



Aspire Achieve Thrive

Summer Term
Term 3
Music
Year 11

Name: _____

Tutor: _____

Year 11 Homework Timetable

Monday	Science Task 1	Ebacc Option A Task 1	Option C Task 1
Tuesday	Sparx Science	Option B Task 1	Modern Britain Task 1
Wednesday	English Task 1	Science Task 2	Option C Task 2
Thursday	Ebacc Option A Task 2	Option B Task 2	Sparx Catch Up
Friday	Modern Britain Task 2	English Task 2	Sparx Maths

Sparx Science

- Complete 100% of their assigned homework each week

Sparx Maths

- Complete 100% of their assigned homework each week

Option A (EBACC)
French
Geography
History

Option B
Art
Business Studies
Catering
Computer Science
History
Health & Social Care
Music
Sport
IT

Option C
Business Studies
Childcare
Catering
Drama
Geography
Health & Social Care
Triple Science
Sport

Half Term 5 (6 weeks) - Year 11

Week / Date	Homework task 1 Cornell Notes	Homework task 2 Exam Question
Week 1 15th April 2024	Cornell Notes on: Area of Study 1: Musical Forms and Devices	Question: Toto - Africa Using your knowledge of Popular Music, discuss how you know this piece of music has typical features of Popular Music (Soft Rock).
Week 2 22nd April 2024	Revision Cards on: Toto - Africa	Question: Bach - Badinerie Using the score, discuss the use of motif(ves) throughout the extract.
Week 3 29th April 2024	Cornell Notes on: Area of Study 4: Popular Music	Question: Toto - Africa Discuss the texture of the piece and whether this changes. You should mention instrumentation within your answer.
Week 4 6th May 2024	Revision Cards on: JS Bach: Badinerie	Question: Bach - Badinerie Discuss the musical devices used by the composer within the piece (e.g. anacrusis, phrasing, cadences)
Week 5 13th May 2024	Cornell Notes on: Area of Study 2: Music for Ensemble	Question: Toto - Africa Discuss the overall structure of the piece.
Week 6 20th May 2024	Revision Cards on: Area of Study 3: Music for Film	Question: Bach - Badinerie Discuss the harmony used within the piece (including cadences and harmonic progressions).

Music terms and signs

Glossary - WJEC GCSE Music

Dynamics					
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
PIANISSIMO	PIANO	MEZZO PIANO	MEZZO FORTE	FORTE	FORTISSIMO
very soft (v.quiet)	soft (quiet)	moderately soft	moderately loud	loud	very loud
crescendo (cresc.)			diminuendo (dim.)		
gradually getting louder			gradually getting quieter		

Tempo					
LARGO	LENTO/ ADAGIO	ANDANTE/ MODERATO	ALLGRETTO	ALLEGRO/ VIVACE	PRESTO
v.slow	slow	walking pace/ moderate	quite fast	quick/lively	very quick
<ul style="list-style-type: none"> • Accelerando: gradually getting faster • Rallentando/ritardando: gradually getting slower • A tempo: return to the original speed • Ritenuto: in slower time • Rubato: rhythms are played in a more free/flexible way ('robbed time'). 					

Time values			
NOTE	NAME	LENGTH (duration)	REST
	Semibreve	4 beats	
	Minim	2 beats	
	Crotchet	1 beats	
	Quaver	1/2 beats	
	Semiquaver	1/4 beats	
A dot after the note increases its length by half:			
	Dotted minim		
	Dotted crotchet		
Groups of quavers/semiquavers are usually beamed together:			

Terms and signs		
	Sharp	Raises a note by a semitone.
	Flat	Lowers a note by a semitone.
	Natural	Cancels a previous sharp or flat for a note.
	Staccato	Detached.
	Slur	Play smoothly.
	Tie	Hold the notes for the full value of the tied notes.
	Accent	Emphasize the note (play forcefully).
	Pause	Hold the note longer.
	Sforzando	Sudden stress/ accent.

Music terms and signs

Glossary - WJEC GCSE Music

Key signatures

C Major

G Major D Major A Major E Major

F Major Bb Major Eb Major Ab Major

F C G D A E B

Order of sharps # → ← Order of flats b

time signature

treble clef

barline

repeat sign

stave

bar

bass clef

key signature

notes on the lines

notes in the spaces

Treble clef notes

Bass clef notes

Time signatures

Two crotchet beats per bar: simple duple

Two dotted crotchet beats per bar: compound duple

Three crotchet beats per bar: simple triple

Three dotted crotchet beats per bar: compound triple

Four crotchet beats per bar: simple quadruple

Four dotted crotchet beats per bar: compound quadruple

3

A triplet is when three notes are played in the time of two.

Musical forms and devices

Area of study 1 - WJEC GCSE Music

Baroque era (1600-1750)

- Harpsichord
- Ornaments
- Terraced dynamics
- Basso continuo
- Small orchestra (mostly strings, plus some wind)
- Suite, sonata, oratorio, chorales, trio sonata
- **Bach, Handel, Vivaldi**

Classical era (1750-1810)

- Slightly larger orchestra
- Piano introduced
- Alberti bass
- String quartets
- Symphony, solo sonata, solo concerto
- Balanced, regular phrases
- **Haydn, Mozart, Beethoven**

Romantic era (1810-1910)

- Lyrical, expressive melodies
- Large orchestra
- Wider range of dynamics
- Richer harmonies and use of chromatic chords
- Programme music
- Opera symphony
- **Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi, Wagner**

Form and structure

BINARY

A B

Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.

TERNARY

A B A

Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes.

RONDO

A B A C A

A longer form: A returns throughout the piece, with contrasting sections called 'episodes', containing new ideas and using different keys.

MINUET AND TRIO

II: AB :II: CD :II: AB

The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).

VARIATIONS

A a A A A

The main theme (tune) is repeated and developed a number of times in a variety of different ways.

STROPHIC

A A A

A simple form where the song uses the same melody over and over.

Devices

Repetition	A musical idea is repeated exactly.
Imitation	An idea is copied in another part.
Sequence	Repetition of an idea in the same part at a higher/lower pitch.
Ostinato	A short, repeated pattern or phrase.
Drone	A long held or constantly repeated note(s).
Arpeggio/ broken chord	The notes of a chord played individually.
Alberti bass	A broken chord accompaniment (I,V,iii,V) common in the Classical era.
Anacrusis	An 'up-beat' or pick-up before the first strong beat.
Dotted rhythms	A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect).
Syncopation	Off beat accents.
Conjunct	Notes that move in steps.
Disjunct	Notes that move in leaps/ intervals.
Regular phrasing	Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases.

Scales and chords

A **CHORD** is a group of two or more notes played at the same time. A **TRIAD** has three notes. A **CHORD SEQUENCE/ PATTERN** is a series of chords. **DIATONIC HARMONY** is based on the chords of major/minor scales.

Primary chords I, IV, V

Secondary chords ii, iii, vi, vii

C Major Scale

C Major Triads

C Major Scales

Blues Scale in C

A Minor (Harmonic) Scale

Major pentatonic

Minor pentatonic

Chromatic Scale on C

Cadences


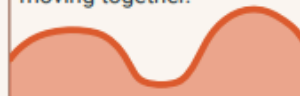

The two chords at the end of a phrase

Perfect	V-I	Strong ending – sounds 'finished'; a musical full stop.
Plagal	IV-I	Sounds finished but 'softer'; Amen.
Imperfect	I-V, ii-V, vi-V	Sounds unfinished.
Interrupted	V-vi	Moves to an unexpected chord; 'surprise'.

Music for ensemble

Area of study 2 - WJEC GCSE Music

Texture

MONOPHONIC	A single melodic line. 
HOMOPHONIC	A chordal style or melody and accompaniment: moving together. 
POLYPHONIC	A more complex (contrapuntal) texture with a number of different lines. 
Melody and accompaniment	A tune with accompaniment (e.g. chords).
Unison	All parts play/sing the same music at the same time.
Chordal	The music moves in chords (e.g. like a hymn/chorale).
Descant	A decorative, higher pitched line.
Counter melody	A new melody, combined with the theme.
Round	A short (vocal) canon.
Canon	The melody is repeated exactly in different parts but starting at different times, with parts overlapping.
Drone	Long held notes.
2-3-4 part texture	Textures which have 2/3/4 different lines.

Jazz and blues

Scat: vocal improvisation using wordless/nonsense syllables.
Improvised: music made up on the spot.
Blue notes: flattened 3rd, 5^{ths}, 7^{ths}.
Syncopation: off-beat accents.
Call and response: a phrase played/sung by a leader and repeated by others.
Walking bass: bass line that 'walks' up and down the notes of a scale/arpeggio.
Swing style: 'jazzy' rhythm with a triplet/dotted feeling.

A jazz ensemble may contain:

Rhythm section

- Drums
- Bass (guitar or double bass)
- Piano/guitar

'Horn section'

- Trumpet
- Trombone
- Saxophone

Some groups use a wider range of instruments e.g. clarinet, violin.

12 bar blues

Chords

I I I I
 IV IV I I
 V IV I I/V

Example in C major

C C C C
 F F C C
 G F C C/G

Chamber music

Chamber music was music for a small ensemble, originally played in a small room in someone's home.

Baroque: The **trio sonata** featured one or two soloists, plus **basso continuo** (which consisted of a low-pitched instrument such as a cello playing a bassline, with an instrument playing chords e.g. harpsichord).

Classical: **String quartets** (two violins, a viola and a cello) were popular. They had **four** movements, with the 1st movement usually in sonata form.

Romantic: Chamber music groups were more varied in the Romantic era, using a wider range of instruments (e.g. piano quintet, horn trio). Performances happened in larger concert halls as well as in small 'chambers'.

A piece of music for:

DUET	2 performers
TRIO	3 performers
QUARTET	4 performers
QUINTET	5 performers
SEXTET	6 performers
SEPTET	7 performers
OCTET	8 performers

Welsh folk music

Larger ensembles such as **CHOIRS** and **BRASS BANDS** are popular in Wales, but smaller groups, including folk groups, are also widely found. The harp and fiddle (violin) are widely used.

Musical theatre

Musical numbers may include:

- Solo:** a song for one singer.
 - Duet:** a song for two singers.
 - Trio:** a song for three singers.
 - Ensemble:** a song sung by a small group.
 - Chorus:** a large group (usually the full company/cast).
 - Recitative:** a vocal style that imitates the rhythms and accents of speech.
 - Overture:** an orchestral introduction to the show, which usually uses tunes from the show.
- The orchestra/band is used to **accompany** the voices and to **underscore**.

Voices

Soprano
Alto
Tenor
Bass

The band/orchestra (sometimes called the 'pit' orchestra), may use **strings**, **woodwind** (sometimes called 'reeds'), **brass** and **percussion** and/or a rock/pop band, depending on the style. Most shows also use keyboards or synths.

CERDD DANT is a popular form, which is often performed at an Eisteddfod. The harp begins first, playing a set melody (e.g. a traditional folk song) and the singer joins in, improvising a counter melody.

Film Music

Area of study 3 - WJEC GCSE Music

Some film **SOUNDTRACKS** include specially composed **SCORES**, either for orchestra (e.g. composers like John Williams, Ennio Morricone) or songs written especially for the film (e.g. Disney films). Other films use pre-existing music e.g. popular songs from the era/place in which the film is set.

STRINGS

- Violin
- Cello
- Viola
- Double bass
- Harp

BRASS

- Trumpet
- Trombone
- French horn
- Tuba

PERCUSSION

- Bass drum
- Snare drum
- Triangle
- Cymbal
- Drum kit (untuned)
- Timpani
- Glockenspiel
- Xylophone (tuned)

WOODWIND

- Flute
- Clarinet
- Oboe
- Bassoon
- Saxophone

KEYBOARDS

- Piano
- Electronic keyboard
- Harpsichord
- Organ
- Synthesizer

OTHER

- Electric guitar
- Bass guitar
- Spanish/classical guitar
- Traditional world instruments

Musical elements

Film composers use the **MUSICAL ELEMENTS** (tempo, texture, dynamics, timbre, tonality, rhythm, melody, harmony) to create mood and atmosphere to help to tell the story and enhance the action.

For example:

In a **sad, reflective scene**, a composer might use slow tempo, minor tonality, soft dynamics, legato, homophonic texture, long sustained notes, and a conjunct melody.

An **exciting car chase scene** in a thriller might have a fast tempo, busy, polyphonic texture, dissonant chords, loud dynamics, syncopated rhythms, a disjunct melody and short riffs.

A scene where the **superhero 'saves the day'** might use a major tonality, brass fanfares, loud dynamics, accents, 4ths and 5ths (intervals).

Composers will often use **CONTRASTS** to create effect (e.g. using a wide range of pitch from very high to very low).

Intervals

Film composers often use intervals to create a particular effect (e.g. a rising perfect 4th sounds 'heroic', and a semitone can sound 'menacing').

An **interval** is the distance between two notes.

The diagram shows two staves of music illustrating various intervals. The first staff shows: semitone (two notes with a sharp sign), major 2nd/1st (two notes), major 3rd (two notes), and perfect 4th (two notes). The second staff shows: perfect 5th (two notes), major 6th (two notes), major 7th (two notes), and octave perfect 8th (two notes, one on a higher line).

Rising interval: moving upwards (ascending)

Falling interval: moving downwards (descending)

Specific instrumental terms

Pizzicato	Plucking the strings.
Divisi	Two parts sharing the same musical line.
Double stopping	Playing two strings at the same time.
Arco	Using a bow to play a stringed instrument.
Tremolo	A 'trembling' effect, moving rapidly on the same note or between two chords (e.g. using the bow rapidly back and forth).
Tongued	A technique to make the notes sound separated (woodwind/brass).
Slurred	Notes are played smoothly.
Muted	Using a mute to change/dampen the sound (brass/strings).
Drum roll	Notes/beats in rapid succession.
Glissando	A rapid glide over the notes.
Trill	Alternating rapidly between two notes.
Vibrato	Making the notes 'wobble' up and down for expression.

Composers also use:

Theme	The main tune/melody.
Motif	A short musical idea (melodic or rhythmic).
Leitmotif	A recurring musical idea linked to a character/object or place (e.g. Darth Vader's motif in Star Wars).
Underscoring	Music playing underneath the dialogue.
Scalic	Melody follows the notes of a scale.
Triadic	Melody moves around the notes of a triad.
Fanfare	Short tune often played by brass instruments, to announce someone/something important; based on the pitches of a chord.
Pedal note	A long, sustained note, usually in the bass/lower notes.
Ostinato/riff	A short, repeated pattern.
Conjunct	The melody moves by step.
Disjunct	The melody moves with leaps/intervals.
Consonant harmony	Sounds 'good' together.
Dissonant harmony	Sounds 'clashy'.
Chromatic harmony	Uses lots of semitones/accidentals that's not in the home key.
Minimalism	A style of music using repetition of short phrases which change gradually over time.

Popular Music

Area of study 4 - WJEC GCSE Music

Popular music includes:

- **POP**
- **ROCK**
- **RAP**
- **HIP HOP**
- **REGGAE**

Plus many other genres, e.g. soul, ska, heavy metal, R&B, country, rock'n'roll.

FUSION: when two different styles are mixed together. This can be two styles of popular music e.g. 'rap metal', or could combine a popular music genre with other styles, folk-rock, gospel, world music, classical to create a new and interesting sound. **Jazz fusion** (jazz and pop) is a popular genre.

Instruments

ELECTRIC GUITAR:

- **Lead guitar:** plays the melody/ solos/riffs
- **Rhythm guitar:** plays the chords/ accompaniment.

BASS GUITAR: plays the bass line.

DRUM KIT: provides the beat.

LEAD SINGER: the main vocalist.

BACKING VOCALS: singers who provide harmony.

Pop/rock groups may also include **acoustic** (not electric) instruments e.g. trumpet, trombone, saxophone and/or electronic keyboards/synthesizers.

Features and techniques found in popular music

Riff	A short, repeated pattern.
Hammer on	Finger brought sharply down onto the string.
Pitch bend	Altering (bending) the pitch slightly.
Power chords	A guitar chord using the root and 5 th note (no 3 rd).
Distortion	An effect which distorts the sound (creates a 'grungy' sound).
Slap bass	A percussive sound on the bass guitar made by bouncing the strings on the fret board.
Fill	A short, improvised drum solo.
Rim shot	Rim and head of drum hit at same time.
Belt	A bright, powerful vocal sound, high in the chest voice.
Falsetto	Male voice in a higher than usual range.
Syllabic	One note sung per syllable.
Melismatic	Each syllable sung to a number of different notes.
A cappella	Voices singing without instrumental accompaniment.

The structure of a pop/rock song may include:

INTRO: short opening section, usually instrumental.

VERSE: same music but different lyrics each time.

CHORUS: repeated with the same lyrics each time (refrain).

MIDDLE EIGHT: a link section, often eight bars, with different musical ideas.

BRIDGE: a link/transition between two sections.

OUTRO: an ending to finish the song (coda).

*You may also hear a pre-chorus, instrumental interlude or instrumental solo.

*Strophic songs, 32 bar songs (AABA) and 12 bar blues are also found in popular music.

A typical rock ballad in verse-chorus form could follow the pattern:

- Intro
- Verse 1
- Chorus
- Verse 2
- Chorus
- MiddleEight
- Chorus
- Outro

Technology

Amplified	Made louder (with an amplifier).
Synthesized	Sounds created electronically.
Panning	Moving the sound between left and right speakers.
Phasing	A delay effect.
Sample	A short section of music that is reused (e.g. looped, layered).
Reverb	An electronic echo effect.

Form and structure:

The piece is in **Binary** form (**AB**).
Section A is 16 bars long.
Section B is 24 bars long.
Each section is repeated (**AABB**).

Harmony:

Diatonic; mixture of root position and inverted chords; uses V7 chords and a Neapolitan sixth chord.
Imperfect and perfect cadences are clearly presented throughout. Both sections end with a **perfect cadence**.

Dynamics:

Mostly **forte** throughout, although no markings appear on the score.
On some recordings, **terraced dynamics** (sudden changes) are included.

Metre and rhythm:

Simple duple time – 2/4 – with two crotchet beats in every bar.
Uses **ostinato rhythms** which form the basis of two short musical ideas (X and Y), consisting almost totally of **quavers and semi-quavers**.

Background details:

Composed by **Johann Sebastian Bach** (1685 – 1750), one of the main composers of the **Baroque** era in music.
Badinerie is the last of seven movements from a larger piece called **Orchestral Suite No.2**.
The piece was composed between **1738-1739**.

Instrumentation:

Flute, string orchestra and harpsichord.
The score has five parts (flute, violin 1, violin 2, viola and cello). The harpsichord player reads from the cello line and plays the notes with their left hand whilst filling in the chords with their right hand.

Tonality:

Section A begins in **B minor** (tonic) and ends in **F# minor** (dominant minor).
Section B begins in **F# minor** (dominant minor) and ends in **B minor** (tonic).
Section A modulates from B minor through **A major** before arriving at F# minor.
Section B modulates from F# minor through **E minor, D major, G major** and **D major** before arriving at B minor.

Melody:

The movement is based on **two musical motifs**.



Both motifs begin with an **anacrusis**. Motif X is entirely **disjunct** whilst motif Y **combines disjunct and conjunct** movement.

Typical **ornaments and compositional devices** of the period are used including **trills, appoggiaturas** and **sequences**.

Texture:

Homophonic: melody and accompaniment.

The flute and cello provide the main musical material; however, the 1st violin participates occasionally.

The 2nd violin and viola provide harmony with less busy musical lines.

Tempo:

The tempo is **Allegro** (quick, lively, bright), although not marked on the score.

Form and structure:

The piece is in **strophic** or **verse-chorus** form.

Intro	Verse 1 / Verse 2	Chorus 1 / Chorus 2	Link 1 / Link 2	Instrumental	Chorus 3	Outro
1 - 4	5 - 39 / 14 - 39	40 - 57	58 - 65	66 - 82	40 - 92	93 - 96
4 bars	35 bars / 26 bars	18 bars	8 bars	17 bars	22 bars	4 bars

Metre and rhythm:

Simple duple time - 2/2 (split common time) - with two minim beats in every bar.

Uses distinctive **ostinato rhythms** for both riffs, consisting almost totally of **quavers**, with constant use of **syncopation**.

Vocal rhythm looks complex but follows the natural rhythm of the lyrics.

Background details:

Composed by band members **David Paich** and **Jeff Porcaro**.

Recorded by the American rock band Toto in **1981** for their fourth studio album entitled **Toto IV**.

Released in **1982** and reached number one in America on 5 February **1983**.

Genre: **soft rock**.

Instrumentation:

Rock band: drum kit with additional percussion, lead and bass guitars, synthesisers, male lead vocals and male backing vocals.

Harmony:

Diatonic; mixture of root position and inverted chords.

Riff a can be heard during the intro, verses, link sections, instrumental and outro. This riff uses a three-chord pattern: **A - G#m - C#m**.

Choruses use a standard chord pattern: **vi (F#m) - IV (D) - I (A) - V (E)**.

The **harmonic rhythm** (the rate of chord change) is mostly once per bar.

Dynamics:

Most of the song is **mezzo-forte** (moderately loud) whilst the choruses are **forte**.

Melody:

Mostly **conjunct** (moving in step) with a **wide vocal range**.

Riff b uses the **pentatonic scale** (interpreted through E major):

Vocal improvisations occur towards the end of the song.

Texture:

Homophonic: melody and accompaniment.

Tonality:

The majority of the song is in **B major** whilst the choruses are all in **A major**.

Tempo:

The tempo is **moderately fast**.

WEEK 1: Cornell Notes (Homework task 1)

Date: 15th April 2024	Topic: Area of Study 1: Musical Forms and Devices	Revision guide page:
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Links	Notes
Questions	

Summary

WEEK 3: Cornell Notes (Homework task 1)

Date: 29th April 2024	Topic: Area of Study 4: Popular Music	Revision guide page
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Links	Notes
Questions	

Summary

WEEK 3: Exam Question (Homework task 2)

Date: 29th April 2024

Question: Toto - Africa

Discuss the texture of the piece and whether this changes. You should mention instrumentation within your answer.

Answer:

WEEK 3: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 5: Cornell Notes (Homework task 1)

Date: 13th May 2024	Topic: Area of Study 2: Music for Ensemble	Revision guide page
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Links	Notes
Questions	

Summary

Week 2

Revision Card on Toto - Africa	Answers
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Week 4

Revision Card on JS Bach: Badinerie	Answers
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Week 6

Revision Card on Music for Film	Answers
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Aspire
ACHIEVE
Thrive

Develop your character



Aspire Achieve Thrive