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.

Derek Mill
June 2002
Musical diagrams

Written music is simply a graph of sound

Look at this music:

This can be expressed as a graph:

Make a neat copy of the stave and graph above. Give the diagram the title ‘Written music is simply a graph of sound’. When you have finished, draw your own graph and write it out as music.

The keyboard and the stave

• Draw the keyboard diagram below onto a sheet of A3 paper. Each white note should be exactly 22 millimetres wide. Each black note should be one centimetre wide.

• Copy the stave below underneath your drawing of the keyboard. Each note on the stave should line up exactly with the correct white note and be on the right line or space on the stave.
Five-finger keyboard practice

The following method will help you to develop a sense of rhythm and melody. The five-finger position is indicated by ‘Thumb on C’ or ‘Thumb on G’, as shown below:

To do the practice, you need to understand the following codes:

- Each number (1 2 3 4 5) represents the finger to be played by the right hand for one beat.
  Play the first, then the second, then the third, then the fourth, then the fifth finger. Each note should last one beat.
- A repeated number means you should play the same finger again.
  \[3 \ldots 3\] Play the third finger four times.
- A dash after a number means the finger should be held for another beat.
  \[1 \_ \_ 1 \_] Hold the first finger for two beats, twice.
  \[2 \_ \_ \_\] Hold the second finger for four beats.
  \[1 \_ \_ \_ 4\] Hold the first finger for three beats, then play the fourth finger for one beat.
- Two numbers underlined mean play the notes evenly within the same beat.
  \[12 \_ 12\] Play the first and second fingers twice for half a beat each. Play the third finger for one beat, then the first finger for one beat.
- Four numbers underlined together means play the four notes evenly within one beat.
  \[1234 \_ 5 5 5\] Play fingers one, two, three and four evenly in one beat, then play the fifth finger three times, one beat for each note.
- The straight line \| represents a bar line. The time signature will be 4 per bar or 3 per bar. A double bar line || usually indicates the end of the music or the end of a section of music. It is rather like a full stop in a sentence, as shown in the exercises below.

Exercises

You need a keyboard or a piano for these tasks. Alternatively, if you have no instrument available, you can use the diagram of a keyboard which you drew in Homework 1.

1. Try the following exercises:
   a. Thumb on C. 1 2 3 4 | 1 2 3 4 | 5 _ 5 _ | 2 _ _ _ | 1 2 3 4 | 1 2 3 4 | 2 _ 5 _ | 1 _ _ _ ||
   b. Thumb on A. 1 3 5 | 1 3 5 | 4 _ 3 | 2 _ _ | 5 3 1 | 5 3 1 | 2 _ 3 | 1 _ _ ||
   c. Thumb on G. 12 12 12 12 | 4 3 2 _ | 12 12 12 12 | 4 3 5 _ | 43 21 43 21 | 2 3 2 _ |
      43 21 43 21 | 2 3 1 _ ||
2. When you have finished, write out each exercise as music on the staves below.

a

\[\begin{array}{c}
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\end{array}\]

b

\[\begin{array}{c}
\text{\Large \text{3}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\end{array}\]

c

\[\begin{array}{c}
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\text{\Large \text{4}} \\
\end{array}\]
Major scales

A **semitone** is the distance between any two notes on a keyboard next door to one another. Generally this means moving from a **natural** note to the sharp or flat directly above or below. A **tone** is a distance of two semitones.

![Semitone and Tone Diagram]

All major scales use eight consecutive letters. There is no letter missing and no letter is used twice. A semitone in a scale is always from one letter to the next. All major scales use exactly the same pattern of tones and semitones: Tone, Tone, Semitone, Tone, Tone, Tone, Semitone. The following letters are the same note on the keyboard:

- C and B
- F and E
- B\# and C
- E\# and F

Notes and chords are often numbered in Roman numerals (I, II, III, etc), as shown on the chart on page 6. They are also often labelled with a technical name, for example **tonic**, **supertonic**, **submediant**, etc.

Questions

Using the chart on the next page, answer the following questions.

1. Fill in the gaps below. The first one has been done for you:

<table>
<thead>
<tr>
<th>Scale</th>
<th>Note</th>
<th>Technical name</th>
<th>Scale</th>
<th>Note</th>
<th>Technical name</th>
</tr>
</thead>
<tbody>
<tr>
<td>a G major</td>
<td>A</td>
<td>Supertonic</td>
<td>c D# major</td>
<td>B#</td>
<td></td>
</tr>
<tr>
<td>b B# major</td>
<td>.......</td>
<td>Mediant</td>
<td>d B major</td>
<td>A#</td>
<td></td>
</tr>
</tbody>
</table>

2. Which major scale has three sharps? ........................................................................................................

3. Which major scale has four flats? ............................................................................................................

4. Write out the following scales on manuscript paper. Remember that the sharp or flat sign goes before the note, on the same line or space.

   a. D major
   b. E\# major
   c. E major
   d. B\# major

5. Which notes in G major are a semitone apart? ..........................................................................................

6. Look at the scales as a whole. There is a pattern to the sequence of scales.

   a. Which note of the sharp scales provides the start note of the next scale? ....................................
   b. Which note of the flat scales provides the start note of the next scale? ........................................
Table of scales
This table shows the technical names for a scale.

<table>
<thead>
<tr>
<th>Roman numeral</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical name</td>
<td>Tonic</td>
<td>Supertonic</td>
<td>Mediant</td>
<td>Subdominant</td>
<td>Dominant</td>
<td>Submediant</td>
<td>Leading note</td>
<td>Tonic</td>
</tr>
<tr>
<td>Pattern of tones/semitones in scale</td>
<td>Tone</td>
<td>Tone</td>
<td>Semitone</td>
<td>Tone</td>
<td>Tone</td>
<td>Tone</td>
<td>Semitone</td>
<td></td>
</tr>
<tr>
<td>An example: C major</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

Scales using sharps (#)
Read this table from left to right. It shows some major scales which have sharps. Compare it with the table above.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Technical name</th>
<th>Pattern of tones/semitones in scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>G</td>
<td>A</td>
</tr>
<tr>
<td>D major</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>A major</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>E major</td>
<td>E</td>
<td>F#</td>
</tr>
<tr>
<td>B major</td>
<td>B</td>
<td>C#</td>
</tr>
<tr>
<td>F# major</td>
<td>F#</td>
<td>G#</td>
</tr>
<tr>
<td>C# major</td>
<td>C#</td>
<td>D#</td>
</tr>
</tbody>
</table>

Scales using flats (b)
Read this table from left to right. It shows some major scales which have flats. Compare it with the table at the top of the page.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Technical name</th>
<th>Pattern of tones/semitones in scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>F major</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>Bb major</td>
<td>Bb</td>
<td>C</td>
</tr>
<tr>
<td>Bb major</td>
<td>Eb</td>
<td>F</td>
</tr>
<tr>
<td>Ab major</td>
<td>Ab</td>
<td>Bb</td>
</tr>
<tr>
<td>Db major</td>
<td>Db</td>
<td>Eb</td>
</tr>
<tr>
<td>Gb major</td>
<td>Gb</td>
<td>Ab</td>
</tr>
<tr>
<td>C major</td>
<td>Cb</td>
<td>Db</td>
</tr>
</tbody>
</table>
Fingering for keyboard scales

Scales are part of the basic vocabulary of a musician on any instrument. Instant recognition of scales is useful in both performance and composition. Practise the fingering for the following scales. You can either use a real keyboard, or use the diagram you drew for Homework 1. Ask your teacher to demonstrate the fingering before you start. Using the right hand, 1 = Thumb, 2 = Index finger, 3 = Middle finger, 4 = Ring finger, 5 = Little finger. For example, C\textsuperscript{1} means play C with your thumb.

**Major scales**

<table>
<thead>
<tr>
<th>Major</th>
<th>C major</th>
<th>G major</th>
<th>D major</th>
<th>A major</th>
<th>E major</th>
<th>B major</th>
<th>F major</th>
<th>B\textsubscript{b} major</th>
<th>A\textsubscript{b} major</th>
<th>D\textsubscript{b} major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C\textsuperscript{1}</td>
<td>G\textsuperscript{1}</td>
<td>D\textsuperscript{1}</td>
<td>A\textsuperscript{1}</td>
<td>E\textsuperscript{1}</td>
<td>B\textsuperscript{1}</td>
<td>F\textsuperscript{1}</td>
<td>B\textsubscript{b}\textsuperscript{2}</td>
<td>A\textsubscript{b}\textsuperscript{2}</td>
<td>D\textsubscript{b}\textsuperscript{2}</td>
</tr>
<tr>
<td></td>
<td>D\textsuperscript{2}</td>
<td>A\textsuperscript{2}</td>
<td>E\textsuperscript{2}</td>
<td>B\textsuperscript{2}</td>
<td>F\textsuperscript{#2}</td>
<td>C\textsuperscript{#2}</td>
<td>G\textsuperscript{2}</td>
<td>C\textsubscript{1}</td>
<td>D\textsubscript{b}\textsuperscript{2}</td>
<td>E\textsubscript{b}\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>E\textsuperscript{3}</td>
<td>B\textsuperscript{3}</td>
<td>F\textsuperscript{#3}</td>
<td>C\textsuperscript{#3}</td>
<td>A\textsuperscript{#3}</td>
<td>D\textsuperscript{#3}</td>
<td>E\textsuperscript{b}\textsuperscript{3}</td>
<td>E\textsuperscript{#1}</td>
<td>F\textsuperscript{1}</td>
<td>G\textsuperscript{2}</td>
</tr>
<tr>
<td></td>
<td>F\textsuperscript{1}</td>
<td>C\textsuperscript{1}</td>
<td>G\textsuperscript{#1}</td>
<td>B\textsuperscript{1}</td>
<td>F\textsubscript{#4}</td>
<td>A\textsubscript{b}\textsuperscript{2}</td>
<td>G\textsuperscript{#3}</td>
<td>C\textsuperscript{1}</td>
<td>D\textsuperscript{b}\textsuperscript{2}</td>
<td>E\textsubscript{b}\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>G\textsuperscript{2}</td>
<td>A\textsuperscript{2}</td>
<td>F\textsuperscript{#2}</td>
<td>C\textsuperscript{1}</td>
<td>E\textsuperscript{#1}</td>
<td>B\textsubscript{b}\textsuperscript{3}</td>
<td>F\textsuperscript{1}</td>
<td>C\textsuperscript{#1}</td>
<td>D\textsuperscript{b}\textsuperscript{2}</td>
<td>E\textsubscript{b}\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>A\textsuperscript{3}</td>
<td>B\textsuperscript{3}</td>
<td>A\textsuperscript{#3}</td>
<td>D\textsuperscript{#4}</td>
<td>G\textsuperscript{2}</td>
<td>A\textsubscript{b}\textsuperscript{3}</td>
<td>E\textsuperscript{2}</td>
<td>A\textsubscript{b}\textsuperscript{2}</td>
<td>A\textsubscript{b}\textsuperscript{3}</td>
<td>A\textsubscript{b}\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{4}</td>
<td>C\textsuperscript{1}</td>
<td>G\textsuperscript{#2}</td>
<td>B\textsuperscript{#3}</td>
<td>F\textsuperscript{2}</td>
<td>B\textsubscript{b}\textsuperscript{4}</td>
<td>E\textsuperscript{3}</td>
<td>C\textsuperscript{1}</td>
<td>D\textsuperscript{b}\textsuperscript{2}</td>
<td>E\textsubscript{b}\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>C\textsuperscript{5}</td>
<td>D\textsuperscript{2}</td>
<td>E\textsuperscript{2}</td>
<td>F\textsuperscript{#2}</td>
<td>G\textsuperscript{3}</td>
<td>D\textsubscript{#5}</td>
<td>F\textsuperscript{#4}</td>
<td>D\textsuperscript{b}\textsuperscript{2}</td>
<td>D\textsubscript{#5}</td>
<td>D\textsubscript{#5}</td>
</tr>
</tbody>
</table>

**Minor (harmonic) scales**

In each of these scales, watch out for the stretch between the sixth and seventh notes. It can be easy to miss the correct notes unless you think carefully.

<table>
<thead>
<tr>
<th>Minor</th>
<th>A minor</th>
<th>E minor</th>
<th>B minor</th>
<th>D minor</th>
<th>G minor</th>
<th>C minor</th>
<th>F minor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A\textsuperscript{1}</td>
<td>E\textsuperscript{1}</td>
<td>B\textsuperscript{1}</td>
<td>D\textsuperscript{1}</td>
<td>G\textsuperscript{1}</td>
<td>C\textsuperscript{1}</td>
<td>F\textsuperscript{1}</td>
</tr>
<tr>
<td></td>
<td>B\textsuperscript{2}</td>
<td>F\textsuperscript{#2}</td>
<td>C\textsuperscript{#2}</td>
<td>E\textsuperscript{2}</td>
<td>A\textsuperscript{2}</td>
<td>D\textsuperscript{2}</td>
<td>G\textsuperscript{2}</td>
</tr>
<tr>
<td></td>
<td>C\textsuperscript{3}</td>
<td>G\textsuperscript{3}</td>
<td>D\textsuperscript{3}</td>
<td>F\textsuperscript{#3}</td>
<td>B\textsuperscript{3}</td>
<td>E\textsuperscript{3}</td>
<td>A\textsuperscript{3}</td>
</tr>
<tr>
<td></td>
<td>D\textsuperscript{1}</td>
<td>A\textsuperscript{#3}</td>
<td>B\textsuperscript{#3}</td>
<td>C\textsuperscript{#4}</td>
<td>D\textsuperscript{2}</td>
<td>E\textsuperscript{#1}</td>
<td>F\textsubscript{#4}</td>
</tr>
<tr>
<td></td>
<td>E\textsuperscript{2}</td>
<td>E\textsuperscript{#1}</td>
<td>C\textsuperscript{#2}</td>
<td>G\textsuperscript{2}</td>
<td>C\textsuperscript{1}</td>
<td>E\textsuperscript{3}</td>
<td>G\textsuperscript{#5}</td>
</tr>
<tr>
<td></td>
<td>F\textsuperscript{3}</td>
<td>G\textsuperscript{#3}</td>
<td>B\textsuperscript{1}</td>
<td>E\textsuperscript{3}</td>
<td>B\textsubscript{b}\textsuperscript{3}</td>
<td>F\textsuperscript{4}</td>
<td>A\textsuperscript{5}</td>
</tr>
<tr>
<td></td>
<td>G\textsuperscript{4}</td>
<td>A\textsuperscript{2}</td>
<td>D\textsuperscript{#4}</td>
<td>F\textsuperscript{2}</td>
<td>G\textsuperscript{#4}</td>
<td>A\textsuperscript{#4}</td>
<td>G\textsuperscript{5}</td>
</tr>
<tr>
<td></td>
<td>A\textsuperscript{5}</td>
<td>B\textsuperscript{#3}</td>
<td>F\textsuperscript{#4}</td>
<td>A\textsuperscript{3}</td>
<td>B\textsuperscript{4}</td>
<td>C\textsuperscript{#4}</td>
<td>C\textsuperscript{5}</td>
</tr>
</tbody>
</table>
Why we use different scales

Many pieces of music are based on scales. A scale is an arrangement of notes in ascending or descending order of pitch. The distances between the notes are called semi-tones and tones. When we use a particular scale, we say that the music is in that key. For example, if music is written using notes from the scale of D major, then we say it is in the key of D major. Read through the following information and answer the questions below.

Mood

The mood of the music is greatly affected by the type of scale that is being used. It is possible to write music using any type of scale for any mood or emotion, so the following statements are generalisations, but are a useful starting point:

- **Major scale** – bright, happy, majestic, victorious music
- **Minor scale** – mournful, dramatic, sad, spooky music
- **Whole tone scale** – mysterious, ghostly, magical music
- **Pentatonic scale** – Scottish, Chinese, Irish folk music
- **Chromatic scale** – strange, weird, comedy, creeping, shock, humorous music.

The type of scale chosen for any style of music is often the starting point in creating the mood, although it is only one element that will help. Because a great deal of music is based in singing, it makes a difference where the music is pitched. Try to sing a simple tune, for example Happy Birthday, starting on the note G. This will put the music in the key of C major. You may find that this is too high or too low for your voice. If you start the tune on the note C, you will be in the key of F major. This may make the tune much easier to sing, depending on the pitch range of your voice. Different instruments play more easily using different scales, so composers sometimes write music that is suited to the scales which sound best on the instrument they are writing for.

Having said all this, it is also more interesting to use different scales. If every piece of music was written using the scale of C, (major, minor, or another pattern) then music would soon get rather boring.

Key

The key in which a piece begins has a very strong pull on the ear of the listener. In many pieces of music, the composer chooses to begin and end in the same key. Some composers ‘lift’ the key at the end of a piece by a step or more. This adds to the drama and excitement of the music.

Questions

- Listen to the songs you have been set. Record the name, artist and key in a chart like the one below. An example has been given for you.
- Listen carefully to the songs and see if you can hear any points where the music rises to a new key. This is sometimes near the end of the music, in the last verse or chorus. Record this information in the last column of the chart.

<table>
<thead>
<tr>
<th>Name of song</th>
<th>Artist</th>
<th>Scale used (major/minor)</th>
<th>Is there a change of key near the end?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow Submarine</td>
<td>The Beatles</td>
<td>Major</td>
<td>No</td>
</tr>
</tbody>
</table>
The Beatles

Try to answer the following questions. You can use the Internet, the school library, or you could ask your parents or grandparents.

1. Name the four members of The Beatles.

2. From which city in the UK did The Beatles come?

3. What was the first Beatles single to reach Number One in the UK charts?

4. Who was the manager of The Beatles from 1962 to 1967?

5. What was the last album released by The Beatles (not including compilations and re-releases)?

6. Which former Beatle formed a band called Wings?

7. Which member of The Beatles was shot outside his home and killed in 1980?

8. What are the Red Album and the Blue Album? When were they made?

9. Which member of The Beatles died in November 2001?

10. Which member of The Beatles led the finale at The Party at the Palace during the Queen’s Jubilee Pop Concert in 2002?
Film music by John Williams

The American composer John Williams has written music for many of the most well-known films over the last 40 years or so.

Listed below are a number of well-known films. Research in the school library, on the Internet, in books and magazines or ask your parents or grandparents, etc to complete these tasks:

1. Tick the boxes next to those films that John Williams composed.
2. Find out the composer of the films that you have not ticked, and write the name in the ‘Composer’ column.

The following Web sites may help:

- http://www.classicalrecordings.com/johnwilliams/
- http://www.musicfromthemovies.com/pages/reviews.html (use the alphabetical listing at the right-hand side of the page)
- http://www.filmtracks.com/
- http://www.soundtrack.net/

<table>
<thead>
<tr>
<th>Film</th>
<th>Tick</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  The Magnificent Seven (1960)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2  The Good, the Bad and the Ugly (1966)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3  Close Encounters of the Third Kind (1977)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4  Star Wars (1977)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5  Superman: The Movie (1978)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6  ET The Extra Terrestrial (1982)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7  Crocodile Dundee (1986)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8  James Bond – The Living Daylights (1987)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9  Sister Act (1992)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Home Alone (1990)</td>
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<td>11 Beauty and the Beast (1991)</td>
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<td>12 Hook (1991)</td>
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<td>13 Jurassic Park (1993)</td>
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<td>14 The Lion King (1994)</td>
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<tr>
<td>15 Titanic (1997)</td>
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<tr>
<td>16 Harry Potter and the Philosopher’s Stone (2001)</td>
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</tbody>
</table>
Vowel sounds

Singing will improve with practice! Find somewhere on your own to do this work.

All singers have to overcome any shyness and be prepared to look a bit odd. Watch any singer on music programmes on television, and you will see them pulling all sorts of funny faces. Sometimes this is to help them get a good sound; sometimes it is just because they are pulling funny faces!

You may feel a bit silly at first, but your singing will improve with practice like this.

Always keep your head up and do not drop your jaw onto your chest.

Breathing
Take a really deep breath and let out a long, quiet, low note. Do this a few times, gradually letting the note swell in volume. Do not run out of breath: always keep a little in reserve so your note will not lose its pitch and go flat.

Vowels
Practise the following sounds separately, stopping after each one:

- ooh
- ah
- ay
- ee

As you change from one sound to the next, feel your face gradually move backwards, your cheeks slowly rising.

Changing sounds
Practise each sound separately and then change from one to the other smoothly, without any gaps.

- ooh – Push the lips forward.
- ah – Drop the jaw slightly.
- ay – Drop the jaw lower and further back.
- ee – Change to a smiling face with the jaw back and the cheeks lifted.

‘Ooh’ and ‘ee’
Practise changing slowly and smoothly between ooh and ee; you should feel your face moving a great deal while you do this. Try changing faster while keeping a good sound. Try this on different notes of the scale.
Breath control

Singing will improve with practice! Find somewhere on your own do this work. You will need a watch with a second hand. Try to repeat these exercises once or twice during the week. It is worth continuing to practise them on a regular basis to improve.

Exercises

Breath control is an essential part of producing a good sound when singing. The following exercises involve humming some low notes. When you do this, you should feel the note resonate in your throat and chest. You may find that your nose tickles and you sneeze too! If you feel dizzy (although you shouldn’t), stop and have a break.

- Hum the lowest note you can, very quietly. Hold it for 15 seconds, keeping the volume the same, then take a few gentle breaths. Repeat this three or four times.
- Hum the note again, this time getting louder over the 15 seconds. You use breath more quickly when you sing louder, so you may run out.
- Hum 15 separate one-second notes in one breath. Drop your jaw downwards slightly, without opening your mouth, while you sing. You should find that the note resonates more as you progress.
- Hum 30 half-beat (quaver) notes in 15 seconds, at the same volume, without taking a breath.
- Hum 30 half-beat (quaver) notes in 15 seconds, gradually getting louder, without taking a breath.
- Hum 60 quarter-beat (semiquaver) notes in 15 seconds without taking a breath. Keep the volume the same throughout.
- Hum 60 quarter-beat (semiquaver) notes in 15 seconds, gradually getting louder, without taking a breath. This should really stretch your breath control.

Performing

Watch any television programme which shows singers performing. Look at the way the singers breathe when they are singing. Notice the rise and fall of the chest as they use the air supplied from the lungs. Notice also the shape of the mouth and the whole face as they produce the different consonant and vowel sounds.

Be really critical. In your opinion, which singers use good breath control to produce the sound? List some below. (Remember, some singers may be miming to a recording.)

Performers who:

<table>
<thead>
<tr>
<th>put energy into their singing</th>
<th>are ‘lazy’ about singing (Poor face shapes)</th>
<th>have poor diction (It is hard to hear the words properly)</th>
<th>have good breath control</th>
</tr>
</thead>
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</table>
Named compositions – 1

There are many pieces of music that are known by a particular name.

Using the school library, the Internet, music books and dictionaries, find the names of the composers for the following pieces. Also, and this is just as important, try to find out why each piece has such a name. Listening to the music may also help.

1  Messiah
   Composer: ................................................................................................................
   Reason for title: ...........................................................................................................

2  ‘Moonlight’ Sonata
   Composer: ..................................................................................................................
   Reason for title: ...........................................................................................................

3  1812 Overture
   Composer: ..................................................................................................................
   Reason for title: ...........................................................................................................

4  The Hebrides Overture (‘Fingal’s Cave’)
   Composer: ..................................................................................................................
   Reason for title: ...........................................................................................................

5  The ‘New World’ Symphony
   Composer: ..................................................................................................................
   Reason for title: ...........................................................................................................

6  The ‘Leningrad’ Symphony
   Composer: ..................................................................................................................
   Reason for title: ...........................................................................................................
Named compositions – 2

There are many pieces of music that are known by a particular name.

Using the school library, the Internet, music books and dictionaries, find the names of the composers for the following pieces. Also, and this is just as important, try to find out why each piece has such a name. Listening to the music may also help.

1  The ‘Eroica’ Symphony
   Composer: ...........................................................................................
   Reason for title: ...........................................................................................
   ........................................................................................................
   ........................................................................................................

2  The ‘Prague’ Symphony
   Composer: ..................................................................................................
   Reason for title: ...........................................................................................
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   ........................................................................................................

3  The ‘Devil’s Trill’ Sonata
   Composer: ..................................................................................................
   Reason for title: ...........................................................................................
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   ........................................................................................................

4  The ‘Italian’ Symphony
   Composer: ..................................................................................................
   Reason for title: ...........................................................................................
   ........................................................................................................
   ........................................................................................................

5  The Water Music
   Composer: ..................................................................................................
   Reason for title: ...........................................................................................
   ........................................................................................................
   ........................................................................................................

6  Für Elise
   Composer: ..................................................................................................
   Reason for title: ...........................................................................................
   ........................................................................................................
Named compositions – 3

Here are some more pieces of music which are known by a particular name.

Using the school library, the Internet, music books and dictionaries, find the names of the composers for the following pieces. Also, and this is just as important, try to find out why each piece has such a name. Listening to the music may also help.

1. **The ‘Spring’ Symphony**
   - Composer: .................................................................
   - Reason for title: ..............................................................
   - ..............................................................................................
   - ..............................................................................................

2. **The ‘Minute’ Waltz**
   - Composer: ...........................................................................................................................
   - Reason for title: ...........................................................................................................................
   - .............................................................................................................................

3. **The Brandenburg Concertos**
   - Composer: .................................................................................................................................
   - Reason for title: ..............................................................................................................................
   - .............................................................................................................................

4. **The ‘Trout’ Quintet**
   - Composer: .................................................................................................................................
   - Reason for title: ..............................................................................................................................
   - .............................................................................................................................

5. **The ‘Pastoral’ Symphony**
   - Composer: .................................................................................................................................
   - Reason for title: ..............................................................................................................................
   - .............................................................................................................................

6. **Pictures at an Exhibition**
   - Composer: .................................................................................................................................
   - Reason for title: ..............................................................................................................................
   - .............................................................................................................................
Named compositions – 4

Here are some more pieces of music which are known by a particular name.

Using the school library, the Internet, music books and dictionaries, find the names of the composers for the following pieces. Also, and this is just as important, try to find out why each piece has such a name. Listening to the music may also help.

1. **The ‘Clock’ Symphony**
   - Composer: ...................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................
   - ....................................................................................................................

2. **The Planets**
   - Composer: ..................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................

3. **The Fireworks Music**
   - Composer: ..................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................

4. **The Four Seasons**
   - Composer: .................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................

5. **The ‘Surprise’ Symphony**
   - Composer: .................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................

6. **Rhapsody in Blue**
   - Composer: .................................................................................................
   - Reason for title: .........................................................................................
   - ....................................................................................................................

George Gershwin

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KS3 Music Homeworks
Homework 13

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Musical form

Read the following information and answer the questions on page 18.

Lots of music follows a set pattern. The composer simply fills in the pattern with his or her own musical material. The ‘set pattern’ is called a musical form or structure. Here is a list of some common musical forms:

- **Rondo or ritornello form** – If each different musical idea were given a letter, starting at ‘A’, then a Rondo would have the following pattern: A B A C A D A E A
  
  **Example:** Mozart, *Horn Concerto 2*, third movement.

- **Binary form** – A composer uses two sections but only one main tune. In the first section, the tune starts in one key and works its way to a new key (often the fifth of the scale). In the second section, the composer uses the same tune, starting in the new key and working back to the home key, usually passing through other keys on the way. Although binary form only uses one main tune, it is usually labelled A B (although A1 A2 may be a better description).
  
  **Example:** Bach, *Orchestral Suite 1* (some sections are in ternary form).

- **Ternary form** – This is in three sections following the pattern A B A. Sections A and B are completely different pieces of music. The first section (A) returns at the end. Sections A and B will usually contrast in a number of ways. They may be in different keys, one may be major and the other minor, the tempo may be different and also the dynamics. The rhythms and the style of playing (legato/staccato) may also be contrasted.
  
  **Example:** Mozart, *Symphony 41*, third movement.

Musical material

Some music is like a discussion. The main musical material is the topic that is being discussed. Each instrument is a different voice in the discussion. The voices can be loud or quiet, high or low, calm or aggressive, and so on. Sometimes, the music uses overlapping ideas, like two people talking at the same time; sometimes one voice is used alone. Other voices provide the accompaniment while the main voice speaks. Sometimes the voices answer one another, rather like an argument. Many symphonies have a first movement that is like this.

Sometimes, the composer wants to express a feeling or feelings through music, such as love, tenderness, anger or aggression. Alternatively, the music may demonstrate some sort of (fast or slow) movement; it may be graceful, delicate, heavy or ponderous. It often helps to think of the mood that the composer is trying to create.

Often, the composer will simply repeat the musical material so that the listener can get to know it well. Often, the composer repeats the musical material but with changes, some of which are obvious and easy to hear, but sometimes the changes are subtle and more difficult to spot. It is worth remembering that, in the past, the only time a person heard music was when it was played live. It may have been the only time the music was heard. Today we have recordings, so we can hear music as many times as we wish.
Questions

1. Describe some of the ways that instruments are like voices in a musical discussion.

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2. Make a list of atmospheres, moods, emotions or actions that a composer may try to illustrate using music.

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3. Explain why some composers simply repeat a section of music without any changes at all.

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4. Name three musical patterns which are common in music and explain them in letter form.

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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! .....................................................
Listening

Listen carefully to the music you have been set and answer the questions below.

Title of music........................................................................................................................................
Performer/composer.................................................................................................................................

You will need to listen to this music a number of times.

1 Name the instruments and/or voices in the music.
................................................................................................................................................................
................................................................................................................................................................

2 What is the **time signature** (beats per bar)?
...............................................................................................................................................................

3 What **tempo** (speed) is the music? (You may use an Italian term, a metronome mark or a description as your answer.)
...............................................................................................................................................................

4 Does the music have an introduction? If so, how many bars is it?
...............................................................................................................................................................

5 How many main tunes are used in the music? .................................................................

6 How many bars are there in the first main tune?.............................................................

7 How many bars are there in the second main tune?.........................................................

8 How many bars are there in any other tunes? .................................................................

9 Which instruments or voices are used for the tunes?
................................................................................................................................................................
................................................................................................................................................................

10 Which instruments or voices are used for the harmony?
................................................................................................................................................................
11 Which instruments or voices are used for the bass?


12 Does the bass part use any of the following? Tick the appropriate box if it does:
- Rhythms on repeated notes [ ]
- Triad jumps [ ]
- Walking bass [ ]

13 For those boxes you ticked in question 12, which section(s) of the music include the idea?
- Rhythms on repeated notes
- Triad jumps
- Walking bass

14 Which instruments or voices are used for the decorative parts, ie the descant, countermelody, fill-ins?


15 Is a drum kit used in the music? If so:
- Does it use a repetitive rhythmic pattern?
- How many bars does the pattern last?
- Are there any drum breaks? If so, where?
- Which drum sounds do the drum breaks use?

16 Describe the dynamics used in the music (loud sections, quiet sections, crescendo, diminuendo, sudden changes, etc).


17 Are there sections of the music where an instrument or voice is added to the texture? If so, describe what happens.


Listening log

Make a list of the music you hear this week. Remember, you will hear music in many places and at different times, for example, in films, on television, on the radio, on CDs, DVDs, cassettes, on the telephone, in the supermarket, etc. Carry your listening log with you and make a note of the time, medium and place where you hear music. It is not necessary to list every time you hear music on the television or radio, although you could list different times or places within these media when music is used. You do not need to complete every box for each piece of music. A few examples are given for you.

<table>
<thead>
<tr>
<th>Time</th>
<th>Place</th>
<th>Medium</th>
<th>Music played</th>
</tr>
</thead>
<tbody>
<tr>
<td>All day</td>
<td>–</td>
<td>Television and radio</td>
<td>News theme music</td>
</tr>
<tr>
<td>All day</td>
<td>–</td>
<td>Television and radio</td>
<td>Adverts</td>
</tr>
<tr>
<td>3pm-4pm</td>
<td>On the bus</td>
<td>Mobile telephones</td>
<td>Ring tones</td>
</tr>
</tbody>
</table>
Understanding song structures

Read the following information thoroughly and then answer the questions on the next page.

Material
Apart from the words, the main musical material in a piece of music is usually:

- tune
- harmony
- bass part
- decorative parts (descant, countermelodies, fill-ins, etc)
- drum or rhythm part (if any).

Songs often use two main tunes, labelled as the verse and the chorus. A contrasted section may also be used, known as the middle eight. Alternatively, it might be replaced with a solo section for one instrument. The same tunes can repeat with little or no variation, although the words change.

Most songs last for a few minutes and tell a story or express a particular feeling. There is sometimes very little development of the musical material because the main focus is on the words. Some songs, however, do include significant musical development.

Structure
The functions of each part of the song are outlined below. However, there is no hard and fast rule about what a song includes and some miss out one or more of these sections.

- Some songs begin with an introduction. This is often instrumental and may use some of the musical material from the verse or chorus; sometimes, the introduction is independent of the material used for the words and may or may not return as a link between verses.
- The verse usually develops the ideas in the song, the story or various ways of expressing the basic sentiment.
- The chorus usually, but not always, repeats the same words, which are generally a summary of what the song is about. The chorus will use a different tune and different harmony to the verse.
- The middle eight may use the harmony from the verse, chorus or introduction or it may be completely independent. (It can be interesting to try singing one of the tunes against the middle eight and see if it fits!) Sometimes this is not an eight-bar section and may be referred to as an interlude.
- Some songs end with a repeated section, often the chorus, and fade out. This is sometimes called the outro although this word will not be listed in a music dictionary.
Questions

1 What is the main musical material in a song?

2 What are the two main sections of a song called?

3 What is usually the difference between the two main sections?

4 Why is there often little development of the main musical material in a song?

5 By what two names may the contrasted section be known?

6 What types of musical material may be the basis for the introduction?

7 Using Homework 16 (pages 20 and 21), listen to Number One in the Top of the Pops charts this week and answer the questions as appropriate.
The difference between orchestral music and song

Read the following information and answer the questions on page 26.

Listening to music written for orchestra can sometimes be like watching a black and white Bulgarian film without any subtitles! In other words, you understand a little of what is happening, but there is a great deal which is difficult to grasp. To understand orchestral music, it helps if you know what the composer is trying to achieve.

Most music is put together using the same musical material as that outlined in Homework 18 (page 23). The difference is that in music for orchestra (or any instruments without voices), there are no words. The music can only repeat so many times without some sort of change or development. This is a fundamental difference between orchestral music and songs. In orchestral music, the composer repeats and develops the main musical material in order to make it interesting. This makes listening to the music rather like a game!

Here are a few of the ‘games’ or techniques which composers use. A composer will not use every one of these, but part of the challenge is spotting which games are used! In all of this, you need to have a good memory for sound.

Spot the…

- **tune** Which tune is being used?
- **difference** How has the composer changed the main musical material? (Think about the tune, harmony, bass and decorative parts.)
- **timbre** Which instrument is playing the tune?
- **dynamics** Think about the volume: is it loud or quiet? Are there sudden changes or gradual changes? Are there crescendi, or diminuendi?
- **disguise** Which tune is hidden in the musical decoration?
- **missing tune** Which tune is missing from the accompaniment?
- **pitch** Has the music changed key?
- **mode** Has the music changed from major to minor or vice versa?
- **new line** Has another line of music been added to the texture?
- **rhythm** How has the composer used a rhythm or a rhythmic change in the music?
- **mood** How has the composer changed the mood of the music? Is the tune basically the same or is there a new tune for a new mood? (This may involve recognising a number of changes in different elements of music.)
- **structure** What is the overall plan used by the composer? Which sections of music are repeated?
Questions

1 Why does the structure of orchestral music so often differ from the structure of songs?

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...........................................................................................................................................................

2 Describe some ways that a composer can develop music.

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3 Listen to an orchestral piece on Classic FM (101.5 MHz on FM). Write down the title of the music, the name of the composer and a few details about the music you hear.

Title: ....................................................................................................................................................
Composer: ..........................................................................................................................................
Details of the music: ............................................................................................................................
...........................................................................................................................................................
...........................................................................................................................................................
...........................................................................................................................................................

4 Look at the Energy In The Air: Sounds From the Orchestra Web site at http://tqjunior.thinkquest.org/5116/. Using this site, make a list of the instruments that play in the orchestra under the following sections. Can you add any other instruments?

<table>
<thead>
<tr>
<th>Woodwind</th>
<th>Brass</th>
<th>Percussion</th>
<th>Strings</th>
</tr>
</thead>
</table>

If you know more instruments but do not know which section they belong to, list them below:

...........................................................................................................................................................
How jazz works – 1

The basis for most jazz is the musical material (the tune and the harmony) and then the improvisation around it. Some jazz is improvised, but a large amount of it is well rooted in traditional music theory and the players are well aware of everything that is going on, even though they may not have practised it beforehand.

Many players can improvise a tune they have heard before. You may well have done this yourself. A player can certainly do this if they have practised the tune beforehand. Experienced players can work out the harmony for a piece of music by listening to it, or even by listening to the tune and working out a likely set of chords to fit. The bass player works out his part from the chords that fit the tune.

In reality, the players often discuss the tune, the harmony and the bass and then decide on the structure they will use. For example, they think about how many times they will play each section, the order they will play them and who will play what in each section. When players get together and play without practising beforehand, they will watch one another carefully and react to a glance or a nod in order to know what is happening next. This is often called a jam session or jamming.

Some jazz is based on well-known music which has already been written down by the composer. In this case, the players improvise on the material they know. On other occasions, the players may create the complete piece from scratch.

The players will always need to listen carefully to the music they are using as a basis for their jazz as well as listening carefully to one another as they play. They will often react to what they hear and improvise (make up) new material as they play. In this way, a piece of jazz can be different each time it is played.

Sometimes, the players will create a new tune that is based on the harmony of the original piece. The original tune then disappears! As the music progresses, the players work out new harmonies that fit their new tune. The original harmony disappears! From then on, it may be impossible to tell what the original music was because the players have been so creative whilst they were performing.

Questions

1 What are the two main musical materials used as the basis for jazz?

2 What is improvisation?

3 What does the bass player use to work out his part?
4 How is the structure of music used by the players to help them?

...........................................................................................................................................................

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5 What is a jam session?

...........................................................................................................................................................

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

...........................................................................................................................................................

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 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.

...........................................................................................................................................................

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

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How jazz works – 2

In traditional jazz, instruments generally take the following roles:

• the trumpet would play the main tune and improvise upon it
• the clarinet would improvise around the harmony
• the trombone would improvise in the bass range, although not usually as the bass part
• the double bass would play the bass part
• the piano (and possibly the guitar) would play the complete harmonic structure
• the drums would give the basic rhythmic beat for the music.

The clarinet and trumpet often swap roles. Any or all of the players may have an opportunity to be the main focus at some time in the music. This is usually called a solo.

Some jazz is arranged for Big Bands. Big Bands use four or five trumpets, four or five saxophones and four or five trombones. The players play from written music in a jazz style. As there are many more players in a Big Band, the music has to be arranged to a certain extent, although there may still be improvised solos over the written backing.

In all jazz, the players can:

• improvise around the main tune
• create new countermelodies against the main tune
• improvise on the chords in the harmony
• create new rhythmic variations on the tune or the harmony.

Players often use the following as part of their melodic improvisation:

• Different types of scales, arpeggios and broken chords.
• Blue notes (notes that are slightly bent out of tune, or when the flat note and the natural note are played together or closely after one another).
• Sequences (a chord progression – the same word can also describe a passage of music that is repeated at a different pitch).

The bass plays the outline of the harmony in arpeggios and broken chords, the root and fifth of the chord in regular patterns and the roots of the chords in rhythms. The harmony will often be played in regular rhythmic patterns, called riffs, sometimes in basic repeated beats, sometimes in vamped patterns with the bass (um-cha patterns). The drums will play regular rhythmic patterns (ostinati) with fill-ins at the end of phrases leading into the next section. The players often take a rest, sometimes coming back in by playing a fill-in at the end of the phrase.
Questions

1. Explain the main role of each player in traditional jazz.
   - Trumpet: ......................................................................................................................................
   - Clarinet:.......................................................................................................................................
   - Trombone:....................................................................................................................................
   - Double bass: ................................................................................................................................
   - Piano:...........................................................................................................................................
   - Drums:..........................................................................................................................................

2. Why is Big Band jazz generally played from written music?
   ...........................................................................................................................................................
   ...........................................................................................................................................................

3. Describe some ways that the players may improvise in jazz.
   ...........................................................................................................................................................
   ...........................................................................................................................................................
   ...........................................................................................................................................................
   ...........................................................................................................................................................
   ...........................................................................................................................................................

4. Explain the meaning of the following:
   - Solo: ............................................................................................................................................
   - Riff:..............................................................................................................................................

5. What are ‘blue’ notes?..................................................................................................................
   ...........................................................................................................................................................

6. Two famous British jazz bands are led by Acker Bilk and Kenny Ball. Which instruments does each one play?
   Acker Bilk:...........................................................................................................................................
   Kenny Ball: ..........................................................................................................................................

7. Which instrument did the comedian George Chisholm play? ..................................................
   ...........................................................................................................................................................
Types of jazz

There are many different types of jazz. The most common are listed here.

Ragtime
A style of piano playing using a vamped bass and chords played by the left hand (oom-pah style) with a syncopated tune over the top. The form of a rag is usually AABBCDDD. This piano style (stride playing) is common in lots of music, but especially jazz. The most famous rag composer is Scott Joplin, who wrote The Entertainer and Maple Leaf Rag amongst many others.

Spirituals
Negro songs are of a religious nature, and are usually just vocals. They often use the technique of call and response: one person sings and the rest respond by echoing the idea or by singing an answering phrase. Examples are Steal Away, Swing Low Sweet Chariot and O Happy Day.

Blues
These songs are about the hard life of the American Negro and are usually for piano, guitar or traditional jazz band and solo voice. They have a sad, melancholy feel to them and use the blue notes of the scale. Many blues songs use the traditional 12-bar blues chord progression: I-I-I-IV-IV-I-I-V-IV-I-I. Famous singers of the blues include Bessie Smith, Billie Holiday, Sarah Vaughan and Ella Fitzgerald.

Traditional jazz
This is performed by instruments such as the trumpet, clarinet and trombone with a rhythmic backing of piano, bass and drums. There may be a saxophone soloist and the backing might include a guitar or a banjo. This jazz often uses the 12-bar blues chord progression (see above). The players make up new music based on the set chords, or base it on well-known songs.

Swing or Big Band jazz
This is performed by bands which use sections of instruments. A typical band would be four to five trumpets, four to five saxophones and four to five trombones, backed by piano, drums and bass. Solos might be played by the clarinet, flute, piano, drums or bass. The music usually has a very easy-going sound, known as ‘sweet’. The music with adventurous solos is also known as ‘hot’.

Cool jazz
A type of modern jazz with a very relaxed style of playing, although sometimes with complex solos. The drum kit in this often uses a simple rhythm played on the ride cymbal.

Be-bop
Another type of modern jazz where the solos are complex and virtuosic. The harmonies are often adventurous. The players use a greater range of pitch, especially on brass instruments.

Modern jazz
A type of jazz where all of the parts are improvised. The harmonies can be very discordant. The players have to be aware of what is happening and respond quickly. Sometimes, there seem to be different pieces of music playing at the same time! The music can be quite difficult to understand.
Questions

1. Which type of jazz uses sections of instruments (four or five trumpets and saxophones, etc)?

2. Which instruments form the rhythmic backing in traditional jazz?

3. Which modern style of jazz often uses a very relaxed style of playing?

4. What style of jazz is the music *The Entertainer* and who was the composer of this piece?

5. Which style of modern jazz uses some very complex solos and a wider range of notes, especially in the brass?

6. Name two famous Blues singers.

7. Which type of jazz includes so much improvisation that it can be very difficult for the listener to understand?

8. Which type of jazz uses vocals alone and often includes the call and response technique?

9. Using the Internet or the school library, find out the which instruments the following musicians play:

<table>
<thead>
<tr>
<th>Musician</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Armstrong</td>
<td></td>
</tr>
<tr>
<td>Dizzy Gillespie</td>
<td></td>
</tr>
<tr>
<td>Miles Davis</td>
<td></td>
</tr>
<tr>
<td>Thelonious Monk</td>
<td></td>
</tr>
<tr>
<td>Charlie Parker</td>
<td></td>
</tr>
<tr>
<td>Glenn Miller</td>
<td></td>
</tr>
<tr>
<td>Bix Beiderbecke</td>
<td></td>
</tr>
<tr>
<td>John Coltrane</td>
<td></td>
</tr>
<tr>
<td>John Lewis</td>
<td></td>
</tr>
</tbody>
</table>
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)
- **Renaissance** (1450-1600)
- **Baroque** (1600-1750)
- **Classical** (1750-1820)
- **Romantic** (1820-1900)
- **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.**
Questions

Assuming the following numbers of string players, and based on the orchestras given on the previous page, work out how many players there would be in the orchestra in each case below. Remember to count the woodwind, brass and percussion players.

1. **Baroque** (for Bach – Brandenburg Concerto 2) – Two first violins, two second violins, two violas, two cellos, a double bass and a harpsichord:

2. **Classical** – Four first violins, four second violins, two violas, two cellos, a double bass:

3. **Romantic** – Eight first violins, six second violins, six violas, six cellos, four double basses:

4. **Modern** (excluding the choir) – 16 first violins, 16 second violins, 12 violas, 12 cellos, eight double basses:

5. The diagram below shows an example layout of an orchestra. Copy it into your exercise book.
The main roles of instruments of the orchestra

There can be no hard and fast rule about the role of each instrument in the orchestra. However, it is true that you often find the instruments playing the parts as outlined here. Other instruments appear occasionally, often with a special role to play. Read this information carefully, then answer the questions on page 36.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Plays the tune. Shrill sound. Often doubles the flute an octave above; also used for decorative parts.</td>
</tr>
<tr>
<td>Flute</td>
<td>Plays the tune, decorative parts and some harmony.</td>
</tr>
<tr>
<td>Oboe</td>
<td>Plays slow <em>legato</em> tunes or spiky <em>staccato</em> tunes, sustained harmony, countermelodies.</td>
</tr>
<tr>
<td>Cor anglais</td>
<td>Plays the tune, low and slow.</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Plays the tune, sustained harmony, countermelodies, arpeggio accompaniments. Played higher, it sounds humorous; played low, it sounds spooky.</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Plays the bass part, low tunes and some comic tunes when <em>staccato</em>.</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Plays heroic tunes, fanfares, loud harmony.</td>
</tr>
<tr>
<td>French horn</td>
<td>Plays romantic tunes, hunting tunes and calls, sustained notes and harmonies.</td>
</tr>
<tr>
<td>Trombone</td>
<td>Plays loud dramatic chords, loud tunes in octaves with the trumpet, or some of the bass part.</td>
</tr>
<tr>
<td>Tuba</td>
<td>Plays the bass part, contributes to chords with the trombones.</td>
</tr>
<tr>
<td>Timpani</td>
<td>Provides part of the bass part using only two notes. Also plays dramatic drum rolls.</td>
</tr>
<tr>
<td>Snare drum</td>
<td>Plays exciting rhythms and drum rolls, adding tension and colour to the music.</td>
</tr>
<tr>
<td>Bass drum</td>
<td>Used for loud, regular drum beats.</td>
</tr>
<tr>
<td>Cymbal</td>
<td>Often clashed together at loud, exciting passages.</td>
</tr>
<tr>
<td>Violin</td>
<td>Often plays the main tune. Also provides descants, harmony and <em>pizzicato</em> effect.</td>
</tr>
<tr>
<td>Viola</td>
<td>Provides mostly harmony and <em>pizzicato</em> effect.</td>
</tr>
<tr>
<td>Cello</td>
<td>Generally plays the bass part, doubled by the double bass, romantic tunes and <em>pizzicato</em> bass.</td>
</tr>
<tr>
<td>Double bass</td>
<td>Doubles the bass part played by the cello, and plays <em>pizzicato</em> bass.</td>
</tr>
<tr>
<td>Harp</td>
<td>Sweeping or spread chords, <em>glissando</em>, occasional tunes.</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Used in the chords in Baroque music.</td>
</tr>
<tr>
<td>Celeste</td>
<td>Rarely used, usually has short solo passages which are quite clear and colourful.</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td>Used mainly to add glittering colour to the music.</td>
</tr>
<tr>
<td>Xylophone</td>
<td>Sometimes used for tunes in modern music. Adds a spiky sound to the music which can be quite comical in effect.</td>
</tr>
</tbody>
</table>
Questions

For questions 1 to 6, circle true or false.

1  The most common part for the violin to play is the bass.  True  False
2  A trumpet is often used to play slow, quiet, romantic tunes.  True  False
3  The French horn is often used to play hunting calls.  True  False
4  The flute is lower than the piccolo.  True  False
5  The viola is the most likely member of the strings to play the tune.  True  False
6  A clarinet played low can create a spooky atmosphere.  True  False

Answer the following questions in the space provided below.

7 Which woodwind instrument can play slow, legato tunes and spiky, staccato tunes equally well?

8 Which instruments may play the bass part if the cello is playing the tune?

9 Which percussion instrument is sometimes used to provide some of the bass part, but only using two notes?

10 Which ‘hybrid’ instrument is missing from this orchestral list? Clue: It is made of brass but produces its sound in the same way as a clarinet.

Find out which of the following percussion instruments could play a tune, and tick the correct answer:

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Snare drum</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Tam-tam (gong)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Tambourine</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Cymbals</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Glockenspiel</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Claves (sticks)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Maracas</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Castanets</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Marimba</td>
<td></td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Voice</th>
<th>First entry (Tonic key)</th>
<th>Second entry (Dominant key)</th>
<th>Third entry (Tonic key)</th>
<th>Fourth entry (Dominant key)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Subject</td>
<td>Answer</td>
<td>Countersubject</td>
<td>Free part</td>
</tr>
<tr>
<td>2</td>
<td>Subject</td>
<td>Answer</td>
<td>Answer</td>
<td>Countersubject</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Subject</td>
<td></td>
<td>Answer</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>Subject</td>
</tr>
</tbody>
</table>

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 link 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).
Questions

Read the following descriptions. Which musical form best describes each piece of music?

1 **Bach – Brandenburg Concerto 2, third movement**
The trumpet plays the main tune in F major. In bar 7, the oboe plays the same tune in the key of C major, while the trumpet continues with a new idea. In bar 21, the violin plays the same tune in F major, while the trumpet and oboe continue playing other ideas, and the oboe plays what the trumpet played at bar 7. At bar 27, the flute plays the main tune in C major. The main tune is then passed between the four instruments.

What is the form of this music? ..........................................................................................................

2 **Mozart – Horn Concerto 4, third movement**
The horn plays the main tune, accompanied by the orchestra. The tune is then repeated by the orchestra. The horn introduces a second tune based on arpeggios, which it shares with the orchestra. The horn plays a descending chromatic scale. The first tune is then played by the horn and repeated by the orchestra. A third tune is introduced by the horn, in a minor key. A sequence leads back to the first tune again, played by the horn and repeated by the orchestra. The horn plays a fourth tune. The material is passed between the soloist and the orchestra, and includes an arpeggio figure and chromatic shifts. Eventually there is a pause and then the first tune returns. The music ends with the first tune played once more.

What is the form of this music? ..........................................................................................................

3 **Beethoven – Symphony 5, first movement**
The first tune is played by the full orchestra. This tune is used to build a complete idea or subject. A linking passage leads to a contrasted second tune. The first tune is in C minor, the second in Eb major. There is then a rounding-off section. A longer section where the main musical material is presented in many different ways using a variety of musical elements follows. Finally the two main tunes reappear as at first, and the music rounds off dramatically.

What is the form of this music? ..........................................................................................................

4 Most symphonies are composed in four movements. ‘Movement’ is the term used to describe a complete piece of music which is part of a whole composition. The left-hand column below describes movements which you normally find in a symphony. Using the Internet or school library, find out the correct order of movements in a symphony and write the number in the right-hand column.

<table>
<thead>
<tr>
<th>Description of movement</th>
<th>Place in symphony</th>
</tr>
</thead>
<tbody>
<tr>
<td>a A minuet and trio or scherzo and trio. A movement using three beats in a bar in ternary form.</td>
<td>.................................</td>
</tr>
<tr>
<td>b A slow movement, using variations or sonata form. The emphasis is on a beautiful, song-like tune.</td>
<td>.................................</td>
</tr>
<tr>
<td>c A quick movement using sonata form and often the most serious in character.</td>
<td>.................................</td>
</tr>
<tr>
<td>d A quick movement using a dance-like style, sometimes in sonata or rondo form.</td>
<td>.................................</td>
</tr>
</tbody>
</table>

41
Composer information

- Using the school library, the Internet and books, research the following composers. Write your answers in the spaces below. The following Web sites may help:
  - http://w3.rz-berlin.mpg.de/cmp/classmus.html
  - http://www.classical.net/music/composer/index.html
- When you have finished, learn the spellings of the composers’ names. Try to learn the accents which you can see on some of the letters.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Country of birth</th>
<th>Dates</th>
<th>Era or style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albéniz</td>
<td></td>
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<tr>
<td>Bach (J S)</td>
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<tr>
<td>Beethoven</td>
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<tr>
<td>Berlioz</td>
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<tr>
<td>Brahms</td>
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<tr>
<td>Britten</td>
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<tr>
<td>Chopin</td>
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<tr>
<td>Corelli</td>
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<tr>
<td>Debussy</td>
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<td>Dvořák</td>
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<td>Elgar</td>
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<td>Falla</td>
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<tr>
<td>Fauré</td>
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<tr>
<td>Gabrieli (G)</td>
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<tr>
<td>Gershwin</td>
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<td>Grieg</td>
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<tr>
<td>Handel</td>
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<tr>
<td>Haydn (J)</td>
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<td>Holst</td>
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<td>Ives</td>
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<tr>
<td>Janáček</td>
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<tr>
<td>Josquin Desprez</td>
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<tr>
<td>Khachaturian</td>
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<tr>
<td>Kodály</td>
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<tr>
<td>Liszt</td>
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<td></td>
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<tr>
<td>Mahler</td>
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<tr>
<td>Mendelssohn</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Country of birth</td>
<td>Dates</td>
<td>Era or style</td>
</tr>
<tr>
<td>--------------</td>
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</tr>
<tr>
<td>Mozart</td>
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<tr>
<td>Mussorgsky</td>
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<tr>
<td>Nielsen</td>
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<tr>
<td>Offenbach</td>
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<td>Orff</td>
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<td>Paganini</td>
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<tr>
<td>Palestrina</td>
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<td>Rimsky-Korsakov</td>
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<td>Rossini</td>
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<td>Saint-Saëns</td>
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<td>Scarlatti (D)</td>
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<td>Schoenberg</td>
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<td>Stravinsky</td>
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<td>Tchaikovsky</td>
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<td>Telemann</td>
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<td>Vaughan Williams</td>
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<td>Verdi</td>
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<td>Vivaldi</td>
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<td>Wagner</td>
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<td>Webern</td>
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<td>Xenakis</td>
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</table>
The concerto

A **concerto** is a piece of music for a solo instrument and orchestra. The following general descriptions help to identify concertos from different periods in music history. Listening to examples of each type of concerto is the best way to learn this information. Read it through then answer the questions on page 42.

<table>
<thead>
<tr>
<th></th>
<th>Baroque</th>
<th>Classical</th>
<th>Romantic</th>
<th>Modern</th>
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</thead>
<tbody>
<tr>
<td><strong>Concerto grosso</strong></td>
<td>Often two or more soloists are used, and they imitate one another.</td>
<td>There are only a few and they are usually called double concertos.</td>
<td>Not many examples.</td>
<td>Examples include concerts for orchestra, where all the players are virtuoso soloists.</td>
</tr>
<tr>
<td><strong>Common solo instruments</strong></td>
<td>Violin, flute, harpsichord or organ.</td>
<td>Violin, piano, flute or clarinet.</td>
<td>Piano, violin or cello.</td>
<td>Any instrument.</td>
</tr>
<tr>
<td><strong>Solo parts</strong></td>
<td>Usually similar to the orchestral parts.</td>
<td>More difficult than the orchestral parts.</td>
<td>Very difficult to play – virtuosic and demanding.</td>
<td>Just as difficult as Romantic, with more complex rhythms and chords.</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Diatonic.</td>
<td>Diatonic.</td>
<td>Diatonic, but with dissonance and chromatic notes.</td>
<td>Very dissonant, often not resolving.</td>
</tr>
<tr>
<td><strong>Bass part</strong></td>
<td>Quite tuneful, using a step bass and imitating the tune.</td>
<td>Generally less tuneful in style; linked to the harmony.</td>
<td>Harmonic in style.</td>
<td>Harmonic in style.</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>In blocks of loud and quiet, little use of crescendo and diminuendo.</td>
<td>Crescendo and diminuendo used; soloist is always clearly heard.</td>
<td>Full range of dynamics; skilful composers still managed to make the soloist heard.</td>
<td>Full range of dynamics.</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>Polyphonic. The solo line is one of many strands of music.</td>
<td>Homophonic, with some polyphony in later movements.</td>
<td>Homophonic, with some polyphony in later movements.</td>
<td>Polyphonic or homophonic.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Fugue, rondo, ritorcimento, binary form.</td>
<td>Sonata form, variations, rondo.</td>
<td>Sonata form with bigger development sections; rhapsodic music.</td>
<td>Any form.</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>For all eras: First movement – Fast; Second movement – Slow; Third movement – Fast.</td>
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<td><strong>Orchestra</strong></td>
<td>Strings and harpsichord continuo, called the ripieno.</td>
<td>Strings, woodwind, sometimes brass and timpani.</td>
<td>Strings, larger woodwind, brass and some percussion.</td>
<td>Everything, including a large percussion section.</td>
</tr>
<tr>
<td><strong>Pitch range for keyboards</strong></td>
<td>About four octaves.</td>
<td>About five octaves.</td>
<td>Full range (seven octaves); much more use of the bass range and pedal.</td>
<td>Full range; often in very dramatic contrasts.</td>
</tr>
<tr>
<td><strong>Pitch range for violins</strong></td>
<td>A few notes above the stave.</td>
<td>About an octave above the stave.</td>
<td>Use highest register.</td>
<td>Use other sound effects as well as the highest pitch range.</td>
</tr>
</tbody>
</table>
Questions

Use the Internet or the school library to find out the answers to questions 1 to 4.

1 What are the solo instruments in Bach’s six Brandenburg Concertos? Two of them do not have solo instruments specified; each instrumental player is a soloist.

Concerto 1 ..........................................................................................................................................

Concerto 2 ..........................................................................................................................................

Concerto 3 ..........................................................................................................................................

Concerto 4 ..........................................................................................................................................

Concerto 5 ..........................................................................................................................................

Concerto 6 ..........................................................................................................................................

2 How many piano concertos did Beethoven write?

...........................................................................................................................................................

3 What is the name of the famous concerto for guitar by Rodrigo?

...........................................................................................................................................................

4 What is the name of the famous piece for piano and orchestra by Gershwin?

...........................................................................................................................................................

5 Concertos are some of the most popular music ever composed. The audience seems to enjoy the spectacular performance by the soloist, revel in the risk of hearing music played which is so difficult for the player and the ‘battle’ between the soloist and the orchestra. Practise any piece of music you have tried before, and increase the speed so that it becomes more and more difficult to play perfectly. Be ready to show off your new-found virtuoso technique to the class in a lesson soon! Be aware of the nerves you may feel prior to performing.

Niccolo Paganini