



Aspire Achieve Thrive

Spring Term
Term 2
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 3 (5 weeks) - Year 11

Week / Date	Homework task 1 Cornell Notes	Homework task 2 Exam Question
Week 1 8th January 2024	Cornell Notes on: Dynamics	Question: J. S Bach- Badienerie Using the score for Badienere, discuss the dynamics throughout the piece
Week 2 15th January 2024	Revision Cards on: Produce a mind map on: Dynamics	Question: Toto- Africa Using the score for Africa, discuss the dynamics throughout the piece
Week 3 22nd January 2024	Cornell Notes on: Tempo	Question: J. S Bach- Badienerie Using the score for Badienere, discuss the tempo markings written on the piece and how these change
Week 4 29th January 2024	Revision Cards on: Produce a mind map on: Tempo	Question: Toto- Africa Using the score for Africa, discuss the tempo markings written on the piece and how these change
Week 5 5th February 2024	Cornell Notes on: Instrumentation	Question: J.S Bach - Badinerie Using the score and recording for Badienerie, discuss the instrumentation (including families) throughout the piece

Half Term 4 (6 weeks) - Year 11

Week / Date	Homework task 1 Cornell Notes	Homework task 2 Exam Question
Week 6 19th February 2024	Cornell Notes on: Instrumentation - Visual	Question: Toto- Africa Using the score and recording of Africa, discuss the instrumentation (families) and how this changes throughout the piece
Week 7 26th February 2024	Revision Cards on: Produce a mind map on: Pitch	Question: J.S Bach - Badinerie Using the score and recording for Badienerie, follow the written notation and discuss how both the pitch of the melody line varies throughout
Week 8 4th March 2024	Mock Exams	Mock Exams
Week 9 11th March 2024	Mock Exams	Mock Exams
Week 10 18th March 2024	Cornell Notes on: Pitch	Question: Toto- Africa Using the score and recording of Africa, follow the written notation and discuss how both the pitch of the melody line varies throughout
Week 11 25th March 2024	Revision Cards on: Produce a mind map on: Texture	Question: Toto- Africa/J.S Bach - Badinerie Using both scores, follow the written notation and discuss how the texture of the piece changes throughout. Make links to instrumentation also.

BADINERIE by Johann Sebastian BACH

→ ...from ORCHESTRA SUITE No.2 in B Minor

...composed in 1738-39

BADINERIE is the seventh and final movement in the suite.

Toward the end of the BAROQUE era

FLUTE contains LOWER AUXILIARY NOTES.

Motif X: An ascending ARPEGGIO in Bm (broken chord)

Motif Y: An ascending arpeggio in Bm followed by CONJUNCT MOVEMENT

Anacrusis

Motif Y

Motif X

Trill 8¹

ORNAME

ORNAME

Trill 10^1

COUNTERMELODY

RISING SEQUENCE

Motif X - modified

Motif X modified (rising sequence)

TONIC KEY = B Minor
(F# & C#)

B minor

Perfect cadence

MOTIF X in bass (modified)
DESCENDING Emaj7 ARPEGGIO

MOTIF X Rising
SEQUENCE

Suspended
4-3 chord

STRUCTURE: BINARY FORM -

A B (with repeats = A A B B)

A = bar 0² - 16¹ (starts in Bm, modulates to F#m)

$B = \text{bar } 16^2 - 40^1$ (starts in $F\#m$, modulates back to Bm)

Part 1 - J.S Bach - Badinerie

MOTIF 'Y': Ascending ARPEGGIO. (modified; ends in semiquavers)

MOTIF 'Y': DEVELOPED -added RISING INTERVALS

DYNAMICS: FORTE (loud) throughout with occasional TERRACED DYNAMICS. These are not written on the score as is normal for the period

RHYTHMS are mainly QUAVERS and SEMIQUAVERS throughout

Trill 15²

HARMONY GLOSSARY

- i = tonic chord (Bm)
- ii = supertonic (C#m)
- V = dominant (F#)
- b = 1st inversion
- c = 2nd inversion
- d = 3rd inversion (7th in bass)
- 7 = dominant seventh
- 4-3 = suspended chord

CONTRARY MOTION in bass

TEXTURE is HOMOPHONIC Throughout: Melody & Accompaniment

ARTICULATION: Mainly STACCATO (short and detached) and LEGATO

F# minor

Perfect cadence

Perfect cadence

Part 1 continued - J.S Bach - Badinerie

Introduction (instrumental) X4

Verse 1:

B D#m G#m

I hear the drums echoing tonight

B/F# A/E C#m G#m (INTRO)
But she hears only whispers of some quiet conversation

B D#m G#m
She's coming in, 12:30 flight

B/F# A/E C#m G#m (INTRO)
The moonlit wings reflect the stars that guide me towards salvation

B D#m G#m
I stopped an old man along the way

B/F# A/E C#m G#m (INTRO)
Hoping to find some old forgotten words or ancient melodies

B D#m G#m (INTRO)
He turned to me as if to say, "Hurry boy, it's waiting there for you"

Chorus:

F#m D A E
It's gonna take a lot to drag me away from you

F#m D A E

There's nothing that a hundred men or more could ever do

F#m D A E

I bless the rains down in Africa

F#m D A (C#m E F#m E)

Gonna take some time to do the things we never had (ooh, ooh)

Introduction (instrumental) X2

Verse 2:

The wild dogs cry out in the night
As they grow restless, longing for some solitary company
I know that I must do what's right
As sure as Kilimanjaro rises like Olympus above the
Serengeti
I seek to cure what's deep inside, frightened of this thing
that I've become

Chorus 2 (same as chorus 1)

Introduction (instrumental) X2

Synthesizer solo

B / D#m / G#m / B / A / C#m / G#m /
B / D#m / G#m / / / (INTRO)

Hurry boy, she's waiting there for you

Chorus 3

It's gonna take a lot to drag me away from you
There's nothing that a hundred men or more could ever do
I bless the rains down in Africa x 5

Gonna take some time to do the things we never had (ooh)

Outro (same as introduction) x 8

Badinerie

BACH

1738-39

The Baroque period

- Complex melodic lines with ornamentation
- Terraced dynamics
- Polyphonic texture
- Harpsichord and strings
- Basso Continuo

Instrumentation

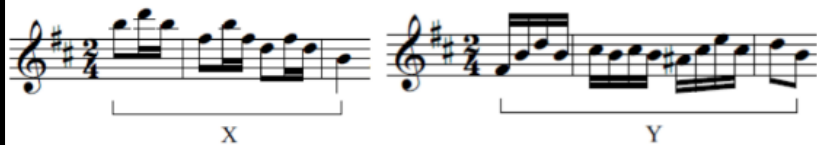
Instrumentation: (Transverse) Flute
String Orchestra
Harpsichord (Basso Continuo).

Tonality

Section A begins in **B minor** and ends in **F# minor**
Section B: the opposite, beginning in **F# minor** and ending in **B minor**.

Dynamics

Mostly **forte**
Use of **terraced dynamics**



Melody

The movement is based on two short musical **ideas** (X and Y).

The flute part has a two-octave pitch **range**.

The movement includes **ornaments** and **compositional devices** typical of the Baroque era:

Trills: Bars 8¹, 10¹, 15², 27², 30¹ and 32¹

Appoggiaturas: Bars 33¹ and 40¹

Sequences: 6² – 10¹ and bars 28² – 32¹.

Rhythm

Simple ostinato rhythms, forming the basis of the two short musical ideas (X and Y)
Consist almost totally of **quavers** and **semi-quavers**.

The time signature is 2/4 throughout



Tempo
Allegro

Texture

Homophonic (**melody and accompaniment**).
Flute and the cello provide the main musical material

1st violin participates occasionally
2nd violin and viola provide harmony with less busy musical lines.

Structure

Binary form (AB),
with each section repeated once (AABB)

Section A	Bars 0 ² – 16 ¹	16 bars
Section B	Bars 16 ² – 40 ¹	24 bars

Harmony

Diatonic throughout.

Section A **modulates** from the **tonic** to the **dominant minor** and Section B does the opposite.

Imperfect and **perfect cadences** are clearly presented throughout.

Chords frequently occur in **inversion** with occasional use of **V7** in third inversion.

A **Neapolitan sixth chord** is used in bar 35.

Suspensions also occur in bars 8¹, 10¹ and 32¹.

1981
Toto IV
David Paich & Jess Porcaro

Africa

TOTO

Texture
Homophonic: melody and accompaniment

Melody

Mostly conjunct (moving in step) and includes occasional use of the pentatonic scale. The pitch range of the vocal line is just less than two octaves on the printed score, but it is wider on the recording with the vocal improvisations towards the end of the song.

Tempo

Moderately fast

Dynamics

Mainly mezzo forte, choruses are forte

Instrumentation

Rock Band: drum kit (keeps the groove) with additional percussion, lead guitar (plays solos and chords), bass guitar (holds the bassline), synthesizers (emphasizes the chords and leads the solo instrumental section), lead singer (sings the lyrics and melody). And male backing vocals (harmonies).

Tonality

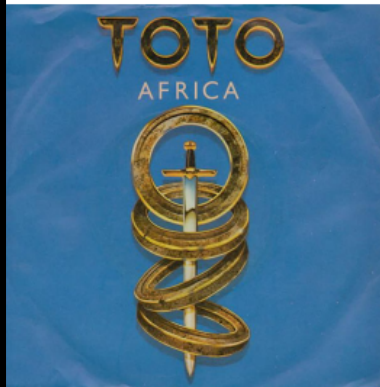
B major with choruses in **A major**

Harmony

The harmony is **diatonic**, the chords used are based on the key of the piece. Power chords and inversions.

Rhythm

Ostinato rhythms, consisting almost totally of quavers, with constant use of syncopation. The time signature is 2/2 (split common time) throughout.



Intro	Verse 1/2	Chorus 1/2	Link	Instrumental	Chorus 3	Outro
Bars 1-4	Bars 5-39 Bars 14-39	Bars 40-57	58-65	66-82	Bars 40-92	Bars 93-96
B major	B major	A major	B major	B major	A major	B major
Syncopated chordal riff A running into ostinato riff B based on E pentatonic scale.	Mostly syllabic, syncopated rhythms that are conjunct. Final chord is sustained for drum fill.	Vocal texture builds on each line, mostly syllabic with melisma on the final melody.	Same as intro but only repeated once instead of three times.	Chords based on the verse but with instrumental melody based on riff B.	New e. guitar riff, lyrics are repeated with solo vocal improvisation	Same as intro, texture gradually decreases as the music repeats to fade out.

STEP 2: CREATE CUES

What: Reduce your notes to just the essentials.

What: Immediately after class, discussion, or reading session.

How:

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

Why: Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

STEP 1: RECORD YOUR NOTES

What: Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

When: During class lecture, discussion, or reading session.

How:

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

Why: Important ideas must be recorded in a way that is meaningful to you.

STEP 3: SUMMARISE & REVIEW

What: Summarise the main ideas from the lesson.

What: At the end of the class lecture, discussion, or reading session.

How: In complete sentences, write down the conclusions that can be made from the information in your notes.

Why: Summarising the information after it's learned improves long-term retention.

WEEK 1: Cornell Notes (Homework task 1)

Date08 / 01 / 24	Topic: Dynamics	Retrieval
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Consider:	Notes
Italian terms	
Abbreviated terms	
Signs and symbols	
English translations	

Summary

WEEK 1: Exam Question (Homework task 2)

Date 08/01/24

Question: J. S Bach- Badienerie

Using the score for Badienere, discuss the dynamics throughout the piece

Answer:

WEEK 1: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 2: Exam Question (Homework task 2)

Date 15/01/24

Question: Toto- Africa

Using the score for Africa, discuss the dynamics throughout the piece

Answer:

WEEK 2: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 3: Cornell Notes (Homework task 1)

Date 22 / 01 / 24	Topic: Tempo	Retrieval
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[illegible]

Summary

WEEK 3: Exam Question (Homework task 2)

Date 22/01/24

Question: J. S Bach- Badienerie

Using the score for Badienere, discuss the tempo markings written on the piece and how these change

Answer:

WEEK 3: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 4: Exam Question (Homework task 2)

Date 29/01/24

Question: Toto- Africa

Using the score for Africa, discuss the tempo markings written on the piece and how these change

Answer:

WEEK 4: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 5: Cornell Notes (Homework task 1)

Date	05 / 02 / 24	Topic: Instrumentation	Retrieval
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Consider:	Notes
Instrumental families	
Key instruments from families	
Definition of each family	
Untuned and tuned instruments	
Vocal ranges	
Different ranges - how to identify	

Summary

WEEK 5: Exam Question (Homework task 2)

Date 05/02/24

Question: J.S Bach - Badinerie

Using the score and recording for Badinerie, discuss the instrumentation (including families) throughout the piece

Answer:

WEEK 5: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 6: Cornell Notes (Homework task 1)

Date 19 / 02 / 24	Topic: Instrumentation	Retrieval
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Using the Orchestral family image, name all the instruments within their families.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

WEEK 6: Exam Question (Homework task 2)

Date 19/02/24

Question: Toto- Africa

Using the score and recording of Africa, discuss the instrumentation (families) and how this changes throughout the piece

Answer:

WEEK 6: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 7: Exam Question (Homework task 2)

Date 26/02/24

Question: J.S Bach - Badinerie

Using the score and recording for Badienerie, follow the written notation and discuss how both the pitch of the melody line varies throughout

Answer: _____

WEEK 7: Exam Question review and improvement (Classwork)

Question:

Answer: _____

WEEK 8: Assessment Week Revision (Homework task 1)

Date 04 / 03 / 24	Topic
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[illegible]

WEEK 8: Assessment Week Revision (Homework task 2)

Date 04 / 03 / 24	Topic
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[illegible]

WEEK 9: Assessment Week Revision (Homework task 1)

Date 11 / 03 / 24	Topic
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[illegible]

WEEK 9: Assessment Week Revision (Homework task 2)

Date 11 / 03 / 24	Topic
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[illegible]

WEEK 10: Cornell Notes (Homework task 1)

Date 18 / 03 / 24	Topic: Pitch	Retrieval
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Consider:	Notes
Low and High Range of instruments Note names Notation Notes of your own instrument How pitch is made Melody Harmony	

Summary

WEEK 10: Exam Question (Homework task 2)

Date 18/03/24

Question: Toto- Africa

Using the score and recording of Africa, follow the written notation and discuss how both the pitch of the melody line varies throughout

Answer: _____

WEEK 10: Exam Question review and improvement (Classwork)

Question:

Answer: _____

WEEK 11: Exam Question (Homework task 2)

Date 25/03/24

Question: Toto- Africa/J.S Bach - Badinerie

Using both scores, follow the written notation and discuss how the texture of the piece changes throughout. Make links to instrumentation also.

Answer: _____

WEEK 11: Exam Question review and improvement (Classwork)

Question:

Answer: _____

Week 2

Revision Card on

Dynamics



Week 4

Revision Card on

Tempo

Week 7

Revision Card on

Pitch



Week 11

Revision Card on

Texture

Aspire (ACHIEVE) Thrive

Develop your character



Aspire | Achieve | Thrive