Knowledge Organiser Key Stage 3
Subject: Music **Year:** 9
Topic Title: Modernism

Lesson 1

Key Facts from this lesson

- Modernism refers to a number of different musical movements around the turn of the 20th Century in which composers rejected the musical norms of romanticism (1800-1910), the previously dominant musical movement. While Romantic music featured big, bold emotional statements, extended melodies and long and complex compositions, a lot of modernist music was much more restrained in its approach, opting instead to dwell on simple ideas for longer periods of time.
- One of the musical movements that constituted modernism was minimalism; a musical aesthetic based around compositions that develop very slowly and often use harmony and melody very sparingly.
- Erik Satie (1866-1925) was a French composer and pianist who is among those credited with bringing about the movement of modernism. His most famous work is *Trois Gymnopedies*, a series of languid, melancholy piano solos that are a huge influence on much of the music written for the piano even to this day.

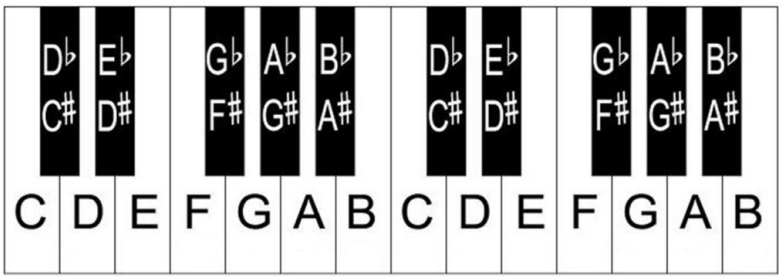
Key words and definitions from this lesson:

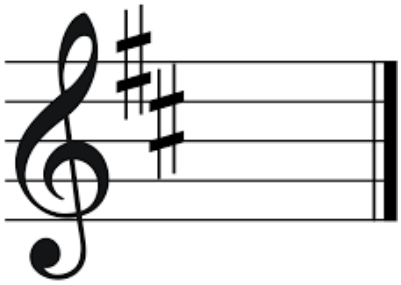
★ **Bass clef –** a method of writing music (similar to treble clef) for lower-pitched instruments, of the left-hand section of the piano.

★ **Triple time –** any time signature in which the bar is counted in a number divisible by three. In *Gymnopedie No.1* the time signature is 3/4, which is felt as one strong beat followed by two weak beats (ONE, two, three). Pieces in 3/4 written to be danced to are known as *Waltzes*.

★ **Dynamic markings –** instructions on a musical score about the dynamic level with which parts are to be played. These can include instructions such as *forte* (loud), *piano* (quiet) or gradations of dynamics such as *crescendos*.

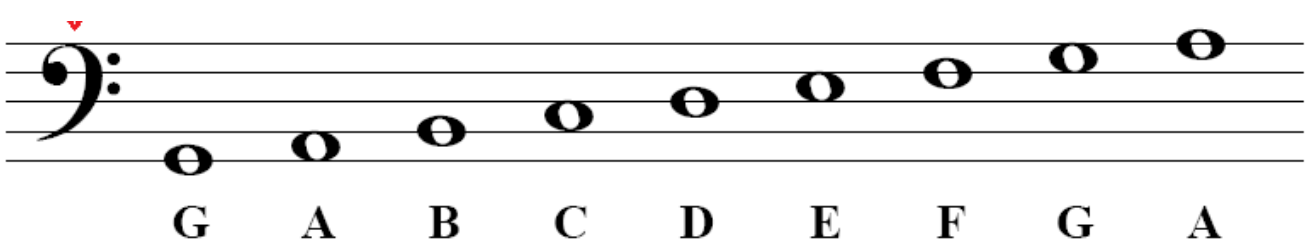
Diagrams to support learning:





D major key signature (above)
with C's and F's to be played as sharps

Bass clef notes:



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Lesson 2

Key Facts from this lesson

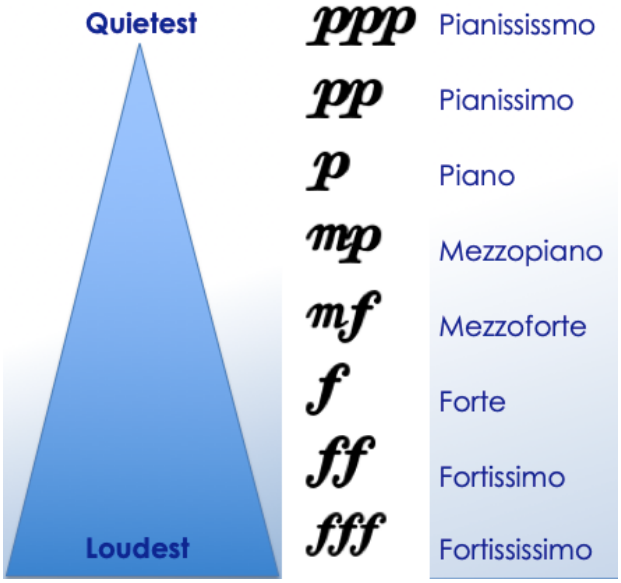
- Due to it being seen as the centre of all culture in Europe, and due to Italian composers being the first to annotate their compositions with dynamic and tempo markings, it has become very common practise to use Italian terminology when writing music.
- Tempo markings are written at the beginning of a score, and often include an indication of the desired musical feel of the piece. Erik Satie enjoyed the use of bizarre tempo markings in his music, notating one piece to be performed *Grave et imbibant* (very slowly and drunkenly). The tempo of *Gymnopedie No.1* is *lent e douloureaux* (slowly and painfully)

Key words and definitions from this lesson:

★ **Slur –** an articulation marking that indicates that notes are to be played for their full duration, without separation.
★ **Lento –** a tempo marking meaning slow (45-60 bpm)
★ **Ledger line –** a line written outside of the stave to extend it by adding additional notes above below it.

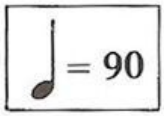
Diagrams to support learning:

Dynamic levels:



Tempo markings:

Italian	English	Beats per minute
Presto	Very fast	168-208
Allegro	Fast	120-168
Moderato	Moderate speed	108-120
Andante	Moderate walking speed	76-108
Adagio	Slow (literally "at ease")	66-76
Largo	Slow and solemn	40-66



Tempo instruction
This sign means that the music has a tempo of 90 beats per minute.

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Lesson 3

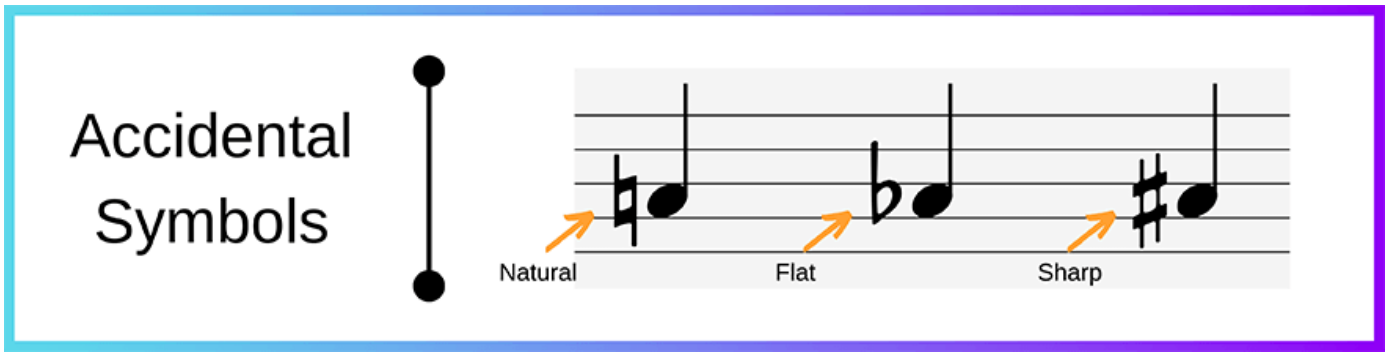
Key Facts from this lesson

- In Romantic-era music, the purpose of dissonance was explored, and it became a vital compositional tool to denote feelings of pain and suffering. This continued into modernism, and Satie and other modernist composers used dissonance for this and other purposes.
- An easy way to create dissonance is to use *non-diatonic* pitches, that is, pitches from outside of the scale you are using. To show non-diatonic pitches on a score we use accidentals, which are sharp, flat or natural symbols that indicate that a note should be changed.

Key words and definitions from this lesson:

★ **Dissonance –** the effect of clashing pitches
★ **Accidental –** a symbol (either a sharp, flat or a natural) that indicates that a non-diatonic note should be played.
★ **Inversion –** a chord in which the order of pitches is altered, for example a D chord is D, F#, A, but we could play it as F#, A, D to create an inversion.

Diagrams to support learning:



Lesson 4

Key Facts from this lesson

- Structure is the order of the sections in a piece of music. We can signify a new section by using a new set of chords or even changing to a different key.
- The version of Gymnopedie No.1 we are learning is *abridged*, meaning part of it has been removed. The structure of this version is Ternary form, which is ABA. In Ternary form, the A section contains the main theme of the piece, and the B section is more *exploratory,* meaning it tends to use more chords, include some dissonance and move far away from the main theme, before landing back on it for the returning A section.

★ **Structure –** The order of the sections in a piece of music (for instance verse-chorus-verse-chorus or ABAB)
★ **Ternary –** A musical structure in which an A section is played, before going to a B section then back to the A section.

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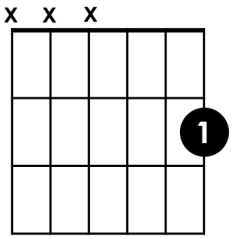
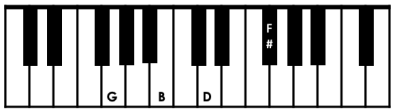
Gmaj7

Guitar



Keys

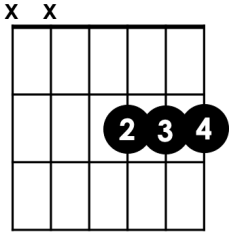


Bass

Fourth string, open

Dmaj7

Guitar



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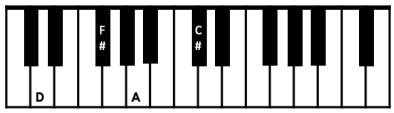
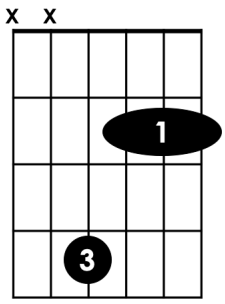


Bass

Third string, open

F#m

Guitar



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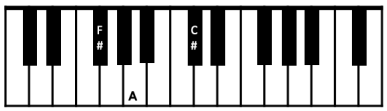
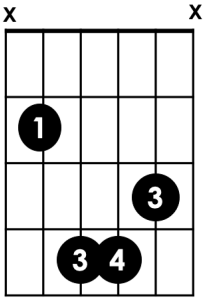


Bass

First string, second fret

Bm

Guitar



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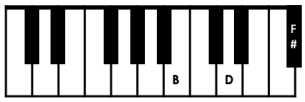
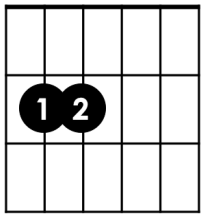


Bass

Second string, second fret

Em

Guitar



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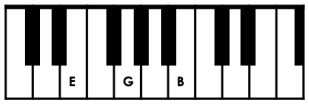
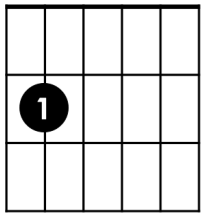


Bass

First string, open

Em7

Guitar



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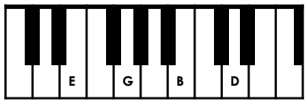
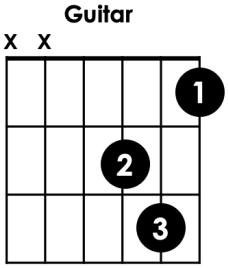


Bass

First string, open

Dm

Guitar



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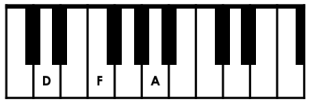
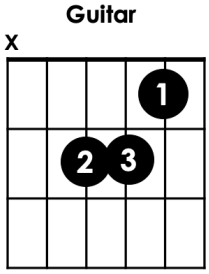


Bass

Third string, open

Am

Guitar



Keys

Bass

Second string, open

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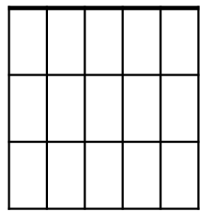
Em/D

Guitar



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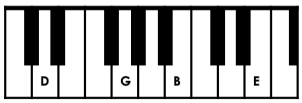
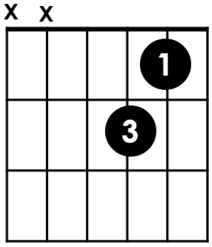


Bass

Third string, open

Am/D

Guitar



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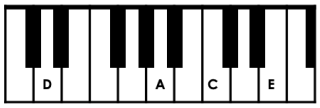
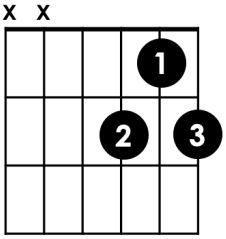


Bass

Third string, open

D7

Guitar



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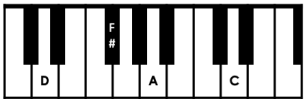
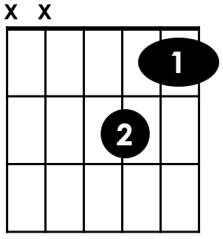


Bass

Third string, open

Dm7

Guitar



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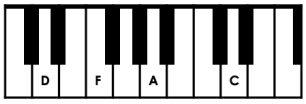
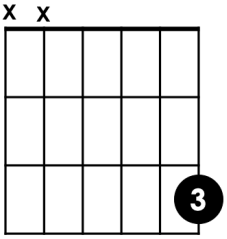


Bass

Third string, open

G/D

Guitar



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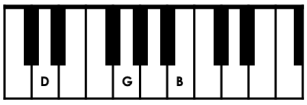
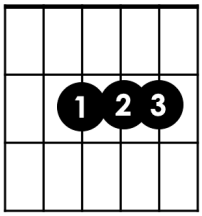


Bass

Third string, open

A/E

Guitar



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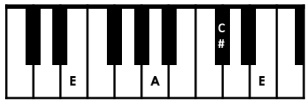
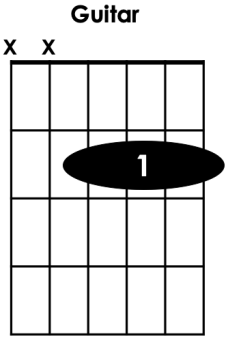


Bass

First string, open

F#m/E

Guitar



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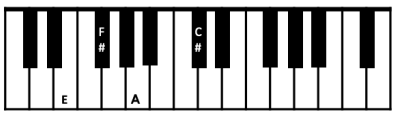
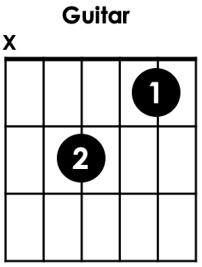


Bass

First string, open

Am7

Guitar



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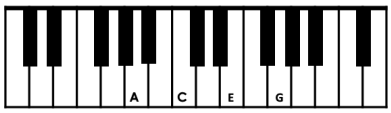

Bass

Second string, open

Knowledge Organiser Key Stage 3

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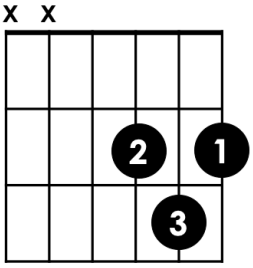
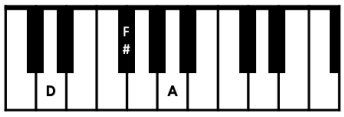
D

Guitar



Keys



Bass

Second string, fifth fret