Why Teach Music?

- Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education engages and inspires pupils to develop a love of music and their talent as musicians, and so increases their self-confidence, creativity and sense of achievement.

- As pupils progress, they should develop a critical engagement with music, allowing them to perform, compose, and to listen with discrimination.

Substantive Big Ideas

Learners will develop knowledge and understanding of music elements, musical contexts, and musical language

	Musical Elements – instrumentation, texture, tempo, dynamics, melody, harmony, rhythm, structure
	Musical Contexts – The purpose and intention of composers / performers; the effect of the occasion, audience, choice of venue; and social, historical, and cultural contexts.
	Musical Language – Graphical and stave notation; time signatures; roman numerals for chords; key signatures; dynamics and tempo; and musical vocabulary related to different areas of study.

Composing
- Generate Ideas
- Develop Ideas
- Structure

Performing
- Solo / Ensemble Skills
- Technical Skills
- Expression and Interpretation

Listening and Appraising
- Listening and Analysing
- Evaluating and Justifying
- Aural Development

Learning for Life and Careers

Employability skills

Literacy, Numeracy/ICT, Research, Analysis, Creativity, Leadership, Organisation, Resilience, Initiative, Communication.

Linking the curriculum to careers

Acoustics, Event Management, Arts Administration, Music Technology, Music Journalism, Radio Broadcasting, Performing, Composer, Music recording, Music production, Promotion Management, Sound Technology, Music publishing, Deejaying, Audio Engineering, Teaching, Artistic Management, Sound Operations, Conducting, Community Arts Music

Encounters with employers

Working with members of staff from the Northamptonshire Music and Performing Arts Trust, workshops with producers.

Examples of qualification pathways

BMUS, BA, MMUS, PGCE, ABRSM/TRINTIY Graded exams, Diplomas.

Prince William School
Music Curriculum Map – Topics by Term

	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	Year 13
Autumn 1	Half Yearly Rotation Voiceworks Voice	Voiceworks 2 Voice and Ukulele	Half Yearly Rotation Voiceworks 3 Voice and Keyboard??	Area of Study 1 – Forms and Devices	Area of Study 2 – Jazz & Musical Theatre Area of Study 1 – Bach Badinerie Area of Study 4 – Toto Africa	Area of Study A The Symphony – Part 1	Area of Study A The Symphony – Part 2
Autumn 2	Voiceworks Voice and Ukulele Voiceworks Voice and Ukulele	Keyboard skills Jazz and Blues Keyboard chords / Improvisation	Film Music Music Technology and composing Film Music Music Technology and composing	Area of Study 2 – Chamber Music	Revision – Mock Exam 1	Area of Study A Haydn 104 – Mvts 1 -2	Area of Study E Into the 20th Century – Debussy set work
Spring 1	Voiceworks Voice and Ukulele	Jazz and Blues Keyboard chords / Improvisation Rhythm Music Note values	Remix Music Technology	Area of Study 3 – Film Music	Revision – Mock Exam 2	Area of Study E Into the 20th Century – Part 1	Completion of coursework
Spring 2	Half Yearly Rotation Work will be set on "Focus on Sound". The work will include a variety of appraising theory and composing tasks which will be independent of the learning that students are about to do or have done on the music/drama rotations.	Rhythm Music Note values	Half Yearly Rotation Work will be set on "Focus on Sound". The work will include a variety of appraising theory and composing tasks which will be independent of the learning that students are about to do or have done on the music/drama rotations.	Area of Study 4 – Popular Music	Completion of coursework	Area of Study E Into the 20th Century – Poulenc set work	Completion of coursework
Summer 1		Rhythm Music Note values Keyboards Skills Keyboard skills development and treble/bass clef		Composing Skills	Final Exam	Area of Study C Musical Theatre	Final Exam
Summer 2		Keyboards Skills Keyboard skills development and treble/bass clef		Performance Skills		Area of Study A Haydn 104 – Mvts 3 -4	

Prince William School
Music Curriculum Map – Disciplinary Knowledge Progression

	CREATE - Composing			**PERFORM - Performing**			**RESPOND - Listening and Appraising**

	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	Year 13
CREATE - Composing	Use through composed structures to explore a range of musical elements to achieve a specific mood. Explore and make choices about timbres, textures, dynamics, and tempos. Students will work individually and in pairs using Cubase, developing musical ideas to achieve a specific mood with balance, contrast and cohesion.	Compose using musical forms such as binary, ternary, and 12-bar blues to create more compositions of greater sophistication. Explore and make choices at a more complex level about how rhythm, melody and structure combine to create music that reflects the style of the target genre. Students will work individually and in pairs through improvisation using Cubase. They will use simple harmonic structures such as the 12-bar blues to develop musical ideas and create compositions with increasing fluency and complexity.	Compose using musical structures such as and verse-chorus to create remixes that manipulate a range of musical elements in increasingly imaginative and complex ways. Explore and make choices at a more sophisticated level about how tonality and harmony affect the mood of music. Students will work individually and in pairs using Cubase developing musical ideas, that are increasingly imaginative, complex and stylistically balanced, through a variety of forms, using a vast array of musical elements and exploring sonorities of instrumentation.	Build composition skills by composing and developing musical ideas with technical control and coherence across different genres. - Melody - Development - Resources - Structure	Produce two suitable compositions for submission to the exam board using skills from Year 10. Compositions should show high levels of creativity, development of ideas and highly effective changes of mood. The elements of music and resources should be chosen effectively and ideas should be structured, meeting the chosen brief.	Develop composition skills by composing and developing musical ideas with technical control and coherence across within the Western Classical tradition and one other areas of study.` - Melody - Development - Resources - Structure	Produce two compositions for submission to the exam board, using skills from Year 12. Compositions should show high levels of technical and expressive control and musical coherence The musical ideas should be sophisticated and fully structured. A wide range of compositional techniques should be used and the elements of music should be used in a skilful way.
PERFORM - Performing	Gain some confidence and technical control performing with singing and ukulele. Reading chords charts and performing music in simple time. Students will work as a whole class and then in small groups developing control of their voice / instrument so that they can perform a tune or a few chords in unison with others.	Gain increasing confidence and technical control with singing and ukulele; develop some keyboard skills. Reading treble clef and Roman numerals for chords. Perform music in simple time, including some syncopation. Students work in groups, and progress to solo work developing increasing control of their voice / instrument to be able to create dynamic contrasts. Students learn to perform on their own, and some can coordinate 2 hands on a keyboard or play the ukulele and sing at the same time.	Gain increasing confidence and technical control of their voice, developing part singing. Reading treble and bass clef. Perform music in simple and compound time. Students will work in groups and individually to develop their technical control of their voice / instrument to be able to create increasingly expressive performances. Students learn to perform on holding a line in harmony with others performing other parts.	Gain increasing control of their instrument/voice in terms of accuracy, technical control and expression and interpretation, meeting the criteria of over 4mins. Students should aim to meet the performance standard of ABRSM Grade 3 or above.	Finish preparation to meet the exam board requirement of over 4 mins. Performances should aim to be accurate in terms of rhythm and pitch, sustain the tempo throughout, having increasingly secure control over their instrument/voice and be expressive in keeping with the chosen style.	Gain advanced control of their instrument/voice in terms of accuracy, technical control and expression and interpretation, meeting the criteria of over 10-12mins. Students should aim to meet the performance standard of ABRSM Grade 6 or above.	Finish preparation to meet the exam board requirement of 10-12 mins. Performances should aim to be secure in terms of rhythm and pitch and sustain the tempo throughout. Control over their instrument/voice should be sophisticated, with secure intonation. Expression and interpretation should aim to be sophisticated and persuasive, communicating sensitively and effectively to sustain the interest of an audience.

Prince William School
Music Curriculum Map – Disciplinary Knowledge Progression

	CREATE - Composing		PERFORM - Performing		RESPOND - Listening and Appraising	

	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	Year 13
RESPOND - Listening and Appraising	Gain confidence in recognising and applying the musical elements: tempo and dynamics. To be able to recognise and comment on the effectiveness of instrumentation and texture. To be able to appraise music and suggests some basic contexts such as intention and mood.	To gain increasing confidence in recognising and applying the musical elements rhythm and pitch, including pentatonic scale. To be able to recognise simple time signatures. To recognise simple harmonic progressions such as the 12-bar blues. To be able to recognise simple musical structures and genres. To be able to appraise music with an understanding of factors such as countries and cultures of influence.	To gain increasing confidence in recognising and applying the musical elements of tonality (major, minor) and musical structures. To be able to recognise and identify simple and compound time signatures, a wider variety of harmonic progressions, and more complex musical structures and genres. To be able to appraise music with an understanding of social and historical context.	Identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music. Make evaluative and critical judgements about musical elements, music contexts and musical language, using appropriate musical terminology. Complete the rhythm and pitch of a short section of music.	Identify musical elements, musical contexts and musical language in relation to both set works (Bach Badinerie and Toto Africa)	Students will further develop their understanding of how the musical elements are used in the symphony, including: structure, tonality, texture, complex combinations of musical lines, melodic and thematic development, expansion / fragmentation, transposition, re-harmonisation, re-orchestration, and sonority. Develop use of harmonic language, and understanding of use of tempo, metre and rhythm, dynamics, instrumentation. Appreciate historical development from basso continuo, through to use of different families of instruments for different orchestral effects, and development of new sonorities.	Students study six musical theatre composers of the twentieth and twenty-first centuries: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber, Stephen Schwartz. Students develop an understanding how music was created, developed, and performed for different audiences in the late nineteenth and early twentieth centuries through the study the works of representative European composers from the period. In particular they will study Impressionism, Expressionism , and Neo-classicism.

| | **Musical Contexts** – The purpose and intention of composers / performers; the effect of the occasion, audience, choice of venue; and social, historical, and cultural contexts. | | **Musical Elements** – instrumentation, texture, tempo, dynamics, melody, harmony, rhythm, structure | | **Musical Language** – Graphical and stave notation; time signatures; roman numerals for chords; key signatures; dynamics and tempo; and musical vocabulary related to different areas of study. | |

		Year 7	Year 8	Year 9	Year 10	Year 11	Year 12	Year 13
Musical Contexts	**Instrumentation**	Students identify how families of instruments can effect the mood and atmosphere in music.	Students identify a greater range of instruments orally and combine some individual instruments with greater confidence in their compositions.	Students able to identify sonorities of some instruments and are able to use instrumentation in more sophisticated ways in their compositions.	Students identify and combine individual instruments with greater confidence.\n\nStudents able to identify more sonorities of a variety instruments.	Students identify and combine most instruments with greater confidence and accuracy.\n\nStudents able to identify available sonorities of most instruments.	Students identify and combine most instruments accurately.\n\nStudents able to identify available sonorities of all instruments with some confidence.	Students identify and combine all instruments accurately.\n\nStudents able to identify available sonorities of all instruments confidently.
	Texture	Students appreciate the effect of combining layers to create different moods.	Students learn to create different textures through layering and use of homophonic textures.	Students explore a greater variety of textures, such as polyphony.	Students can identify and create monophonic, homophonic and polyphonic textures with some confidence. Developing ability to identify more advanced textural devices such as imitation and counter melody.	Students can identify and create monophonic, homophonic and polyphonic textures confidently. Students can identify more advanced textural devices such as imitation and counter melody with some confidence.	Students identify and combine most textures with some confidence.	Students identify and combine most textures confidently.
	Tempo	Students identify the tempo of music mainly accurately and make choices about the tempo for composing and performing. Students learn to perform with a steady tempo, mainly keeping in time with others.	Students identify the tempo of music mostly accurately and make choices about the tempo for composing and performing.\n\nStudents learn to perform with a steady tempo, keeping in time with others.	Students identify the tempo of music accurately and make choices about the tempo for composing and performing, including tempo changes. Students learn to perform with a faster tempo.	Students identify the tempo of music accurately using the correct Italian vocabulary\n\nStudents apply correct Italian terminology to set works with some accuracy.	Students identify the tempo of music with greater accuracy in relation to the set works.	Students identify the tempo of music with some accuracy in relation to the set works.	Students identify the tempo of music accurately in relation to the set works.
	Dynamics	Students identify the dynamics of music mainly accurately and make choices about dynamic contrast for composing and performing.\n\nStudents can perform with an awareness of dynamic control of their instrument/voice.	Students identify the dynamics of music mostly accurately and make choices about dynamic contrast for composing and performing.\n\nStudents can perform with an limited dynamic control of their instrument/voice.	Students identify the dynamics of music accurately and make choices about the dynamics for composing and performing, including dynamic changes.\n\nStudents can perform with some dynamic control of their instrument/voice.	Students identify the dynamics of music accurately using the correct Italian vocabulary\n\nStudents can perform with inconsistent dynamic control of their instrument/voice.\n\nStudents apply correct Italian terminology to set works with some accuracy.	Students can perform with good dynamic control of their instrument/voice.\n\nStudents apply correct Italian terminology to set works with greater accuracy.	Students can perform with excellent dynamic control of their instrument/voice.\n\nStudents apply correct Italian terminology to set works with some accuracy.	Students can perform with sophisticated dynamic control of their instrument/voice.\n\nStudents apply correct Italian terminology to set works with accurately.
	Pitch / Melody	Students can identify how high or low pitches are and understand how to use pitch effectively in compositions.\n\nThey can perform with some accuracy in pitching.	Students can identify treble clef notation and have awareness of how to use treble clef notation in compositions.\n\nThey can perform with mostly accurate pitching.	Students can identify treble clef and bass clef notation and have awareness of how to use these in compositions.\n\nThey can perform with mainly accurate pitching.	Students identify melodic features of music with some accuracy and make choices about the melody for composing.\n\nThey can perform with mainly accurate pitching / intonation.	Students identify melodic features of music with greater accuracy and make appropriate choices about the melody for composing to a brief.\n\nThey can perform with generally accurate pitching / intonation.	Students identify a greater variety of melodic features of music with improving accuracy and make appropriate choices about composing.\n\nThey can perform with mainly accurate pitching / intonation increasingly demanding repertoire.	Students can identify and compose with a full variety of melodic features.\n\nStudents can perform with sophisticated melodic control of their instrument/voice.

Harmony	Students learn to perform in unison and identify unison orally. They will learn to perform in two-parts creating simple harmonies.	Students explore the use of multi-part textures to create / identify orally harmonic structures founded on chords I IV V.	Students explore a wider range of harmonic progressions, including chords II and VI, and also explore dissonance. They explore harmonic devices such as drones and pedals.	Students develop their understanding of major and minor tonalities as well as commonly used harmonies used in pentatonic and blues music. Students identify different types of cadences orally and from notations and learn to use them appropriately in their own compositions.	Students gain an understanding of the use of more complex harmonic progressions and also explore atonal music. They explore harmonic devices such as Alberti bass and walking bass.	Students learn to identify and use more advanced harmonies including, for example, Neapolitan 6th, augmented 6th, diminished 7th.	Students explore other harmonic idioms such as modal and whole tone music.
Rhythm / Metre	Students identify relative durations and can perform simple rhythms by ear.	Students can read, dictate & perform simple rhythms, using some swung rhythms in simple time	Students can read, dictate & perform more complex rhythms, eg. Syncopated in simple time.	Students can read, dictate & perform rhythms, in simple and compound time with some accuracy.	Students can read, dictate & perform rhythms, in simple and compound time with greater accuracy.	Students can read, dictate & perform rhythms with changing time signatures, mainly accurately.	Students can read, dictate & perform rhythms with changing time signatures accurately.
Structure	Students compose' Through Composed' music with an awareness of repetition and contrast.	Students compose using standard structural forms such as 12 Bar Blues, Binary, Ternary, Rondo	Students compose using more advanced structural forms such Verse & chorus.	Students can identify some structure / structural devices of music with some accuracy. Students can make some appropriate choices about structure in relation to a brief.	Students identify most structure / structural devices of music with greater accuracy. Students can make mostly appropriate choices about structure in relation to their chosen brief.	Students can identify advanced structures / structural devices of music with some accuracy.	Students can identify advanced structures / structural devices of music with greater accuracy in relation to set works.

Musical Context	Students will understand: • The origin of the music, e.g. when and where it is from, its social, historical, geographical position and influences • Why the music was created and where it might be performed or heard • Key practitioners that exemplify this music • How the music relates to the modern world	Students will understand: • The purpose and intention of composers, performers and those who commission music • The effect of the occasion, audience and choice of venue on the way music is composed and performed. • How music is created, developed and performed in different social, historical and cultural contexts	Students will know: • Important symphonic composers and landmark works in the period • How and why symphonies were commissioned during the period (e.g. patronage and the rise of public concerts) • How the symphony developed through the period (e.g. length, number of movements and new forms) • The programme symphony/symphonic poem

Musical Language	During the course of KS3, students will develop their ability to recognise and apply: • reading and writing treble and bass clef staff notation in simple time • roman numerals for chords I, IV, V in a major key • contemporary chord symbols for chords within a major key, including chords charts. • musical vocabulary related to topics It is recognised that students may be at very different stages in their understanding of musical language and all will make progress from their own starting points with each of the strands of learning.	Students will recognise and apply: • reading and writing treble and bass clef staff notation in simple time • reading treble and bass clef staff notation in compound time • roman numerals for chords I, ii, iii, IV, V and vi in a major key • contemporary chord symbols for chords within a major key e.g. C, Dm, Em, F G(7) and Am • reading and writing key signatures to four sharps and flats • musical vocabulary related to areas of study	Students will recognise and apply: • reading and writing staff notation including treble, bass clefs in simple and compound time • all key signatures • chords and associated chord symbols • musical vocabulary and terminology related to the area of study.

Prince William School
Music Disciplinary Vocabulary

Progression of Vocabulary						
Year 7	**Year 8**	**Year 9**	**Year 10**	**Year 11**	**Year 12**	**Year 13**
	← Reinforce Previous			← Reinforce Previous	← Reinforce Previous	← Reinforce Previous
Tempo	Tempo	Tonality	Melody	Melody	Melody	Melody
Dynamics	Dynamics	Structure	Articulation	Articulation	Articulation	Articulation
Instrumentation	Pitch		Dynamics	Dynamics	Dynamics	Dynamics
Texture	Rhythm		Texture	Texture	Texture	Texture
			Structure	Structure	Structure	Structure
			Harmony	Harmony	Harmony	Harmony
			Instrumentation	Instrumentation	Instrumentation	Instrumentation
			Rhythm/Metre/Tempo	Rhythm/Metre/Tempo	Rhythm/Metre/Tempo	Rhythm/Metre/Tempo
			Tonality	Tonality	Tonality	Tonality
			Sonority	Sonority	Sonority	Sonority

Melody	Articulation	Structure	Instrumentation	Rhythm / Metre / Tempo	Tonality
Conjunct (stepwise)	Staccato	Binary	Strings	Semibreve	Major
Disjunct (angular)	Legato	Ternary	Violin	Minim	Minor
Arpeggio/broken chord	Sustained	Rondo	Viola	Crotchet	Modulation
Scalic (ascending/descending) Low pitch	Accent	32 bar song form/AABA	Cello	Quaver	**Sonority**
High pitch	**Dynamics**	12 bar Blues	Double bass	Semiquaver	Solo
Range	Pianissimo	Call and response	Harp	Dotted	Duet
Repetition	Piano	Bridge	Woodwind	Syncopation	Orchestra
Contrast	Mezzo piano	Break	Flute	Swing rhythms	Synthesised/electronic
Octave	Mezzo forte	Loop	Oboe	On the beat	Panning
Tone/ Major 2nd	Forte	Improvisation	Clarinet	Off-beat	Staccato
Major 3rd	Fortissimo	Verse	Saxophone	Dance rhythms	Legato
Perfect 4th	Crescendo	Chorus	Bassoon	Rock rhythms	Sustained
Perfect 5th	Diminuendo	Middle 8	Brass	Simple Time (2/4, 3/4, 4/4)	Accent
Major 6th	Sforzando	Fill	Trumpet	Duple / triple / quadruple	
Major 7th	**Texture**	Introduction	French horn	Compound time (6/8)	
	Monophonic	Outro	Trombone		
	Homophonic	Coda	Tuba		
	Polyphonic	Riff	Percussion		
	2, 3 or 4 part textures	**Harmony**	Timpani		
	Unison	Tonic	Drum kit		
	Chordal	Subdominant	Snare drum		
	Layered	Dominant	Cymbal		
	Melody and accompaniment	Chord progression/chord sequence	Glockenspiel		
		Harmonic rhythm	Xylophone		

Melody	Articulation	Structure	Instrumentation	Rhythm cont
Anacrusis	Staccato	Binary	Strings	On the beat
Conjunct (stepwise)	Legato	Ternary	Violin	Off-beat
Disjunct (angular)	Sustained	Rondo	Viola	Triplet
Arpeggio/broken chord	Accent	Minuet and Trio	Cello	Chaal
Scalic (ascending/descending) Low pitch	Pizzicato	Theme and variations	Double bass	Associated rests
High pitch	Arco/bowed	Strophic	Harp	Driving rhythms
Range	Tremolo	32 bar song form/AABA	Woodwind	Dance rhythms
Sequence	Glissando/slide	12 bar Blues	Flute	Rock rhythms
Imitation	Pitch bend	Call and response	Oboe	Regular
Repetition	Plucked	Bridge	Clarinet	Irregular
Contrast	Slurred	Break	Saxophone	Accent
Octave	Tongued	Loop	Bassoon	Simple Time (2/4, 3/4, 4/4)
Tone/ Major 2nd	Detached	Improvisation	Brass	Duple / triple / quadruple
Major 3rd	**Dynamics**	Verse	Trumpet	Compound time (6/8)
Perfect 4th	Pianissimo	Chorus	French horn	**Tonality**
Perfect 5th	Piano	Middle 8	Trombone	Major
Major 6th	Mezzo piano	Fill	Tuba	Minor
Major 7th	Mezzo forte	Introduction	Percussion	Modulation to dominant / Major /Minor
Semitone	Forte	Outro	Timpani	**Sonority**
Microtone	Fortissimo	Coda	Drum kit	Solo
Pentatonic	Crescendo	Riff	Snare drum	Duet
Blue notes	Diminuendo	Phrasing (regular and irregular)	Cymbal	Orchestra
Trill/ornamentation/decoration	Sforzando	**Harmony**	Hand held percussion	Synthesised/electronic
Countermelody	**Texture**	Primary chords	Glockenspiel	Panning
Answering phrase	Monophonic	Secondary chords	Xylophone	Staccato
Thematic	Homophonic	Inversion	Solo	Legato
Fanfare	Polyphonic	Diatonic	Duet	Sustained
	2, 3 or 4 part textures	Tonic	Orchestra	Accent
	Unison	Subdominant	**Rhythm / Metre / Tempo**	Pizzicato
	Chordal	Dominant (7th)	Semibreve	Arco/bowed
	Imitation	Perfect cadence	Minim	Tremolo
	Layered	Imperfect cadence	Crotchet	Glissando/slide
	Melody and accompaniment	Plagal cadence	Quaver	Pitch bend
	Countermelody	Interrupted cadence	Semiquaver	Plucked
		Chord progression/chord sequence	Dotted	Slurred
		Harmonic rhythm	Syncopation	Tongued
		Power chords	Swing rhythms	Detached

Melody	Articulation	Texture cont	Structure cont	Tonality
Conjunct	Staccato	Drone	Head	Major
Disjunct	Legato	Layering	Cadenza	Minor
Sequence	Sustained	Stretto	Inversion	Modal
Repetition	Accent	Antiphony	Retrograde	Atonal
Imitation	Pizzicato	Fugal	Retrograde inversion	Bitonal
Contrast	Arco/bowed	**Structure**	Improvisation	Polytonal
Chordal	Tremolo	Binary	Call and response	Tonic
Interval	Glissando/slide	Ternary	Echo	Dominant
Fragmented	Pitch bend	Rondo	**Instrumentation**	Relative Minor
Portamento	Plucked	Theme and Variations	All orchestral instruments	Modulation
Ornamentation	Slurred	Strophic	Acoustic instruments	Tonicisation
Phrasing	Tongued	Sonata Form	Electronic instruments	Transposition
Passing notes	Detached	Tone/ Symphonic poem	Pit orchestra	Enharmonic
Auxilliary notes	**Dynamics**	Sonata Rondo	Underscoring	**Sonority**
Essential/ unessential notes	Pianissimo	Miniuet and Trio	Rock/Pop bands	Mutes
Augmentation	Piano	Minuet and Scherzo	Jazz combo's	Growls
Diminution	Mezzo piano	Through composed	**Rhythm / Metre / Tempo**	Walking Bass
Episodic work	Mezzo forte	Cyclic	Regular metre	Drum kicks and fills
Idee Fixe/ Leitmotif	Forte	Verse and chorus	Irregular metre	Comping
Thematic transformation	Fortissimo	Pre-chorus	Simple duple	Stab chords
Phasing	Crescendo	32 bar song/AABA	Simple triple	Front line
Diatonic interval	Diminuendo	24 bar structures	Simple quadruple	Rhythm section
Chromatic interval	Sforzando	12 bar blues	Compound duple	Articulation
Arpeggio/ Broken chord	Accents	Introduction	Compound triple	Legato
Scalic	Subito	Exposition	Compound quadruple	Staccato
Chromatic movement	**Texture**	Development	Additive metres	Vocal solo
Pentatonic	Monophonic	Recapitulation	Cross-rhythms	Vocal duet
Blues/ blue notes	Homophonic	CODA	Rubato	Vocal trio
Guide tones	Polyphonic	Outro	Dotted rhythms	Choruses
Chromatic	Contrapuntal	Middle eight/ release	Triplets	Speech-like
Whole tone	Heterophonic	Programmatic forms	Syncopation	Belt
Modal	Unison	Fugue	Accents	Twang
12 tone	Chordal	Ostinato	Free time	Falsetto
Klangfarbenmelodie	Imitation	Ground Bass	Isorhythm	Scat
Octotonic	Melody dominated homophony	Repetition	Hemiola	Stride
Range	Countermelody	Bridge	Polyrhythm	Arco
Syllabic	Counterpoint	Loop	Swung quavers	Pizzicato
Melismatic	Descant	Riff	Terms from very slow to very fast	Col legno
Riffs	Round	Break	Signs / symbols in common usage	Double stopping
Licks	Canon	Jazz chorus	All terms linked to set works – see below	Triple stopping
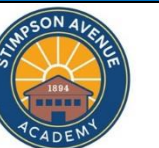
Haydn Stmphony 104	Debussy Nocturnes 'Nuages'	Poulenc Trio
Adagio	Modéré	Andante con moto
Allegro	Sourdines	Accent
Solo	div.	serré
Tutti	pizz.	trés chanté
[a 2]	ten.	trés lié
fz	Arco	trés doux ét mélancolique
pizz.	un peu en dehors	trés doux
Arco.	Sur la touche	doucement chanté
Soli	molto legato	trés marqué
Andante	Crescendo	animer un peu
fp	sans sourdines	subite
Crescendo	Sans retarder	trill
più largo	piu	acciaccatura
1⁰ tempo	trés expressif	appoggiatura
Staccato	Un peu animé	sf
Staccatissimo	trés expressif et trés soutenu	
Slur	molto dim	
Spiritoso	1⁰ tempo	
Fermata	Plus lent	
	Encore plus lent	
	Tutti	