony	Elegant/Graceful style	Use of Rubato

Style and Context

Film Music

Genre - Action, Adventure, Horror, Romance, War, Sci-fi, Western…

Composers - John Williams, James Horner, Jerry Goldsmith

Think, how do the **musical features represent what is happening on-screen**?
  e.g. Car Chase: Fast tempo, loud dynamics, sudden changes in melody direction…
  e.g. WWII Film: Military instruments, fanfare, monophonic to represent isolation…
  e.g. Horror Scene: Dissonant chords and use of repeated pattern to build tension…

Leitmotif - A short musical idea linked to a specific character / thing

No set structure: Structure which follows what is happening in the film

Musical Theatre

A theatrical story told through music, singing, acting and dance

Types: Jukebox, Film-to-stage, Sung-through (no speaking),

Composers - Andrew Lloyd Webber, Leonard Bernstein, Stephen Sondheim

Overture - The music played before the musical begins, usually featuring the musical's main themes.

Solo - Song for one character

Duet - Song for two characters

Chorus - Song for usually the whole 'company' to sing

Recitative - A song which does not have a memorable tune (more speech-like), often used to fill in the story if the show is all sung.

Melody:

Anacrusis
Ornamentation
Conjunct/Disjunct
Range/Pitch
Ascending/Descending
Diatonic/Chromatic
Phrase/ Answering phrase
Ostinato/Riff
Repetition
Improvisation
Sequence
Imitation
Syllabic/Melismatic
Word painting
Fanfare
Countermelody
Thematic
Low/High Pitch
Range: Wide/Narrow

Harmony & Tonality

Pedal/Drone
Consonant/ Dissonant
Harmonic Rhythm
Diatonic/Chromatic
Major/Minor
Modulation (key change)
Tonic/Dominant/ Relative
minor
Perfect Cadence
Imperfect Cadence

Articulation:

Legato/Staccato
Accents
Ornamentation
Tremolo
Trill
Grace notes
Glissando
Pitch Bend

Instrumentation, Sonority, Timbre

SATB
Brass: Trumpet, Trombone, Tuba
Woodwind: Flute, Clarinet, Sax, Oboe
Strings: Violin, Cello, Double Bass
Arco/Pizzicato
Keyboards: Piano, Synth, Harpsichord
Percussion (Drum fills)
Ensemble/Band
Distortion/Reverb

Dynamics:

Terraced Dynamics
Sforzando
Crescendo
Pianissimo (pp) Piano (p) - Mezzo Forte (mf) - Forte (f)
Fortissimo (ff)

Diminuendo

Tempo:

Rubato
Free time
Accelerando
Ritardando
Adagio, Lento, Andante, Moderato, Allegretto, Allegro, Vivace

Rhythm & Metre

Straight/Swung
Note lengths: Crochet (1/4) Quaver (1/8)
Semiquaver (1/16)
Triplets
Dotted rhythms
Syncopation
Simple Time: 2/4, 3/4, 4/4
Compound Time: 6/8, 12/8

Structure

<u>Popular Song Form:</u>
Verse/Chorus/Solo/ Bridge/Outro

Binary, Ternary, Rondo,

Minuet and Trio

Theme & Variations

Strophic

32 Bar Song

Texture

Unison
Octaves
Monophonic
Homophonic
Polyphonic
Imitation
Canon
Melody and Accompaniment
Layered
Countermelody
Descant
Stab Chord

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Year 10 and Year 11 Music
Glossary: Melody

Anacrusis

Conjunct

Disjunct

Arpeggio/ Broken Chord

Scalic (ascending/descending)

Low pitch

High pitch

Range

Sequence

Imitation

Repetition

Contrast

Leitmotif

Motif

Octave

Fanfare

Tone/ Major 2nd

Major 3rd

Perfect 4th

Perfect 5th

Major 6th

Major 7th

Semitone

Microtone

Chromatic

Pentatonic

Blue Notes

Trill

Ornamentation

Countermelody

Answering phrase

Thematic

Glossary: Form and Structure, Rhythm

Form and Structure

Binary

Ternary

Rondo

Minet and Trio

Repetition

Contrast

Theme and Variations

Strophic

32 Bar Song form (AABA)

12 Bar Blues

Call and Response

Ostinato

Bridge

Form and Structure

Verse

Chorus

Middle 8

Fill

Introduction

Outro

Coda

Riff

Phrasing (regular and Irregular)

Break

Loop

Improvisation

Rhythm

Semibreve

Minim

Crotchet

Quaver

Semiquaver

Dotted

Syncopation

On the beat

Off-beat

Triplet

Chaal

Driving rhythms

Dance rhythms

Glossary: Dynamics, Tempo and Metre

Dynamics

Pianissimo

Piano

Mezzo Piano

Mezo Forte

Forte

Fortissimo

Crescendo

Diminuendo

Sforzando

Tempo

Allegro/Vivace

Allegretto

Moderato/Andante

Adagio/Lento

Accelerando

Ritardando

Rubato

Pause

Metre

Regular

Irregular

Accent

Simple time (2/4, 4/4/, 3/4)

Compound time (6/8, 9/8, 12/8)

Duple, triple, quadruple

Glossary: Musical Styles and Texture

Texture

Monophonic

Homophonic

Polyphonic

2,3,4 part textures

Unison

Chordal

Imitation

Layered

Texture

Melody and accompaniment

Countermelody

Descant

Round

Canon

Drone

Alberti Bass

Stab Chord

Walking Bass

Musical Styles

Western Classical Tradition

Baroque (1600-1750)

Classical (1750-1810)

Romantic (1810-1900)

Chamber Music

Jazz/ Blues

Fusion

Musical Theatre

Film Music

Soul

Hip-hop

Reggae

Ballad

Pop

Bhangra

Minimalism

Glossary: Sonority (instruments and performance styles

Strings	Saxophone	Cymbal	Classical Guitar	Alto	Rhythm Section
Violin	Bassoon	Glockenspiel	Electric Guitar	Tenor	Acoustic
Viola	Brass	Xylophone	Bass Guitar	Bass	Technology
Cello	Trumpet	Tabla	Sitar	Backing vocals	Synthesised
Double bass	French Horn	Dhol	Sarangi	A cappella	Panning
Harp	Trombone	Keyboard	Tumbi	Chorus	Phasing
Woodwind	Tuba	Piano	Solo	Orchestra	Sample
Flute	Percussion	Organ	Duet	String Quartet	Reverb
Oboe	Timpani	Harpsichord	Trio	Basso continuo	Echo
Clarinet	Snare drum	Basso Continuo	Soprano	Rock group	Amplified

Glossary: Sonority (instruments and performance styles

Humming	Sustained	Slap bass
Syllabic	Accent	Drum roll
Melismatic	Pizzicato	Muted
Scat	Arco/bowed	Glissando/slide
Vibrato	Divisi	Pitch bend
Falsetto	Double Stopping	Plucked
Belt	Tremolo	Slurred
Rap	Distortion	Tongued
Staccato	Hammer on	Detached
Legato	Rim shot	

Africa Toto

Background

The song was written by David Paich and Jeff Porcaro
Recorded in 1981 released in 1982
Soft Rock

Instrumentation: Rock Band
Drum Kit with additional percussion,
Lead Guitar
Bass Guitar
12 String Acoustic Guitar
Synthesizers
Male lead vocals
Male Backing Vocals

Dynamics

Mostly Mezzo Forte (Moderately Loud)
Choruses are Forte (Loud)

Texture

Melody plus accompaniment
Countermelody is added in second verse
More Backing Vocals added in second verse

Metre

Time signature is 2/2 - 2 minims in a bar
2/2/ is Cut Common time – sounds like 4/4

Tempo

Moderately Fast – Medium rock beat

Rhythm

Ostinato Rhythms - quavers
Syncopation throughout

Africa Toto

Structure

Verse Chorus Structure
Has link sections
Has an instrumental
Contains a DS al coda
The end instruction is 'repeat and fade'

Intro (main riff	Verse 1	Chorus 1	Link 1 (main riff)	Verse 2	Chorus 2	Link 2 (main riff)	Instrumental	Chorus 3	Outro (main riff)
1-4	5-39	40-57	58-65	14-39	40-57	58-65	66-82	40-92	93-96

DS al coda

A musical instruction.
The letters stand for 'Dal Segno' which means 'from the sign'
It tells the player to go back to a bar earlier in the music marked by this: symbol 𝄋
Then they play until they reach the coda sign: 𝄌
Then they go to the coda section

Africa Toto

Tonality

The tonality is ambiguous	The tonality is mostly major	The verses are in B major	The choruses are in A major

Intro (main riff	Verse 1	Chorus 1	Link 1 (main riff)	Verse 2	Chorus 2	Link 2 (main riff)	Instrumental	Chorus 3	Outro (main riff)
B Major	B major	A major	B major	B major	A major	B major	B Major	A Major	B major

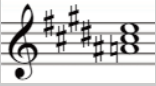| B major has 5 sharps	A Major has 3 sharps	We are in B Major but our first chord is an A chord

Africa Toto

Harmony

The harmony is diatonic

Chords used in the intro and riffs

A	G#m	C#m
A, C#, E	G#, B, D#	C#, E, G#

Chords used in the chorus

F#m	D	A	E
F#,A,C#	D,F#,A	A,C#,E	E,G#,B

Africa Toto
Harmony

The opening 3-chord pattern A – G#m – C#m is heard in every section of the song apart from the Chorus

A greater variety of chords is used in the verses (7 chords plus riff chords) and instrumental section

B, D#m, G#m, B/F#, A/E, E/F#, G#m, A

The choruses rely on a repetition of a chordal progression

Bar 40	Bar 41	Bar 42	Bar 43
vi (F#m)	IV (D)	I (A)	V (E)

Most of the chords are in root position
2 Chords in the verses are in a second inversion

A complex chord is used in the verse – E/F#

An E chord has the notes E, G#, B. F# does not belong to this chord normally. We say that it is an added 9th
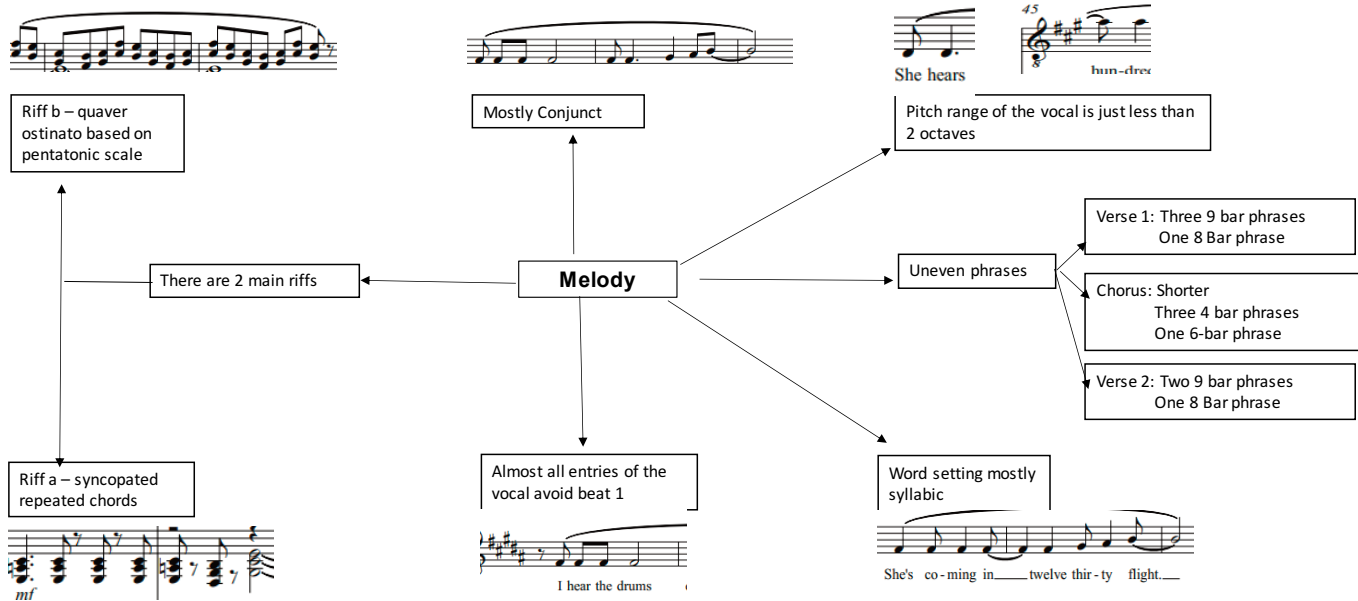
Africa Toto

Harmony

Apart from the riff where there is a fast chord change the harmonic rhythm is one chord per bar for most of the song

Intro (main riffs)	A ⇒ G#m ⇒ C#m (x 4)
Verse 1	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played three times) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 1	F#m ⇒ D ⇒ A ⇒ E (played three times) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Link 1 (main riffs	A ⇒ G#m ⇒ C#m (played twice)
Verse 2	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played twice) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 2	F#m ⇒ D ⇒ A ⇒ E (played three times) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Link 2 (main riffs	A ⇒ G#m ⇒ C#m (played twice)
Instrumental	B ⇒ D#m ⇒ G#m ⇒ B/F# ⇒ A/E ⇒ E/F# ⇒ G#m (played once through) A ⇒ G#m ⇒ C#m B ⇒ D#m ⇒ G#m (held for extra bar) A ⇒ G#m ⇒ C#m
Chorus 3	F#m ⇒ D ⇒ A ⇒ E (x3) F#m ⇒ D ⇒ A ⇒ C# ⇒ E F#m ⇒ E/G#
Outro (main riffs	A ⇒ G#m ⇒ C#m (continuous repeat, starts to fade on seventh time through)

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Africa Toto

Riff b – quaver ostinato based on pentatonic scale

Mostly Conjunct

She hears

Pitch range of the vocal is just less than 2 octaves

There are 2 main riffs

Melody

Uneven phrases

Verse 1: Three 9 bar phrases
One 8 Bar phrase

Chorus: Shorter
Three 4 bar phrases
One 6-bar phrase

Verse 2: Two 9 bar phrases
One 8 Bar phrase

Riff a – syncopated repeated chords

Almost all entries of the vocal avoid beat 1

I hear the drums

Word setting mostly syllabic

She's co-ming in____ twelve thir-ty flight.____

Year 10 and Year 11 Music

Bach: Badinerie – from Orchestral Suite Number 2)

Background

The composer is Johann Sebastian Bach (1685-1750)

He is considered to be one of the most important composers of the Baroque era

The Baroque era was from 1600-1750

The piece was composed between 1738 and 1739

'Badinerie' means 'jesting'. The English word 'banter' has the same meaning

The orchestral suite No 2 in Bm has seven movements altogether. This is the **final movement** – a **showcase** for the flute due to its speed and technical difficulty

Form and Structure

The music is in Binary form (A – B)

There is an A section and then a B section – both repeated: AA BB

The B section is longer than the A section

Section A	Section B
Bars 1-16	Bars 16-40
Introduces the 2 main motifs x and y There is an anacrusis	Not as contrasting as you would expect – based on the same material as A Ideas are developed and transposed

Bach: Badinerie – from Orchestral Suite Number 2)

Tempo
The tempo is allegro (fast)A trill is a rapid alternation between an indicated note and the one above it. Trills may be either diatonic or chromatic. It is indicated by the symbol "tr"
This instruction was not written on the score

Dynamics
Mostly forte (loud)
Terraced Dynamics – feature of the Baroque era
Few markings on the score – typical of this era

Rhythm

It is in simple duple time
Written as 2/4
Simple ostinato rhythms are used throughout
Note values are mainly quavers and semiquavers

Instrumentation

Solo flute (transverse) (in the baroque era this would have been made from wood)

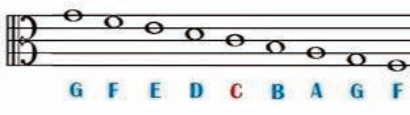String Orchestra – made up entirely of strings: Violin 1, Violin 2, Viola, Cello

Basso Continuo: Harpsichord and Cello

Basso Continuo was the name given to the group of instruments in the Baroque era who played the bass line and chords (called the continuo)

The Cello uses the bass clef

The viola uses the alto clef

Bach: Badinerie – from Orchestral Suite Number 2)

Texture
Homophonic – melody and accompaniment
The melody is played by the solo flute throughout
Occasionally the cello and 1st violin play a section of the mekody
Violin 2 and viola provid the harmony and have a less busy musical line

Section A	Section B
Bars 1-16	Bars 16-40
Homophonic	Homophonic
Bars 6-8: short countermelody in flute then in violin 1	Bars 16-22: Little bit of imitation between the outer parts (flute and cello)
Bars 12-16: clever positioning of motifs and ideas make the texture more complex and interesting	Bars 32-40: Textural interplay between flute solo and strings

Tonality
Both section are in a minor tonality overall
The home key **(Bminor)** is referred to as the **tonic key**
The related key **(F#minor)** is referred to as the **dominant key**
The tonic is the first step of the scale (I.e. B is the first note of the Bminor scale)
The dominant is the fifth step of the scale (F# is the fifth note in the B minor scale)

Section A	Section B
Bars 1-16	Bars 16-40
Starts in B minor and ends in F#m	Starts in F#m and ends in B minor
Modulates to A major in bars 7-8	Changes key a number of times e.g. E minor bar 20 D major bar 24 G major bar 25

Bach: Badinerie – from Orchestral Suite Number 2)

Melody
Based on motifs x and y
Range of flute melody is just under 2 octaves (F#-top D)
This is a compound minor 6th (octave plus a minor 6th)
Melodic ideas are both conjunct and disjunct
Each section begins with an anacrusis

Motif x is a descending B minor arpeggio/broken chord with a characteristic quaver and semiquaver(s) rhythm.

This is answered by **motif y** - an ascending semiquaver figure consisting of both arpeggios/broken chords and conjunct movement

Use of ornaments
Ornamentation was common in the Baroque era

Trills – e.g. bars 8 and 10

Lower Auxilliary notes

Appogiaturas – bar 30

Use of Melodic Devices
Sequence – same melody played lower or higher – lower in this example

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Bach: Badinerie – from Orchestral Suite Number 2)

Harmony
The harmony is diatonic
You could be asked to describe any chord or key

Neapolitan 6th chord – a major chord buyilt on the flattened supertonic (I.e. the second note of the key but made flat) Usually in first inversion

The circled notes make up the Neapolitan chord:
C,E,G,- with an E at the bass

In a B minor scale normally the C note would be a C#

So because it is a C natural it has been flattened

Section A	Section B
Bar 1-16	Bar 16-40
Modulates from the tonic to the dominant minor	Modulates from the dominant minor back to the tonic key
Chords	**Chords**
Mix of root position, first inversion and second inversion chords	Includes root position, first inversion and second inversion chords
Rate of chord change varies Chords change quickly (every crotchet) but sometimes change every quaver beat (e.g. at end of section)	Harmonies change quickly – with an active bass line changing chord positions
V7 chordsin root position and first inversion (eg bar 7)	V7 chords in root position and inversions (e.g bar 21-22 beat 1)
Suspensions used e.g. bar 8 beat 1 4-3 suspension	Diminished chord (bar 18 beat 2)
Cadences	Suspensions (e.g. bar 32)
Perfect Cadences (bar 4,12,16)	Neapolitan 6th Chord (bar 35)
Imperfect Cadence (bar 10)	**Cadences**
Pivot chords used to modulate (b minor chord in bar 6 beat 2 for change of key to A major	Perfect cadences (bar 20,24,28,38,40) Imperfect cadences (bar 29-30, 35-36)
Modulations	**Modulations**
A Major (bar 8) F#m (bar 12)	Eminor (bar 20) D major (bar 24) G major (bar 25)

Year 10 and Year 11 Music

Bach: Badinerie – Glossary

Keyword	Definition
Appogiatura	An appogiatura is an added note, one step higher or lower than the main note, which shares the value of the main note by some of its value, usually by half. It is written as a grace note (a small note) without a line drawn through it.
Badinerie	Badinerie is a name given in the 18th century to a type of quick, light movement in a suite.
Basso Continuo	Basso continuo, notated as figured bass, is a system of partially improvised accompaniment played above a bass line, usually by a keyboard instrument. The use of basso continuo was customary during the 17th and 18th centuries when only the bass line was written out and the keyboard player was informed which chords to play by reading figures that were placed below the notes. A low melody instrument, such as the cello or the bassoon, usually reinforced the bass line.
Inversions	A chord's inversion describes the relationship of its lowest note to the other notes in the chord. A C major triad contains the notes C, E and G. Its inversion is determined by which of these notes is the lowest note in the chord.
Neapolitan	A Neapolitan chord is a major chord built on the flattened supertonic (second note) of the key. It most commonly occurs in first inversion and is normally referred to as a Neapolitan sixth chord
Sequence	A sequence is the repetition of a motif at a higher or lower pitch in the same voice or instrument. It is one of the most common methods of elaborating a melody found in eighteenth and nineteenth century classical music.
Suite	A suite (pronounced sweet) is a collection of short musical pieces, usually dances, which can be played one after another. The French word suite means a sequence of things
Suspension	A suspension is a means of creating temporary dissonance by sustaining a note whilst changing the harmony beneath it, normally on a strong beat
Terraced Dynamics	Terraced dynamics are a feature of Baroque music in which volume levels shift suddenly from quiet to loud and back again without the use of crescendos and diminuendos.
Transverse flute	A transverse flute is an instrument which is held horizontally to the side when played rather than vertically to the front like a recorder. The modern flute is a transverse flute.
Trill	A trill is a rapid alternation between an indicated note and the one above it. Trills may be either diatonic or chromatic. It is indicated by the symbol "tr"

Melody
This is motif Y modified.
Ends with [musical notation]
From bar 10^2 to 12^1

Instruments
When the flute plays motif Y1 it is very virtuosic, impressive.

Melody
This is motif Y1 = it is extended and developed. It is longer.

Melody
The flute is getting higher in motif Y1. The intervals are widening.

Articulation
From bars $12^2 - 14^1$ the flute is using a legato articulation.

Melody
There is a trill in bar 15

Fl.

Vln. 1

Vln. 2

Vla.

B.C.

Harmony perfect cadence

Harmony perfect cadence

| Harmony | ii7b | V7 | i | i | ivb | ic | ii7b | ii7b | ib | ii7b | ic | V7 | i |

Tonality
The piece is still F# minor (dominant of B minor) for the rest of this section

Melody
The continuo is going lower on each beat.

Harmony
Bar 15 has 4 chord in it, each on the quaver beat.

Melody
There is contrary motion from $12^2 - 14^1$
Because the flute is going higher and the bass (continuo) is going lower

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Section B = 24 bars long

Texture
The texture is melody and accompaniment. Melody = flute, accompaniment = violin 1, violin 2, viola, continuo

Melody
Motif X from bars 16^2-18^1 can be described as a descending F# minor arpeggio

Melody
This is Motif X

Melody
Motif X1 because it is rising but has similarities to motif X.

Melody
This is Motif X1

Melody
This is Motif X

Melody
motif in bars $22^2 - 24^1$ is modified.
Ends with [musical notation]

Melody
This is Motif Y modified

Melody
Motif Y1 from bars $24^1 - 28^1$ is a transposed copy of bar $12^2 - 16^1$

Melody
This is motif Y1 = it is extended and developed. It is longer

Fl.

Vln. 1

Vln. 2

Vla.

B.C.

Harmony perfect cadence

Harmony imperfect cadence

Harmony perfect cadence

| Harmony | i | ib | ic | i | I/V7b | ic | V7 | i | i/ii | V7b | Vc | V7d | ib | vi | ii7b | V7 | I | I7d/V7d | IVb | Ic | ii7b | ii7b | V7c |

| tonality | F#m | | | | | Em | | | | D | | | | | | | | | | | | | |

harmony
There is a secondary dominant chord in bar 24^2

Tonality
It is in the key of F# minor (dominant of B minor)

Tonality
The music modulates to E minor (1 sharp) from bar $18^2 - 20^1$

Tonality
The music modulates to D major from bar 20^2

The chord is D7 3rd inversion
C♮, D, F#, A

This means it feels like it is modulating to G major for a very brief moment, because D7 is the dominant in the key of G.

Tonality
this is a quick modulation lasting 2 bars

Tonality
D major is the relative tonic of B minor

62

Harmony
Suspension in the flute, violin 1 and violin 2 in bar 32

Rhythm
There is now an introduction of a new rhythm at bar 33. That rhythm is a demi semiquaver

Melody
This is part of motif Y1 from bar 24² - 28¹

Melody
This is a sequence (answering sequence) of the melody 28² – 30¹
The sequence is descending, it has gone lower

Melody
This is motif X2

Melody
This is motif Y modified – starts with demi semiquavers

Fl.

Vln. 1

Vln. 2

Vla.

Harmony perfect cadence in D major

Harmony imperfect cadence in D major

Harmony perfect cadence in B minor

B.C.

Harmony   I   iib   Ic   V7   I   I   Ib   I   Ic   V   iii7b/V7b   V7b   V7   i⁴⁻³   ib   iv   iv   bIIb

Tonality
Still in D major

Melody
Motif X in the bass– modified. Ends with

Melody
Motif X in the bass – modified. Ends with

Harmony
The harmonic rhythm is slow from bar 33 – 34. Only 1 chord is used for 2 bars.

Harmony
A Neapolitan chord is used in bar 35.

This is a C major chord in first inversion (E, C, G)

This is a chromatic chord as it does not belong in the key signature.

Tonality
Modulates to B minor from bar 30². Relative minor of D major.

Tonality
Stays in B minor until the end of the piece

Rhythm
demi semiquavers in bar 38¹

Melody
This is motif X1 – modified. Ends with demi semiquavers

Melody
An ornament is used in bar 40. The ornament is an appoggiatura

Fl.

Vln. 1

Vln. 2

Vla.

Harmony imperfect cadence

Harmony perfect cadence

Harmony perfect cadence

B.C.

Harmony   V7d   V7b   ic   V7   i   ic   ib   ic   V   i

Melody
This is motif X3

CLASS:

NAME:

TOPIC:

DIAGNOSIS: The thing I don't understand

THERAPY: Where am I going to learn about this?

Which of the templates will I use to transform the information?

TEST: 5 questions someone can ask me about my new understanding.

NAME: CLASS:

SUBJECT:

Be clear about what you know and what you don't know before you begin.

First, use a contents page or a topic list for the subject you are going to revise.

Then, fill in the following table – the topics, and how well you know them.

Next, prioritise. Which topics will you revise first? Spend time studying the topics which will make the biggest difference to your results.

Topic	Knowledge	Priority
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	

Finally, use the **diagnosis – therapy – test** worksheet to plan your independent study.

INDEPENDENCE: RANKING TRIANGLE

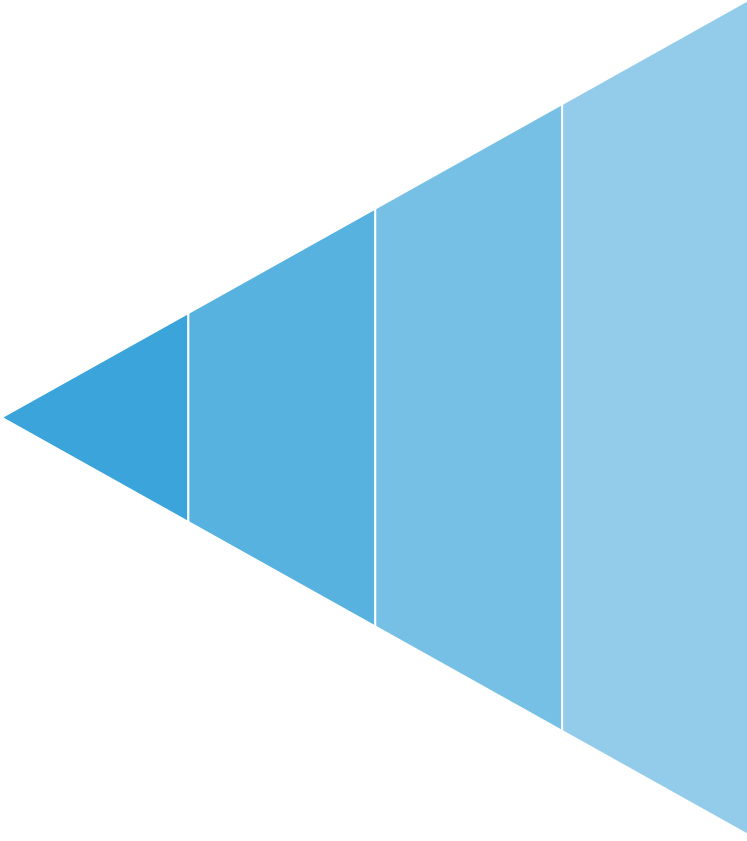NAME: CLASS:

TOPIC:

The most important information goes at the top.

The least important information goes at the bottom.

Justify WHY. Why is it the most important? Why is it the least important?

INDEPENDENCE: PRIORITISE, REDUCE, CATEGORISE, EXTEND

NAME: CLASS:

TOPIC:

Take a section of text and do the following:

Prioritise: write out the three most important sentences. Rank 1-3 in terms of importance. Justify your decision.

Reduce: reduce the key information to 20 words.

Categorise: sort out the information into three categories. Give each category a title which sums up the information.

Extend: write down three questions you would like to ask an expert in this subject.

INDEPENDENCE: BOXING UP

NAME: CLASS:

TOPIC:

Take a section of text. Read it and put your thoughts about the text into different boxes.

Needs a boost: 3 things I did not know:

Almost there: 3 things I understand better now:

I've got these: 3 things I already knew:

INDEPENDENCE: QUIZZING

NAME: CLASS:

TOPIC:

Read the text and transform it into 10 questions to ask someone.

	Question	Answer
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Question stems:

State...   Explain...   Suggest...

Describe...   Evaluate...   Compare...

INDEPENDENCE: PICTIONARY

NAME: CLASS:

TOPIC:

Transform the material into 6 pictures – one per paragraph or one per key piece of information. The pictures should represent the information so that they can act as a reminder of what the text said. Underneath each picture, explain your thinking.

1.	2.	3.

4.	5.	6.

INDEPENDENCE: OTHER IDEAS

Steps → flow chart Transform a sequence of steps into a flow chart or a diagram.

Flow chart → steps Transform a flow chart or a diagram into a sequence of steps.

Look, cover, write, check Cover a list of key words. Write them down. Check which ones you have got right. Repeat until you get them all right.

Link key words Take three words from a topic. Link them together in a sentence or a diagram. Repeat until all the key words have been linked.