

KNOWLEDGE ORGANISER GUIDANCE

It is advised that you print the relevant subject knowledge organisers and have them available to you when needed at all times.

An alternative recommendation would be to download the knowledge organisers for your subjects onto your electronic devices so you can access them when needed.

With the knowledge organiser you should make revision cards to help revise and build in time during independent study to test yourself weekly on the content.

While you have independent study, you should use your Knowledge Planner to study the relevant subject's Knowledge Organiser and learn the information provided.

Haggerston School

SIXTH FORM KNOWLEDGE ORGANISER

M u s i c

2023/2024

Aspiration Creativity Character

DESCRIBING MUSIC USING 'MAD T-SHIRT'

MELODY

Contour: ascending, descending, stepwise, conjunct, disjunct, scalar, triadic, arpeggio
 Intervals, including compound intervals
 Phrase length: equal, unequal, balanced
 Ornaments: trill, mordent, turn, acciaccatura, appoggiatura
 Passing notes: accented, unaccented and chromatic
 Auxiliary notes: upper, lower, chromatic
 Notes of anticipation, échappées
 Portamento
 Melodic devices: sequence, motif, fragmentation, repetition, intervallic augmentation and diminution

ARTICULATION

Accent
Tenuto
Staccato
Marcato
Legato
Tremolo

DYNAMICS

Pianissimo
 Piano
 Mezzopiano
 Mezzoforte
 Forte
 Fortissimo
 Crescendo
 Diminuendo
 Sforzando
 Forte-piano

TIME/TEMPO

Metre: beats in a bar
Simple metre: 2/4, 3/4, 4/4, 5/4
Compound metre: 6/8, 12/8
Tempo: fast or slow?
Accelerando/rallentando/ritenuto
Rubato
Pause

STRUCTURE

Binary form
 Ternary form
 Rounded binary form
 Ritornello form: ritornello and episodes
 Rondo form: ABACADA etc
 Sonata form: exposition/development/recapitulation
 12-bar blues
 Pop song structure: intro/verse/chorus/bridge/outro
 Through-composed
 Introduction/coda
 Recitative and aria
 Four-square
 Antecedent and consequent phrases

HARMONY & TONALITY

Consonant/dissonant
 Diatonic: primary and secondary triads, dominant 7ths and all inversions
 Chromatic: diminished 7th, secondary dominant 7th, substitution chords (modal interchange), Neapolitan chord, Neapolitan 6th, augmented 6th chords (Italian, German, French)
 Cadences: perfect, imperfect, interrupted, plagal, half close, phrygian, tierce de Picardie
 Circle of fifths, harmonic sequence
 Pedal notes: tonic, dominant, inverted, inner
 Suspensions: (4-3, 7-6, 9-8 and bass), preparation and resolution
 Cadential 6-4
 Major, minor, and key signatures
 Modulation to dominant, subdominant, relatives, tonic minor, and tertiary keys
 Enharmonic keys
 Modality

INSTRUMENTS & SONORITY

Standard orchestral and vocal types
Basso continuo
String techniques: pizzicato, arco, con sordino, sul ponticello, sul tasto, double stopping
Sotto voce
Vibrato
Piano techniques: una corda, pedalling

RHYTHM

Duration: long or short notes?
Even or uneven rhythms?
Dotted rhythms
Triplets
Syncopation
Cross-rhythm
Polyrhythm
Rhythmic ostinato
Hemiola
Motor rhythm

TEXTURE

Monophonic, solo, unison, octaves
Parallel 3rds, 6ths etc
Homophonic, melody and accompaniment, chordal
Polyphonic, contrapuntal, imitative, fugal, canon
Antiphonal
Trio sonata texture
Polarised
Counter-melody, descant

Melody – Knowledge Organiser

Pitch



How high or low a note is

Interval



The distance between any two notes.

Motif



A fragment of a melody.

Range



The difference between the lowest and highest notes

Phrase

A longer melodic idea. Musical "sentences" are constructed from phrases.



Hook/riff

A memorable repeated melodic idea designed to catch the ear of the listener.



Melodic movement

- Steps** – movement between notes that are next to each other in the scale
- Skips** – movement equal to two steps. You "skip" over a note in the scale
- Leaps** – any movement that is larger than a skip
- Scalic** – when a section of a melody moves along using notes in scale order
- Chromatic** – movement using steps including notes that are not in the key
- Passing note** – notes which link chord tones

Scale/mode

A group of notes which a melody is based on e.g. major, minor, blues, chromatic, dorian

Counter melody



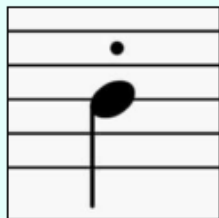
Compositional devices

- Repetition** – repeat a melodic idea
- Sequence** – repeat a melodic idea but starting on a different note
- Imitation** – repeat a melodic idea in another instrument
- Variation** – change the melodic idea slightly
- Ostinato** – constant repetition of a melodic idea
- Inversion** – turn the melodic idea upside down
- Retrograde** – play the melodic idea backwards

Articulation – Knowledge Organiser

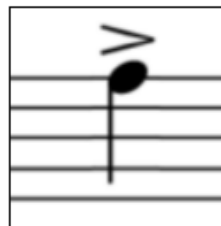
ARTICULATION means *how* you play or sing a note. It is an important part of performing music **EXPRESSIVELY**.

Staccato



Performed short and briefly. Notes sound detached from each other.

Accent



Emphasise a note so that it sounds louder than others.

Legato



Perform the notes smoothly. Notes sound connected to each other. A smooth articulation between two notes is called a **SLUR**.

Orchestral Strings

Pizzicato



Perform the notes by plucking them with the fingers.

Arco



Perform the notes by using the bow.

Tremolo



Continuously play the note with the bow rapidly to produce a trembling effect.

Other Articulations

Vibrato – a slight “wobbling” of the pitch of a note for expression. An important vocal technique as well as for instruments.

Tonguing – the technique used by brass and wind players. Faster rhythms often require the technique of double or triple tonguing.

Bend – guitarists can use their fingers to bend the string from one note to another. Brass and wind players can also do this with different mouth shape and air pressure.

Sforzando



A sforzando is a type of accent. The note should be played with a sudden, strong emphasis.

Slides

Glissando – a dramatic slide between a wide range of notes. For example, running the fingers along the strings of a harp.

Portamento – a smooth slide between two notes. Used frequently by singers.

Dynamics – Knowledge Organiser

DYNAMICS refer to how loud or soft music is played. It is an important part of performing music **EXPRESSIVELY**.

Fortissimo	<i>ff</i>	VERY LOUD
Forte	<i>f</i>	LOUD
Mezzo-forte	<i>mf</i>	Fairly Loud
Mezzo-piano	<i>mp</i>	Fairly Soft
Piano	<i>p</i>	Soft
Pianissimo	<i>pp</i>	Very Soft



On a musical score the dynamic markings are always placed **UNDERNEATH** the stave.

Sometimes composers place extreme dynamic markings on a score to express that they want the music to be played as loud or as soft as is humanly possible!

ffff
pppp

Crescendo



Gradually getting louder

Diminuendo



Gradually getting softer

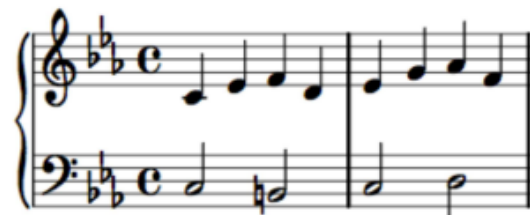
Texture – Knowledge Organiser

TEXTURE is what we call the different layers and parts of a musical piece and how they fit together.

Monophonic



A single melodic voice or instrument



Counterpoint

Two or more different melodies playing together.

Unison

When two or more voices or instruments sing/play exactly the same thing at the same time

Polyphonic



Different musical lines that interweave with each other

Melody and accompaniment



Homophonic



A texture based on chords

Parallel Motion

Notes moving in the same direction keeping the same interval.



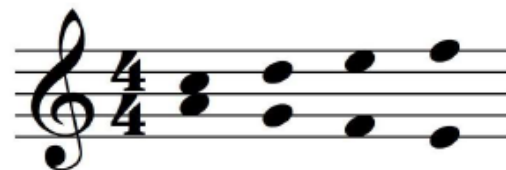
Examples of THIN texture

Solo instrument
Acoustic guitar and vocal
Piano and cello

Examples of THICK texture

An orchestra
A rock band
A samba ensemble

Contrary motion



Notes moving in opposite directions; one up, the other down.

Structure and Form – Knowledge Organiser

STRUCTURE - the different sections of a piece or music and how they are ordered.

Typical Pop Song Structure

Intro – Verse 1 – Verse 2 – Chorus – Verse 3 – Middle 8/Bridge – Verse 4 – Chorus – Outro

Intro	Binary Form	Ternary Form	Rondo Form
The introduction sets the mood of a song. It is often instrumental but can occasionally start with lyrics.	Music that has two sections. These are labelled A and B.	Music that has three sections. The A section is heard again after B.	A recurring theme (A) contrasted by different sections.
Verses	A B	A B A	A B A C A D A E
Verses introduce the song theme. There are usually new lyrics for each verse which helps to develop the song's narrative			
Choruses	Theme & Variation		
All the choruses usually have the same lyrics. This section relays the main message of the song.	A composition can be developed using the VARIATION technique. A main theme is composed then the following sections vary this theme in some way, by altering for example:		
Middle 8/Bridge	MELODY – RHYTHMS – CHORDS – TEMPO – INSTRUMENTATION – KEY		
This section adds some contrast to the verses and choruses by using a different melody and chord progression.			
Instrumental Solo	Strophic Form	Through Composed	
Solos are designed to show off an instrumentalists skills. Rock, jazz and blues often feature solos on instruments such as piano, sax, guitar and drums	When all of the verses are sung to the same music.	When each section has different music. No section is repeated.	

Harmony – Knowledge Organiser

HARMONY – how chords are used in a piece of music.

Triad



A basic type of chord made up of three notes

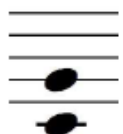
Inversion



Rearranging the order of the individual notes of a chord

Power Chord

C⁵



A chord using only the 1st and 5th scale degrees; no 3rd

Arpeggio – playing the individual notes of a chord one after another

Cadence – a movement between two chords at the end of a phrase

Chromatic – music that uses chords that are not naturally found in the key

Diatonic – music that use only chords that belong to the key

Dominant – the fifth chord (V) of a key

Harmonic rhythm – the rate at which the chords change in a piece

Modulation – when the harmony shifts to a new key

Primary triads – chords I IV and V in a key

Progression – a sequence of chords put together

Seventh – adding the 7th degree of the scale to a triad

Tonic – the first chord (I) in a key

Chord Functions in a Key – Roman Numeral System



C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	vii ^o

Building Chords Using Scale Degrees

C	D	E	F	G	A	B
1	2	3	4	5	6	7

Example: Minor triads are built using the 1 b3 and 5 degrees of a scale so a C minor triad contains the notes C Eb G

Major Triad

1 3 5

Minor Triad

1 b3 5

Major 7th chord

1 3 5 7

Minor 7th chord

1 b3 5 b7

Dominant 7th chord

1 3 5 b7

Perfect Cadence "The strongest one"



Plagal Cadence "The Amen one"



Imperfect Cadence "The cliffhanger one"



Interrupted Cadence "The hidden twist one"



Chord Symbol



Instrumentation (Orchestral) – Knowledge Organiser

Strings



Brass



Woodwind



Percussion



Keyboard Instruments



Instrumentation (Rock and Pop) – Knowledge Organiser



Electric Guitar



Acoustic Guitar



Bass Guitar



Drum Kit



Lead Vocals



Backing Vocals



Brass Section



String Section



Piano



Electric Piano



Organ

Technology



Synthesizer



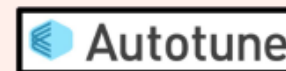
Guitar Effects



Sampling/
Looping



MIDI Sequencing/Recording
Software



Effects Processors













Amplifier

Rhythm – Knowledge Organiser





When you combine any two or more notes or rests you create a **RHYTHM**.

Basic Note and Rest Lengths

Semibreve 4 Beats	Minim 2 Beats	Crotchet 1 Beat	Quaver ½ Beat	Semiquaver ¼ Beat
Note: 				
Rest: 			 Adjacent quavers can be joined together with a BEAM	 Adjacent semiquavers can be joined together with a BEAM

Dotted Notes and Rests

A dot placed after a note or rest tells you to increase the note or rest by **HALF ITS ORIGINAL VALUE**

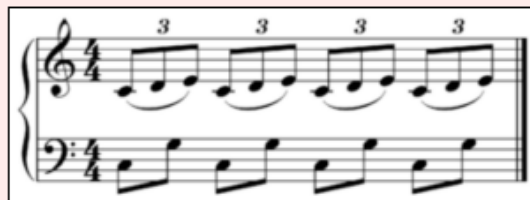
 1 Beat	 2 Beats
 1 and a half beats	 3 Beats

Types of Rhythms

This bass line would be described as having a **CROTCHET** rhythm



DOTTED MINIM and **SEMIQUAVER** rhythm



POLYRHYTHM

Two or more different rhythms with the same **METRE** played at the same time

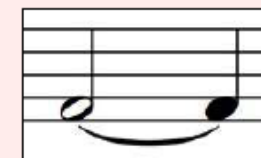
CROSS RHYTHM

Two or more rhythms played at the same time but with conflicting **ACCENTS** often in different **METRES**



Ties

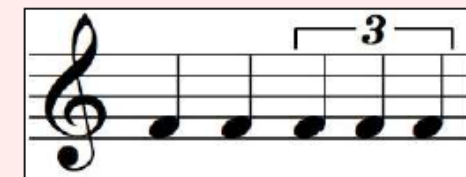
A **TIE** joins two notes of different values



Here you would play the first note and hold it for 3 beats (2+1)

Triplets

A **TRIPLET** is 3 notes played where there is usually only space for 2



Tempo – Knowledge Organiser

TEMPO means how fast or slow a piece of music is – it is the speed of music

The **TEMPO** of a piece of music is most commonly indicated in two ways – an Italian word and beats per minute (**B.P.M.**)

Italian term	English meaning	B.P.M.
Largo	Slowly and broadly	40 - 60
Adagio	Slowly (but not as slow as largo)	60 - 75
Andante	At a walking pace	75 - 105
Moderato	At a moderate pace	105 - 120
Allegro	Quite fast	120 - 155
Vivace	Quick and lively	155 - 175
Presto	Very fast	175 - 200

Tempo markings are placed at the start of the score above the staff



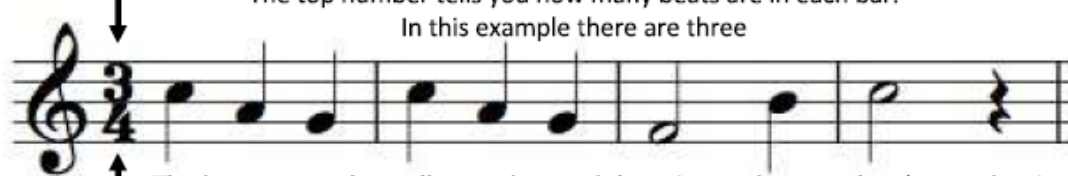
There are also some terms which indicate a change in tempo during a piece

Italian term	English meaning
Accelerando	Gradually speeding up
Ritardando/Rallentando	Gradually slowing down
Ritenuato	A sudden slowing down
Rubato	A highly expressive technique where a performer plays with flexible tempo

Time Signature – Knowledge Organiser

A **TIME SIGNATURE** gives you information on how the beats are arranged in a piece of music. It is also known as **METRE**

The top number tells you how many beats are in each bar.
In this example there are three


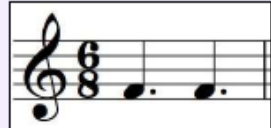






The bottom number tells you that each beat is worth a crotchet (a crotchet is also known as a quarter note hence the number 4 used to denote it)

Number **2** on the bottom = **MINIMS**

Number **4** on the bottom = **CROTCHETS**

Number **8** on the bottom = **QUAVERS**

Simple Metre	Compound Metre
	
	
	

There are two main types of metre: **SIMPLE** and **COMPOUND**

Simple time signatures have beats that can be broken down into two notes

Compound time signatures have beats that can be broken down into three notes.

In compound time signatures each beat is represented by a dotted crotchet which can be broken down into three quavers



The vast majority of music is written with a 4/4 time signature.

This is so common it is known as **COMMON TIME** and can be denoted using a letter C instead of using numbers



IRREGULAR METRE

Sometimes music is written in a metre containing odd numbers of beats in each bar



SIXTH FORM KNOWLEDGE ORGANISER

AoS4: Religious music of Baroque period

Area	Features	Pieces
1 Italian Catholic tradition	<ol style="list-style-type: none"> 1. Venetian concertato 2. Stile antico 3. Latin oratorio 4. Vernacular oratorio, including influence of opera 	<ol style="list-style-type: none"> 1. Gabrieli: In ecclesiis 1608 2. Allegri: Missa Vidi turbam magnam 1640s 3. Carissimi: Jephthe 1650 4. Alessandro Scarlatti: Sedecia, re di Gerusalemme 1705
2. Lutheran Germany	<ol style="list-style-type: none"> 1. Chorale, recitative, aria, chorus 2. Venetian influence 3. Passion music 4. Cantata 	<ol style="list-style-type: none"> 1. JS Bach: St Matthew Passion 1727 2. JS Bach: Cantata 140, Wachtet auf 1731
3. Anglican tradition	<ol style="list-style-type: none"> 1. Anthem/motet 2. English oratorio 	<ol style="list-style-type: none"> 1. Purcell: Hear My Prayer 1685; O sing unto the Lord 1688 2. Handel: Messiah 1741
4. French motets	<ol style="list-style-type: none"> 1. Grand motet 2. Petit motet 	<ol style="list-style-type: none"> 1. Lully: Domine salvum fac Regem 1703 2. Rameau: Quam dilecta tabernacula 1713

Non-musical Terms	
Anglican	Protestant, Church of England
Catholic	The Roman Catholic church, ruled by the Pope in Rome
Liturgy	The words used in a church service (liturgical, adjective)
Lutheran	Protestant, following German reformer Martin Luther
Mass	Communion/eucharist service where bread and wine are shared as in the Last supper
Passion	The story leading up to Christ's crucifixion
Protestant	Non Catholic. Post-reformation, northern Europe
Psalm	A book of verses from the Old Testament
Reformation	From 1517, a breakaway from the Roman Catholic Church in Northern Europe
Requiem Mass	Mass for the dead
Sacred	Religious
Secular	Non-religious
Vernacular	Local language, non Latin

Musical Terms	
A cappella	Voices unaccompanied
Anthem	Anglican choral piece, usually in English
Aria	Solo song from oratorio, opera or cantata
Cantata	Choral piece with orchestral accompaniment
Cantus firmus	A pre-existing melody (usually plainchant) used as the basis for a polyphonic piece
Chorale	Lutheran hymn, sung by choir and congregation
Chorus	Movement from an oratorio or cantata sung by the choir
Concertato	Venetian style where voices and instruments alternate
Fugue/fugal	Imitative polyphonic piece. Entries of the subject in each part, at different pitches
Kappellmeister	Person in charge of music at German church or court
Motet	Choral piece, unaccompanied or accompanied, in Latin or vernacular
Obbligato	Instrumental solo countermelody
Oratorio	Large-scale piece for soloists, chorus and orchestra, telling a (usually Biblical) story
Plainchant	Medieval monophonic chant
Recitative	Musical narration, speech rhythms, minimal accompaniment
Stile antico	'Old-style' polyphony such as by Palestrina



AoS5: Programme music 1820 - 1910

Style	Main focus piece	Subsidiary piece(s)	Features
Concert overture	Mendelssohn: <i>A Midsummer night's Dream</i> (1826)	Tchaikovsky: <i>Fantasy Overture, Romeo and Juliet</i> (1880)	Sonata form with unconventional approach to keys; themes to represent characters/events
Symphonic poem	Saint-Saëns: <i>Danse macabre</i> (1874)	Liszt: <i>Orpheus</i> (1854)	One-movement pieces for large orchestra, keys a 3rd apart, chromatic yet tonal
Programme symphony	Berlioz: <i>Symphonie fantastique</i> (1830)	Richard Strauss: <i>Don Quixote</i> (1897)	Large-scale, multi-movement works with a narrative style; imaginative use of large orchestra, chromatic harmony
Solo works	Mussorgsky: <i>Pictures at an Exhibition</i> (1874)	Schumann: <i>Kinderszenen</i> (1838)	A wide range of piano textures and harmonic approaches
Programmatic pieces conveying a sense of national identity	Rimsky-Korsakov: <i>Scheherazade</i> (1888)	Grieg: <i>Lyric Pieces, Book 5, Op. 54</i> (1891)	Quotations from folk music, or elements of folk style, modality, characteristic rhythms or melodic inflections

Key Terms

Chromatic/Chromaticism	Literally 'coloured': the use of notes and chords from outside the major/minor key
Diatonic	In a major or minor key . Can be used to describe tonality or harmony
Harmony	Chords : how notes are arranged vertically or played together
Idée fixe	A musical theme associated with a person, place or thing
Instrumentation	The instrumental forces used in a piece, listed on the front page of the score
Octatonic scale	A scale using alternating tones and semitones
Orchestration	How the instruments are used and combined . Includes the use of instrumental techniques
Overture	An orchestral piece played before the start of an opera or play
Pentatonic	Using a five-note scale : often found in folk music and Eastern music
Programme	The story told, or picture painted, by a descriptive piece of music
Sonata form	A structure with three sections: exposition, development and recapitulation
Symphony	Large-scale orchestral work, usually in four movements
Tonal	Music that is in a major or minor key
Tonal centre	A useful term that is slightly less emphatic than key
Tonality	Relating to key
Tonic-dominant polarity	A useful phrase to describe the reliance of tonal music on tonic-dominant relationships to establish key



SIXTH FORM KNOWLEDGE ORGANISER

AoS6: Innovations of the 20th Century



Style	Main focus piece	Subsidiary piece(s)	Features
Late Romantic	Mahler: Symphony No. 6 first movement (1904)	Holst: <i>The Planets</i> , 'Mercury' (1916)	Chromatic harmony, large forces, interesting and effective orchestration
Impressionism	Debussy: 'La cathédrale engloutie' from <i>Préludes</i> , book 1 (1910)	Debussy: <i>La mer</i> , second movement 'Jeux de vagues' (1905)	Parallel harmony, modality, fluid textures and structures
Expressionism, atonality and serialism	Schoenberg: Chamber Symphony No. 1 (1906)	Berg: <i>Wozzeck</i> , Act 3 (1922) and Violin Concerto (1935)	Atonality, harsh sounds, extremes of emotion, dodecaphony
Neo-classicism	Stravinsky: <i>Oedipus rex</i> (1927)	Prokofiev: Piano Concerto No. 3 (1921)	A revisiting of earlier styles and structures, with modern twist
National styles	Copland: <i>Appalachian Spring</i> (1944)	Bartók: <i>Music for Strings, Percussion and Celeste</i> (1936) and Vaughan Williams: <i>Fantasia on a Theme by Thomas Tallis</i> (1910)	Quotations from folk music, or elements of folk style, modality, characteristic rhythms
Post-1945 avant-garde, electronic, post-modern	Boulez: <i>Le marteau sans maître</i> (1955)	Stockhausen: <i>Gesang der Jünglinge</i> (1956)	Unusual ensembles, extended techniques, atonality, electronic music, experimentation, knowing reference to other styles or works
Minimalism	Reich: <i>Electric Counterpoint</i> , third movement - fast (1987)	Adams: <i>Short Ride in a Fast Machine</i> (1986)	Mostly tonal, built on gradually evolving repetitions
Contemporary approaches	Ligeti: <i>Études</i> , book 2 (1988-94)	Bright Sheng: <i>Seven Tunes Heard in China</i> (1995)	Hard to define: extremely diverse!

Key Terms	
Aleatoric	Also known as indeterminacy. Where certain elements of the music (pitch, duration, etc) are left to chance
Breakdown of tonality	Through the 19th century and into the 20th century, the increasing move away from music definitely 'in a key'. Dissonance, and using notes outside major/minor scale. Evolution, not revolution: culminated in atonality and dodecaphony
Dissonance	Discord. A clash of pitches. The opposite of consonance
Dodecaphonic	Twelve-tone. Using all 12 notes of the chromatic scale equally, as seen in serialism
Extended techniques	A non traditional way of playing an instrument or singing, done to create an unusual sound
Microtone	An interval smaller than a semitone
Modal	Usually used to describe based on a scale other than major or minor: typically one of the modes used in ancient and folk music, such as Dorian (D-D), Phrygian (E-E), Lydian (F-F) and Mixolydian (G-G)
Musique concrète, elektronische Musik	Music using electronically generated sounds, or recorded sounds. Part of the post-1945 avant-garde movement
Ostinato	A repeating rhythm or melody
Polymetre	Where time signatures change frequently
Polyrhythm	Different or conflicting rhythms played at the same time
Quartal harmony	Chords built up in 4ths instead of 3rds, as in triadic harmony
Tonal centre	Similar to, but not quite as definite, as key. Useful when the music is ambiguous



SPaG

Grammar: Write in Sentences

A sentence is a group of words that make sense. Sentences start with a capital letter and end with a full stop, question mark or exclamation mark. All sentences contain clauses. You should try to use a range of sentences when writing. There are three main types of sentences.

Simple sentence: A sentence containing one main clause with a **subject** and a **verb**.

He reads.

Literacy is important.

Compound sentence: Two simple sentences joined with a conjunction. Both of these simple sentences would make sense on their own. Varying conjunctions makes your writing more interesting.

He read his book because it was written by his favourite author.

Literacy is important so students had an assembly about reading.

Complex sentence: A longer sentence containing a main clause and one or more subordinate clause(s), used to add more detail. The main clause makes sense on its own. However, a subordinate clause would not make sense on its own, it needs the main clause to make sense. The subordinate clause is separated by a comma (s) and/or conjunction. The clause can go at the beginning, middle or end of the sentence.

He read his book even though it was late.

Even though it was late, he read his book.

He read his book, even though it was late, because it was written by his favourite author.

How can you develop your sentences?

1. Start sentences in different ways. For example, you can start sentences with adjectives, adverbs or verbs.

Adjective: Funny books are my favourite!

Adverb: Regularly reading helps me develop a reading habit.

Verb: Looking at the front cover is a good way to choose a reading book.

2. Use a range of **punctuation**.

3. **Nominalisation**

Nominalisation is the noun form of verbs; verbs become concepts rather than actions. Nominalisation is often used in academic writing. For example:

It is important to read because it helps you in lots of ways.

Becomes: Reading is beneficial in many ways.

Germany invaded Poland in 1939. This was the immediate cause of the Second World War breaking out. Becomes:

Germany's invasion of Poland in 1939 was the immediate cause of the outbreak of the Second World War.

Connectives and Conjunctions

Cause
And
Effect

Because
So
Consequently
Therefore
Thus

Addition

And
Also
In addition
Further (more)

Comparing

Whereas
However
Similarly
Yet
As with/
equally/Likewise

Sequencing

Firstly
Initially
Then
Subsequently
Finally
After

Emphasis

Importantly
Significantly
In particular
Indeed

Subordinate

Who, despite, until, if,
while, as, although,
even though, that,
which

SPaG: Spelling and Punctuation**Punctuation**

Use a range of punctuation accurately when you are writing.

- . Full stop** Marks the end of a sentence.
- , Comma** Separates the items on a list or the clauses in a sentence.
- ' Apostrophe** Shows possession (belonging) or omission (letters taken away).
- " " Quotation marks** Indicate a quotation or speech.
- ' ' Inverted commas** Indicate a title.
- ? Question mark** Used at the end of a sentence that asks a question.
- ! Exclamation mark** Used at the end of a sentence to show surprise or shock.
- : Colon** Used to introduce a list or an explanation/ elaboration/ answer to what preceded. A capital letter is only needed after a colon if you are writing a proper noun (name of person or place) or two or more sentences.
- ; Semi-colon** Joins two closely related clauses that could stand alone as sentences. Also used to separate items on a complicated list. A capital letter is not needed after a semi-colon unless you are writing a proper noun (name of person or place).
- Brackets** Used to add extra information which is not essential in the sentence.

Spelling

Use the following strategies to help you spell tricky words.

1. Break it into sounds (d-i-a-r-y)
2. Break it into syllables (re-mem-ber)
3. Break it into affixes (dis + satisfy)
4. Use a mnemonic (necessary - one collar, two sleeves)
5. Refer to word in the same family (muscle - muscular)
6. Say it as it sounds - spell speak (Wed-nes day)
7. Words within words (Parliament - I AM parliament)
8. Refer to etymology (bi + cycle = two + wheels)
9. Use analogy (bright, light, night, etc)
10. Use a key word to remember a spelling rule (horrible/drinkable for -ible & -able / advice/advise for -ice & -ise)
11. Apply spelling rules (writing, written)
12. Learn by sight (look-cover-say-write check)