



Year 7

Music

Summer A Booklet

Band Musicianship 1:

The Four-Chord Trick



Name:

Form:

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For all lessons, please go to:

Oak national academy (www.thenational.academy)- Lessons- KS3-Music-Bandmusicanship1: The Four-Chord Trick – click onto appropriate lesson

Virtual instrument apps:

<https://www.musicca.com/piano?>

<https://www.onlinepianist.com/virtual-piano>

Stretch (if you want to record any chord sequences)- DAW app:

Please note: Instead of using Bandlab, please use <https://onlinesequencer.net/> or Garage Band.

Knowledge Organiser

Music Knowledge Organiser: What makes a piece of music popular?

Composition Getting started

Composing is all about experimenting and finding out what works and what does not- try out lots of different ideas. Begin with an idea. Starting points for songs can be very different. It could be a sequence of chords, a few lyrics, a guitar riff or a drum beat.

Developing an idea

When you have an idea you like, start to play about with that idea and see where it takes you. One idea can quickly lead to another. Some ideas are finished the moment you come up with them and some require a lot of development. Adding a melody on top of a chord progression can bring something alive. Play the idea in different rhythms.

Structure

Structure is the order that different parts of the song are played in. Traditional pop music usually follows a verse, chorus, verse structure. Decide which ideas you would like to use focussing on creating a chorus.

Instruments

Decide which instruments will feature in your piece of music. Think about the role of each instrument, remembering that you don't need every instrument to play all the time.

Lyrics

Lyrics make a song memorable; they may have been the first aspect of composition or thought about throughout the process.

Feedback

A vital aspect of composition is receiving feedback in order to develop a piece of music to ensure it fits a specific criteria.

Recording

During the recording process, music can be edited and further developed.

Key Vocabulary

- Syncopation- a disturbance or interruption of the regular flow of rhythm. It is the placement of rhythmic stresses or accents where they wouldn't normally occur.
- Pulse- a steady beat like a ticking clock or your heartbeat. It can be measured in time by counting the number of beats per minute (BPM).
- Rhythm- the pattern of long and short sounds as you move through the song.
- Melody- the tune. It's the part of the music that you often find yourself singing along with. A melody is made up of high- and low-pitched notes played one after the other.
- Pitch- how high or low a note sounds.
- Dynamics- can make the listener feel different emotions. Musicians will change whether they play a part quietly or loudly depending on how they want the listener to feel.

SAL- Assessment Ladder

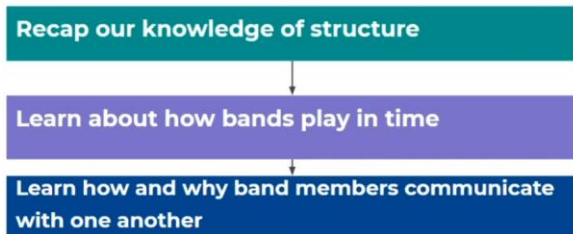
Attainment Band	Music Knowledge and Skills
Yellow Plus	<ol style="list-style-type: none"> 1. You can play a chord sequence with multiple inversion chords and smooth voice leading in your chords. 2. You can play a whole song in time throughout. 3. You understand about balance in band with dynamics intricately. 4. You can create and play your own song with extended chords fluently.
Yellow	<ol style="list-style-type: none"> 1. You can play a chord sequence with at least one inversion chord. 2. You can create more rhythmically exciting four-chord progressions. 3. You can play most of a whole song in time throughout. 4. You can create a chord sequence with at least one extended chord.
Blue	<ol style="list-style-type: none"> 1. You can understand that by using inversion chords it makes for a smoother performance. 2. You understand the different parts in a band and how they are/ can be balanced. 3. You can attempt a chord sequence with an extended chord 4. You can vary your rhythm in your sequence.
Green	<ol style="list-style-type: none"> 1. Can name the different parts in a song structure. 2. You can play an existing 4-chord sequence. 3. You understand that by varying the rhythm it makes for a more exciting song. 4. You can try to play two or more chords.
White	<ol style="list-style-type: none"> 1. You know about the different sections in a song structure. 2. You can recognise the different sections of a song. 3. You can try to play one chord.

Lesson 1 - Connect

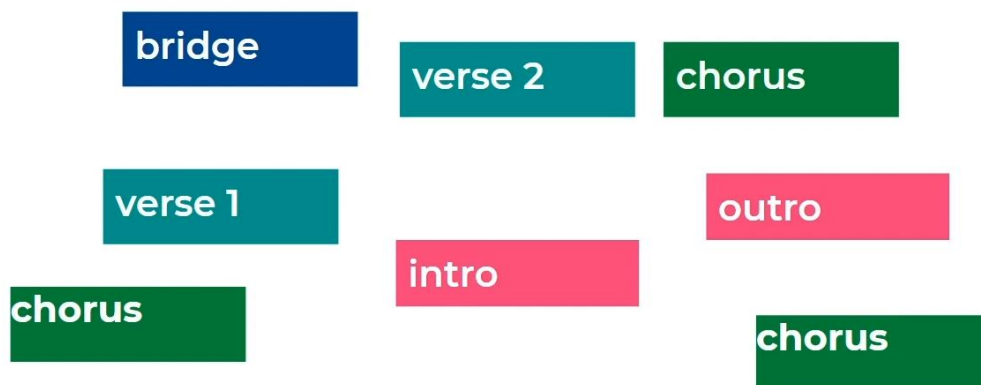
Title- The role of Chords

LI- To be able to identify musical contrast in a song, and understand how a musical group communicates and balances the sound

Lesson structure:



What is a typical song structure? Put the sections in order



Write out the correct order here:

Activate

1)

Structure listening:

What part of the song do you think this is and how do you know?

Gala - Freed from Desire (1996)



Intro

verse

Chorus

Outro

2)

Structure listening:

What part of the song do you think this is and how do you know?

Bruno Mars - When I was your man (2012)



Intro

verse

Chorus

Outro

3)

Structure listening:

What part of the song do you think this is and how do you know?

Red Hot Chilli Peppers - Can't Stop (2002)



Intro

verse

Chorus

Outro

4)

Structure listening:

What part of the song do you think this is and how do you know?

Crazy - Gnarl's Barkley (2006)



Intro

verse

Chorus

Outro

5)

Structure listening:

What part of the song do you think this is and how do you know?

The Verve - Bittersweet Symphony (1997)



Intro

verse

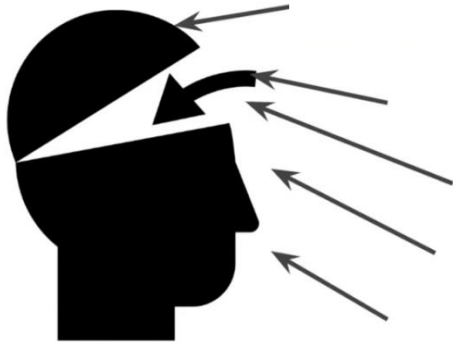
Chorus

Outro

Demonstrate

Watch the video of the Ceili band and answer how many things the musicians need to memorise:

How do bands know what to play, and when to play?



Make your own chord

sequence out of these chords, you can change them into any order!

C Major – C, E, G

F Major- F, A, C

A minor – A, C, E

G Major – G, B, D

Put your sequence in the table below:

--	--	--	--

Now on your instruments practise in pairs playing your chord sequence. Help by using the communication techniques we just watched.

Consolidate



Pause the video to complete your task

On your piece of paper, answer the following questions...

1. How do musicians play in time together?
2. What are the 5 things you need to memorise when you play in a band?
3. How do musicians communicate with each other on stage?

Resume once you're finished

Write your answers here:

1) _____

2) _____

3) _____

Lesson 2 - Connect

Title- The role of Chords

LI- To be able to identify musical contrast in a song, and understand how a musical group communicates and balances the sound

Lesson structure:

Learn about the importance of balance in an ensemble

Explore how to balance different parts in a DAW

Read the following statement and answer the three questions underneath – you may do this in a pair share!

Balance

Balance is the **relative volume level** of different parts of a piece of music. For a piece of music to sound good, it needs to be **balanced**, ie. parts need to be loud enough so we can hear them.

1) *Should every part be the same volume?*

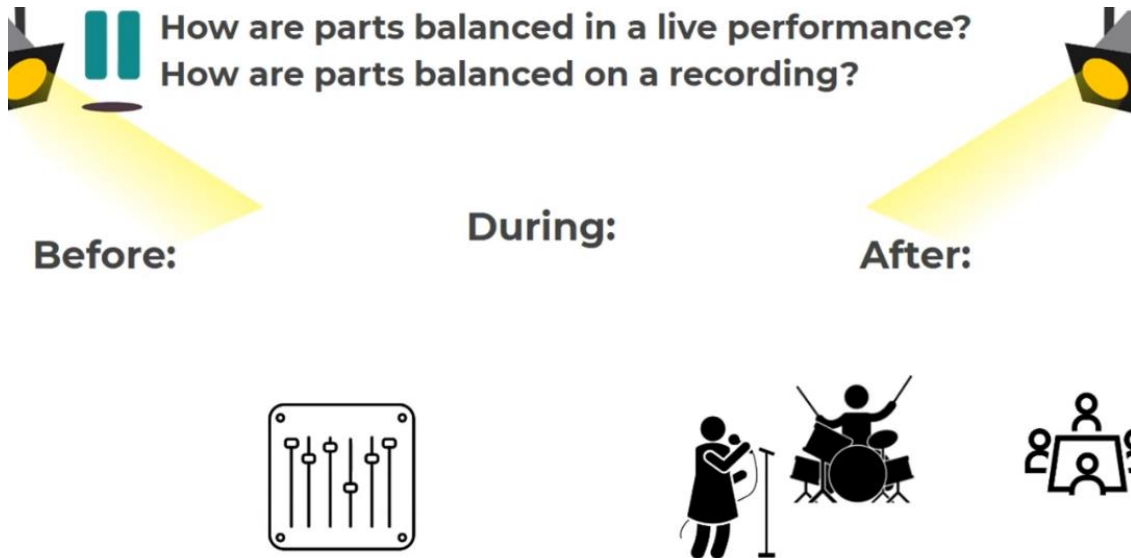


2) Which parts need to be heard more than others?
3) Is this going to be the same throughout the song?



You can write answers here:

Activate



Put the correct keywords in order of before, during and after the performance above:

Mixing

Reflecting

Listening and adjusting

Sound check

Demonstrate

Balance - listening

Listen to the track 'Can't Stop' - Red Hot Chilli Peppers.

1. What do you notice about the relative volume of the bass and drums?
2. What do you think will happen to the volume of the bass and drums when the vocals come in?
3. What do you think the drummer needs to be really careful about remembering?

music and spot the mistake

Listen to and look at my piece

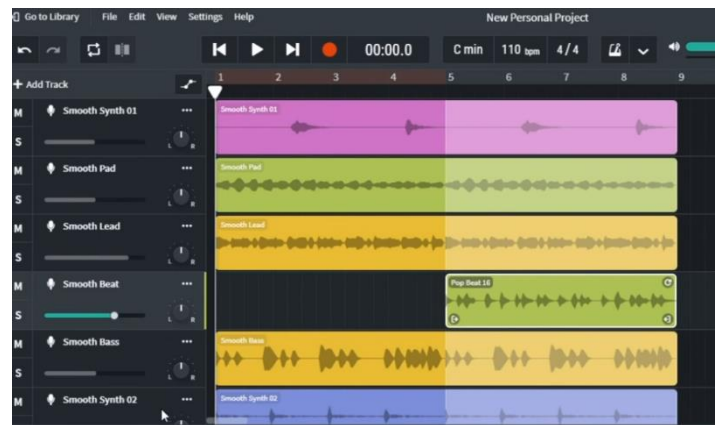
- Find **one thing** wrong with the **timing**.
- Find **three things** wrong with the **balance**.
- Tell me what to do to **fix** it.



1) Answer the questions:

- 1)
- 2)
- 3)

2) Listen to Miss Charatan's



3) Play your chord sequence on your instrument from lesson 1 and decide which sections you will make louder or softer (this is called dynamics = volume)

Intro	Loud/soft
Verse	Loud/soft
Chorus	Loud/soft
Outro	Loud/soft

Consolidate

Checklist



How did you decide on your balance?

Which parts are louder and why?

Does your balance change? Why or why not?

Answer the three questions above:

1) _____

2) _____

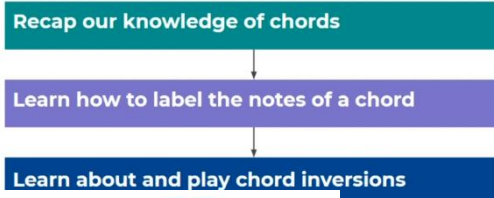
3) _____

Lesson 3 - Connect

Title- The role of Chords

LI- Understanding chord inversions: Composing a successful 4-chord chord progression

Lesson structure:



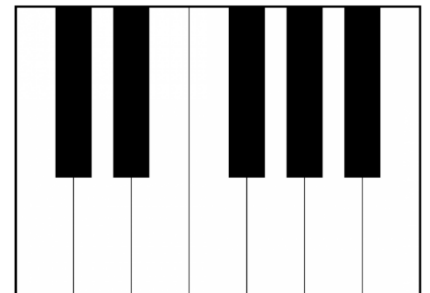
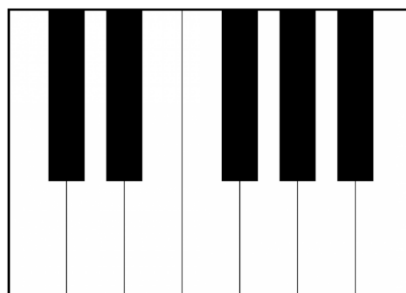
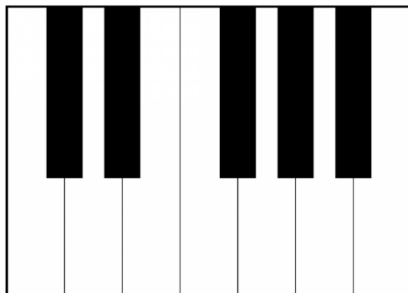
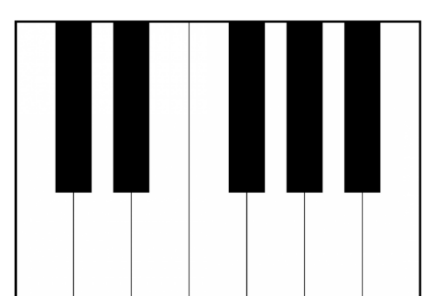
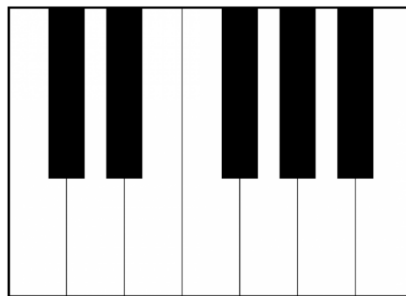
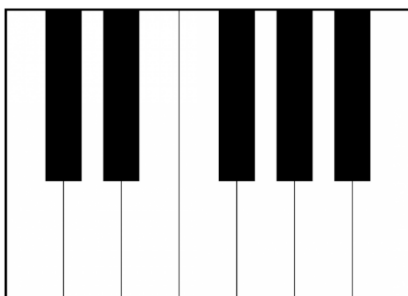
Quick quiz:

Work out all of these triads and then play them on a keyboard (real or virtual)



C major D minor E minor F major G major A minor

write in the pitches for each triad in the blank keyboards underneath:



Activate

Read below about chord inversions:

Numbering a scale

- These are the **degrees** of the C major scale. The 1st degree is C, the 2nd is D, the 3rd is E, and so on.
- What are the numbers of the scale degrees (pitches) in a C major triad?



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

Answer the questions

Labelling notes of a chord



1. What is the root of G major?
2. What is the third of A minor?
3. What pitch is the 5th of F major and the third of A minor?

5th	G	A	B	C	D	E
3rd	E	F	G	A	B	C
Root	C	D	E	F	G	A
Chord name	C major	D minor	E minor	F major	G major	A minor

Stretch: Which pitch tells us whether a chord is major or minor? Which are the two most important notes of the chord? Why do you think this?

below:

- 1)
 - 2)
 - 3)
- Stretch)

Listen to the missing notes and try to work them out

Aural training - what note is missing?

1. C major	C	E	G
2. A minor	A	C	E
3. G major	G	B	D
4. F major	F	A	C
5. D minor	D	F	A
6. E minor	E	G	B

Demonstrate

Try playing inversions on a virtual keyboard

Ordering our pitches

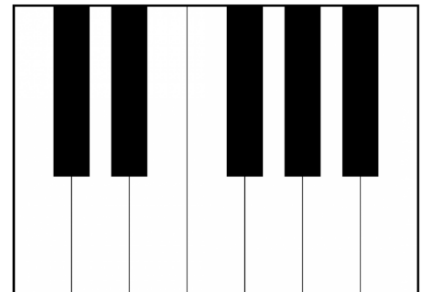
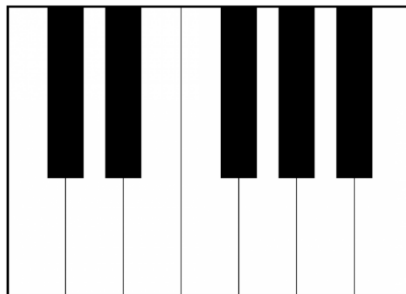
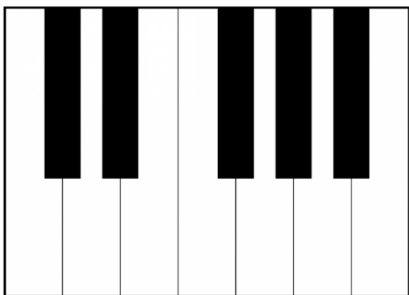
What happens if we change the order of the pitches in a triad?



Complete this task on a keyboard (real or virtual)

- If you rearrange the pitches of a triad, what does it sound like?
- Does it matter if the pitches are in a different order? Why, or why not?

Write out the inversions below:



Consolidate

Try creating inversions of a F Major triad and an A minor triad

Inversions

What happens if we change the order of the pitches in a triad?



C major triad



C major triad



C major triad

Because the 3 pitches are the same it remains the same triad.

There is **no** other triad pattern that has the notes C, E and G.

These are called **inversions**.

Trying out inversions



5th	C
3rd	A
Root	F
Chord name	F major
	Root position

Inversion

Inversion

- Task: find two more inversions of F major, by moving a pitch to the bottom of the chord.
- Write out and colour code the pitches - root, 3rd, 5th

F Major triad inversions

A minor triad inversions

Trying out inversions



5th	E
3rd	C
Root	A
Chord name	A minor
	root position

Inversion

Inversion

- Task: find two more inversions of A minor, by moving a pitch to the bottom of the chord.
- Write out and colour code the pitches - root, 3rd, 5th

Lesson 4 - Connect

Title- The role of Chords

LI- Understanding chord inversions: Composing a successful 4-chord chord progression

Lesson structure:

Explore what is meant by 'voice leading'

Create your own chord sequence with inversions

Test yourself



Below are some inversions. Can you spot which triads they are?

Example: *F, D, A* to get in the right pattern becomes **D, F, A = D minor**

1. Which triad is made up of the pitches E, G, C?
2. Which triad is made up of the pitches C, F, A?
3. Which triad is made up of the pitches G, E, B?



G	A	B	C	D	E	F
E	F	G	A	B	C	D
C	D	E	F	G	A	B
I	ii	iii	IV	V	vi	vii

1)

2)

3)

Activate

Listen to the difference in sound with chords with inversions and without.

Why do we use inversions?

When you are playing triads on the keyboard it can be difficult to move from one triad to another. It also doesn't sound great! This is when **inversions** become very useful.

No inversions



Inversions



Now try playing chords with inversions and without!

Playing inversions

Play these chords without inversions, then with inversions. Extension: come up with as many ways as possible to move from the chord of G - C.

G major - C major (no inversions)



What are the two benefits of playing inversions?

G major - C major (inversions)



Demonstrate

Try singing/humming the individual notes of the chords below with Miss Charatan.

Voice leading

We can think of the notes of the chords as individual voices or parts in a choir. Let's sing the parts now. Are they easy or difficult to sing?



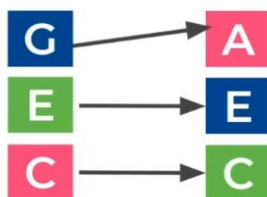
Voice leading

Let's now put the chords in inversion like we did earlier. Let's sing the parts again. What is the difference? Is it easier or more difficult to sing?



Voice leading

Voice leading is the way the individual 'voices' (pitches) **move from chord to chord**. The best voice leading is when all the individual voices move **smoothly/by step**. Poor voice leading is when there are wide leaps.

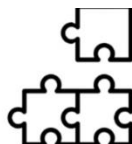


Consolidate

Write down each chord inversion into the blank piano keys.
Use the example of moving between A minor and C major below to help you. **Stretch**-try playing on a virtual keyboard!

Voice leading puzzle

Change from the first chord to the second chord by only moving one pitch each time:



1. A minor - C major
2. F major - D minor
3. E minor - G major
4. F major - A minor

ACE CEG

The chords share C and E. I only need to move G.

A minor - C major



Voice leading puzzle



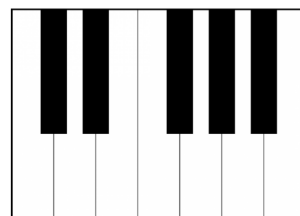
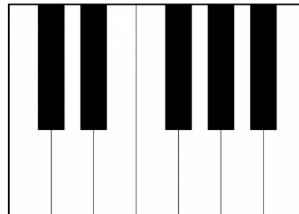
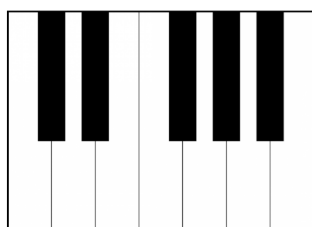
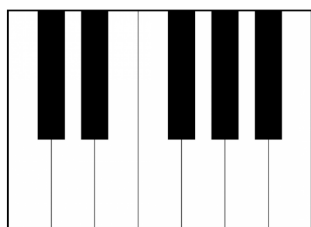
Change from the first chord to the second chord by only moving one pitch each time:



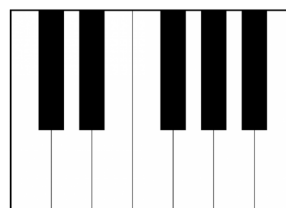
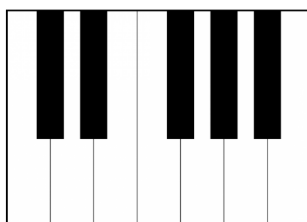
1. A minor - C major
2. F major - D minor
3. E minor - G major
4. F major - A minor

F Major to D minor

E minor to G Major



F Major to A minor



Lesson 5 - Connect

Title- The role of Chords

LI- To understand how to add interest and contrast to a chord sequence

Lesson structure:

Answer the quiz questions below:

Recap our knowledge of inversions and chords

Explore how to create extended chords

Learn how to change the rhythm of chords

Q2.How do we label the three notes in a triad?

- ☐ I, III, V
- ☐ 1, 2, 3
- ☐ Root, 3rd, 5th

Q4.Which of these is an F major triad, in inversion?

- ☐ CFA
- ☐ FAD
- ☐ ADF

Q6.What is voice leading?

- ☐ The way the individual 'voices' (pitches) lead the chords
- ☐ The way the individual 'voices' (pitches) lead the group
- ☐ The way the individual 'voices' (pitches) move from chord to chord.

Q8.What note of the F major triad would you change to make the chord into a D minor triad? Use the keyboard to help you.



- ☐ You would change the F to D
- ☐ You would change the A to D

Q9.When you decide on your inversions to make good voice leading, what is the main thing you need to consider?

- ☐ What instrument should I play on?
- ☐ What are the fewest notes I need to move from one chord to another?
- ☐ How do I make the chords jump around?

Q3.What is an inversion?

- ☐ Playing the notes of the chord in order
- ☐ Playing the notes of a chord in a different order
- ☐ Playing two different chords and moving between them

Q5.What is one benefit of playing chords in inversion?

- ☐ They sound major
- ☐ They are easier to play
- ☐ They suit the mood of the piece

Q7.What two notes do A minor and C major triads have in common? Use the keyboard to help you.



- ☐ A and C
- ☐ C and E
- ☐ G and A

Q10.What would poor voice leading sound like?

- ☐ Big leaps between chords
- ☐ Small steps between chords
- ☐ A mixture of big leaps and small steps

Activate

Complete the listening task and answer the questions below

Crazy - Gnarls Barkley



- American soul duo
- CeeLo Green and Dangermouse
- 2007 hit single 'Crazy'

Crazy - Gnarls Barkley

1) What is the time signature? (how many beats per bar)

2) How many different chords are used?

3) How long does each chord last?

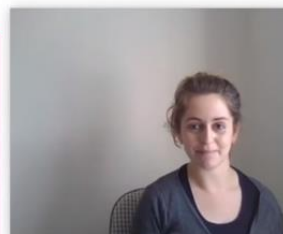
Listen to the two

versions of “Crazy” see if you can find one difference and one similarity.

Crazy - two ways

Am
I remember when
I remember, I remember when I lost my mind **C**
There was something so pleasant about that place **F**
Even your emotions have an echo in so much space **E**

Am
I remember when
I remember, I remember when I lost my mind **Cmaj7**
There was something so pleasant about that place **F**
Even your emotions have an echo in so much space **Esus4 E**



Find one similarity and one difference about the chords in these two versions. Stretch: what effect does the chord choice have?

Demonstrate

Work out how to play 7th chords and sustained 4th chords from the tables below. Then play them on your virtual piano

Major 7th chords

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

Root

3rd

5th

To create a Cmaj7 chord, I add the 7th pitch of the scale.

C major triad = 1, 3, 5 = C E G

Can you work out these maj7 chords?



F chord = 1, 3, 5 =

Fmaj7 = 1, 3, 5, 7 =

G chord = 1, 3, 5 =

Gmaj7 = 1, 3, 5, 7 =

C chord = 1, 3, 5 =

Cmaj7 = 1, 3, 5, 7 =

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

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

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

Sus4 chords

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

Root

4th

5th

- Normally, we use the root, 3rd and 5th in a chord.
- In a sus4 chord, we take away the 3rd and replace it with the 4th.
- Often sus chords are followed by a normal triad - why?

Consolidate

Read the DART and answer the quick quiz questions

DART

Sevenths

When a seventh is added to a chord this is known as a seventh chord. The dominant seventh of a V chord can be shown by the symbol **V7**.

For example, G7 is made by taking the major triad of G (G - B - D) and adding an F (G - B - D - F).

How chord inversions relate to basic chords

A chord inversion occurs when any note other than the root of a basic chord is played down at the bass. For example, a basic C major chord includes the notes C, E and G. C, the chord note name and root, is placed at the bottom of the chord. If you came across a chord in music where G was in the bass note under other notes found in a C major chord, then you'd be looking at a C major chord inversion.

Quick quiz:

What is an extended chord?

A chord that is held for longer

A chord that is stretched out

A chord with extra pitches

Quick quiz:

Which of these is an extended chord?

C major

C minor

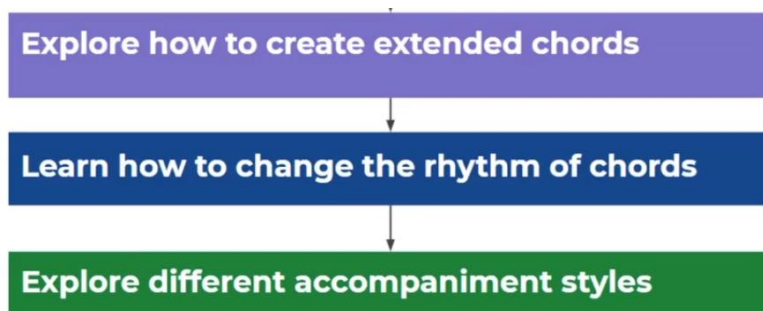
Cmaj7

Lesson 6 - Connect

Title- The role of Chords

LI- To understand how to add interest and contrast to a chord sequence

Lesson structure:



Answer the following:

1. Primary chords are made up of chords ii (2), iii (3) and vi (6)

TRUE

FALSE

2. Secondary chords are made up of chords I (1), IV (4) and V (5)

TRUE

FALSE

3. What instruments can play chords?

A. Flute

B. Guitar

C. Piano

D. Trombone

4. What is a melody

A. Two or more notes played at the same time

B. A succession of single notes (pitches)

C. Rhythmic accompaniment

5. What is an accompaniment?

A. An accompanying part to a main melody, using rhythm and harmony

B. A main melody

C. How loud or soft a piece of music is

Activate

Look and listen to Miss Charatan's chord sequence with extended chords and answer the two questions.

Add extended chords to your chord sequence.



**Simple
Chords**

C	Dm	Am	G
---	----	----	---

**Extended
Chords**

C6	Dm7	Am	G
----	-----	----	---

1)

Why am I not making every chord an extended chord?

2)

How did I decide on my extended chords?

Now make your own chord sequence with extended chords. You may use one you have made in a previous lesson and adapt it with extended chords if you wish.

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Demonstrate

Now you have your chord sequence have a go at playing it with different rhythms on a virtual piano



Pause the video to complete your task

Change the rhythm of your chord progression to make it interesting

- Duplicate a chord track.
- Using the midi editor, add or remove notes, and change the lengths to something you are happy with.
- If you like, you could play in the rhythm yourself.
- Too easy? Experiment with changing the harmonic rhythm.

Stretch- Try

recording it onto a DAW like Garageband

Answer the following questions once you have finished:

Checklist

How did you change your chord progression?

What rhythm did you choose and why?

How else could you vary your chord progression?

Consolidate

Listen to Miss Charatan playing different styles of her chords.

How am I making my accompaniment more interesting?

- I have broken up the notes of the chords.
- I have made a walking bass line.



Now think of three different ways to break up your chords and write underneath

How am I making my accompaniment more interesting?



- I have broken up and repeated the notes of the chords.



Task: come up with three different ways to break up your chords

1) _____

2) _____

3) _____

Lesson 7 - Connect

Title- The role of Chords

LI- To understand how words are set to music, and explore how to compose lyrics in a structure

Lesson structure:

Recap the different parts of a song

Learn about words are set to music

Learn how to generate ideas for lyrics

Q1.What is an inversion?

- ☐ Playing the notes of the chord in order
- ☐ Playing the notes of a chord in a different order
- ☐ Playing two different chords and moving between them

Q3.Which of these is an extended chord?

- ☐ C major
- ☐ C minor

Q5.How can you vary the accompaniment?

- ☐ Break up the chords so one note is played after another
- ☐ Add a melody
- ☐ Play it faster

Q7.Which one of these is a Fmaj7 chord? Use the keyboard to help you.



- ☐ FADE
- ☐ FACE

Q9.What is a walking bass?

- ☐ When the bass line moves between the root notes
- ☐ When the bass line ascends and descends every bar
- ☐ When the bass line is inverted

Q2.What is an extended chord?

- ☐ A chord that is held for longer
- ☐ A chord that is stretched out
- ☐ A chord with extra pitches

Q4.Having two chords in the bar instead of one increases the

- ☐ Tempo
- ☐ Rhythm

Q6.Which one of these is a C6 chord? Use the keyboard to help you.



- ☐ CEGA
- ☐ CEGB
- ☐ CEGF

Q8.Which one of these is a Csus4 ? Use the keyboard to help you.



- ☐ CEG
- ☐ CFG

Q10.What are chords with added pitches called?

- ☐ Added chords
- ☐ Extended chords
- ☐ Inverted chords

Activate

The two most important parts of a song are the verse and chorus:



Now If you had to choose two of the most important parts of a song, what would they be? see if you can spot where the verse and chorus are in this song

Which is the verse and which is the chorus?

How do you know?

If you need me call me no matter where you are
No matter how far don't worry baby
Just call my name I'll be there in a hurry
You don't have to worry
'Cause baby there ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you babe



Features of verse and choruses. Draw a line from each description into the correct box.

Put the features in the correct box

Verse	Chorus
Has less energy	Lyrics tell a story
The main message	Repetitive
Every line is different	The catchiest part

Demonstrate

Syllabic and melismatic word setting

What is a syllable?

Words can be divided into **syllables**.

For example -

Cheese = 1 syllable

Mush-room = 2 syllables

To-ma-to = 3 syllables



How many syllables does pepperoni have?

Twinkle,
Twinkle, little
star has
syllabic word
setting- one
note per
syllable

The image shows a musical score for the song 'Twinkle, Twinkle, Little Star' in treble clef, 4/4 time. The lyrics are: 'Twinkle, twinkle, little star, Up above the world so high, Twinkle, twinkle, little star, how I wonder what you are!'. The first line of the score has 'Twinkle, twinkle, little star,' with 'Twinkle, twinkle,' highlighted by a red box. Each syllable of 'Twinkle' is aligned with a single quarter note. The second line has 'Up a - bove the world so high,' with 'Up' aligned with a quarter note and 'a - bove the world so high,' aligned with a half note. The third line has 'Twinkle, twinkle, little star, how I won - der what you are!' with 'Twinkle, twinkle, little star,' aligned with quarter notes and 'how I won - der what you are!' aligned with a half note.

Each syllable has one note and pitch. This is called **syllabic** word setting.

What part of a song, or what type of song would you want to use syllabic word setting in?

Syllabic and melismatic

Syllabic word setting is great for verses, as it means ideas can be communicated quickly - we don't hang around on the words.

Melismatic word setting is when you have **more than one pitch per syllable**. This takes more time, but it's expressive and can help emphasise a word.

Twinkle twinkle little star,
how I wonder what you are.
Up above the world so high,
like a diamond in the sky...

Now make your own melismatic melody with either 'twinkle little star' or using your name! You can sing it or use a virtual piano.

Consolidate

Listen to Hallelujah and identify what parts are syllabic and melismatic – write your answers next to the two boxes underneath:

Which bits are syllabic or melismatic?

Find one example of melismatic word setting.

I'd heard there was a secret chord
That David played and it pleased the Lord
But you don't really care for music, do you?

Hallelujah, Hallelujah
Hallelujah, Hallelujah

Answer the two quick quiz questions to finish!

What is syllabic word setting?

One pitch per syllable

Many pitches per syllable

What is the term for many pitches per syllable?

Melodic

Mnemonic

Melismatic

Congratulations you have completed your music Summer
Term A booklet!

