

Introduction

This pack is designed to help music teachers who find setting homework on a regular basis time-consuming and a cumbersome burden. Often, it is also difficult to find homework that is of real benefit to the student.

Each homework sheet in this pack is designed to give maximum help to the student while creating only the minimum amount of assessment for the teacher. Often the worksheets contain enough homework for more than one week. In some cases, the homeworks may be used as work set during staff absence. Although the worksheets are self-contained, some are designed to be set consecutively, and so it is suggested that they are given to students in the correct order.

How to use this pack

The homeworks can be given to students for them to work through on their own. The best practice, however, is to use the homeworks as an integral part of the teaching process. Select a homework which is relevant to the material being covered in the lesson. Leave time at the end of the lesson to look at what the homework entails and explain to the students what outcome is expected. In each case, the aim of the homework is to broaden students' understanding of exactly how music is performed or composed and to encourage and enable them to listen with greater understanding. The companion pack, *KS3 Music Listening Exercises* (Pearson Publishing, 2002) may help with this. For homeworks which require research, make sure that, if students have no access to the Internet at home, they can use the school facilities.

Marking

In order to minimise the amount of marking for the teacher, many of the homeworks can be marked by the students themselves at the start of the next lesson, with the teacher providing the answers. Some homeworks can be followed up with a test of the material learnt. In these cases, the questions have been provided on a separate page. Where the work does require the teacher to do marking, it has been kept to a minimum and if possible complete answers have been given. Teacher's notes and answers are provided on pages 43 to 52.

A glossary of musical terms has been provided on pages 53 to 57, and those words which are listed in it are emboldened on the worksheets. It is suggested that a copy of the glossary is given to each student, or is made available in the classroom, at the beginning of the course for reference.

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Describing a story in music

Read the story in the box:

Two people suddenly appear. One is huge, strong, rich and powerful. The other is small, weak, and poor. They stand and stare at each other. The smaller person fires a pellet at the huge person. The pellet strikes the huge person on the forehead. The huge person staggers about. He falls to his knees. He falls forward, hitting the ground with a thud. The weak, small person climbs onto the huge person. He raises his hands in triumph. He calls all the other small people to come and join him and eat!

You are going to write a verbal description of what you might expect to hear in each section of music for the story. Make sure that, within the outlines of your musical illustration, you give details about what you would include in your music and *how* it will illustrate the story. Remember to consider the various musical elements you have available, including:

- Pitch
- Structure
- Dynamics
- Duration
- Pace
- Texture
- Timbre
- Silence.

If you create any specific musical material, write it down in a format which will help you remember it. You can use graphic illustrations or, alternatively, you can use traditional music notation. Here is an example of the first two sentences:

- *Two people suddenly appear* – Two contrasted tunes, with contrasting pitch, dynamics and timbres.
- *One is huge, strong, rich and powerful* – Big, heavy instruments, low pitch, broad, long note values and loud dynamics.

You can note your ideas down in the spaces below:

Two people suddenly appear

One is huge, strong, rich and powerful

The other is small, weak and poor.....

They stand and stare at each other.....

The smaller person fires a pellet at the huge person.....

The pellet strikes the huge person on the forehead.....

The huge person staggers about

He falls to his knees

He falls forward, hitting the ground with a thud

The weak, small person climbs onto the huge person

He raises his hands in triumph.....

He calls all the other small people to come and join him and eat!

4 How is the structure of music used by the players to help them?

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5 What is a jam session?

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6 How can the original music 'disappear' in a piece of jazz?

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7 Using a keyboard, any instrument you can play or by singing the letter names in your head, improvise on any of the following well-known tunes. Tick the one you have chosen.

- *Happy Birthday to You* (start on the notes C C D C F E)
- *Oh, When the Saints* (start on the notes C E F G)
- Theme tune from *EastEnders* (start on the notes C D E F G A F)
- *Match of the Day* (start on the notes G C E G E E E E)
- *Greensleeves* (start on the notes A C D E F E)
- *Yesterday* by The Beatles (start on the notes G F F A B C[#] D E).

Write out the string of letter names you use below.

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If you can work out the rhythm, write the whole tune out as music on the staves below.

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The development of the orchestra

Music is often identified within different ages or eras, according to when it was written. Within each era, there are composers who develop old styles or create new styles and techniques. Beethoven, for example, is often seen as the link between Classical and Romantic music. The eras are:

- **Medieval** (c 800 AD-1450)
- **Classical** (1750-1820)
- **Renaissance** (1450-1600)
- **Romantic** (1820-1900)
- **Baroque** (1600-1750)
- **Modern** (1900 to the present day)

The orchestra

Prior to the Baroque era, there was not really an orchestra at all. There have been fairly standard layouts for the orchestra since the Classical era, although there is great variety in the choice of instruments. The strings have been the most consistent section. However, the number of players for each part has grown from a few players to up to 20 or more. This reflects the increased number of woodwind and brass players used from the Romantic era onwards. More string players were needed to balance this. Also, composers experimented with different orchestral sounds. Below are some examples of the combinations of instruments in orchestras. These combinations can vary, but may be taken as standard for the time.

Baroque (eg Bach – *Brandenburg Concerto 2*)

- **Strings** – First violins, second violins, violas, cellos, double basses and harpsichord. *Brandenburg Concerto 2* also uses one solo violin.
- **Woodwind/brass/percussion** – Some of the following may be included: Flutes or recorders, oboes, a bassoon, trumpets, French horns, timpani. *Brandenburg Concerto 2* uses one recorder, one oboe and one trumpet.

Classical (eg Haydn – *Symphony 101 'The Clock'* and *Symphony 104 'The London'*)

- **Strings** – First violins, second violins, violas, cellos, double basses.
- **Woodwind** – Two each of flutes, oboes, clarinets and bassoons.
- **Brass** – Two trumpets, two French horns.
- **Percussion** – Two timpani (with one player).

Romantic (eg Tchaikovsky – *Fantasy Overture 'Romeo and Juliet'*)

- **Strings** – First violins, second violins, violas, cellos and double basses.
- **Woodwind** – A piccolo, two flutes, two oboes, a cor anglais, two clarinets, two bassoons.
- **Brass** – Two trumpets, four French horns, three trombones, a tuba.
- **Percussion** – Three timpani (one player), a bass drum, cymbals and a harp.

Modern (eg Holst – *The Planets*)

- **Strings** – First violins, second violins, violas, cellos and double basses.
- **Woodwind** – Two piccolos, four flutes, three oboes, a cor anglais, a bass oboe, three clarinets, a bass clarinet, three bassoons, a double bassoon.
- **Brass** – Four trumpets, six French horns, three trombones, two tubas.
- **Percussion** – Six timpani (two players); Three players for the following: a triangle, a snare drum, a tambourine, cymbals, a bass drum, a tam-tam (gong), bells, a glockenspiel; a celeste, a xylophone, two harps.
- An organ and a choir may also be included.

Common musical structures

Many composers take set patterns and build their music on them. The following are some set patterns or **forms** in music. You should remember the first three from *Homework 14*.

Ritornello or Rondo

Ritornello means 'little return'. In this form, the first main tune returns in between each contrasted section. This example uses four contrasted tunes and the main tune: **A B A C A D A E A**

Binary form (AB or A1 A2)

- **Section A** – This consists of one tune, which starts in the home key and works its way to a new key.
- **Section B** – The same tune starting in the new key works its way back to the home key (the tonic), passing through other keys on the way.

Ternary form (ABA)

- **Section A** – This is a complete piece of music in its own right, often in binary form.
- **Section B** – This is a contrasted piece, again complete in its own right. Usually it is in a different (related) key.
- **Section A** – This is a repeat of the first **Section A**, sometimes with extra decoration.

Variations

The main tune is stated simply. A set of variations upon the theme follows. Any part of the main musical material can be used as the basis for the variation. Composers sometimes write as many as 32 variations, or as few as six.

Fugue (Four voices)

A fugue can be understood by listening to each new entry of the tune (or **subject**) as follows:

Voice	First entry (Tonic key)	Second entry (Dominant key)	Third entry (Tonic key)	Fourth entry (Dominant key)
1	Subject	Answer	Countersubject	Free part
2		Subject	Answer	Countersubject
3			Subject	Answer
4				Subject

Once all the voices have played the subject, there are combinations of entries of the various tunes in a number of different keys. The music concludes with entries similar to those at the opening.

Sonata form

The following terms are used in sonata form: A **subject** is a tune or a small group of tunes. The linking passage is often called the **bridge passage**. In the **exposition**, the two subjects are in different keys. In the **recapitulation**, the two subjects are generally in the home key (the tonic). The structure is as follows:

- **Exposition** – First subject; bridge passage; second subject; codetta.
- **Development** – The various subjects are played in different ways using various elements of music.
- **Recapitulation** – First subject; linking passage; second subject; coda (a rounding-off section).