

Year 7 Music Work Instructions

You will see that there are 4 uploaded pdfs labelled like this:

- 1 Elements of Music Knowledge Organiser
- 2 Listening Project
- 3 Music Theory Work Book
- 4 Keyboard Skills Booklet

This is how you should use each of the resources:

1 Elements of Music Knowledge Organiser

Use this knowledge organiser to help you with the '3 Listening Project'. You could make flashcards to help you remember each part of the knowledge organiser. To do this, draw the symbol / picture on the front of a flashcard, and write the musical word on the back. This will help you to remember key words for when you return to school 😊

2 Listening Project

Complete two pages per week of the listening project. You will need to use Youtube / Spotify to listen to each piece. You will need to use the '1 Elements of Music Knowledge Organiser' and the internet to help you answer the questions about each piece.

Advice = each page of the listening project asks for 'Notable works' of the composer. This means 'famous pieces of music' written by them. You will need to use the internet to help you find these.

3 Music Theory Work Book

This work book will help you to remember the work we have been doing in class. Some of the pages in this booklet include brand new information that you will not have seen before. Try your best to complete as much of the work book as you can over the coming weeks. **I would recommend completing 2 pages a week.**

4 Keyboard Skills Booklet

In this booklet, you will find the music for a few songs. You can try playing them using a free keyboard app on a smartphone/tablet or if you have a keyboard at home.

REMEMBER! Listen to as much music as you can for fun while you have the time! 😊

See you all soon – Miss. Barnes 😊

INSTRUMENTS & TECHNIQUES

Drum kit parts
 Viola, Cello, Double bass, Oboe, Bassoon, French horn, Trumpet, Trombone, Timpani, Electric/bass/acoustic guitar

Ensembles
 Orchestra, rock band

String techniques
 Arco (bowed), Pizzicato (plucked)

Brass techniques
 Uses mute

Guitar techniques
 Strummed/plucked

Music tech
 Delay (echo), Synthesiser, Reverb, EQ

Choir
 Soprano, Alto, Tenor, Bass

MELODY

Scallic
 Large/small pitch range
 Improvised
 Uses a motif
 conjunct (describe the motif)
 Move step-wise
 disjunct
 Large leaps
 Glissando (pitch slide)

HARMONY

TONALITY

It is in a major key 😊
 It is in a minor key 😞
 It sounds atonal (no key) 😬
 Dissonant (clashing harmonies) ⚡

diatonic - all notes are in the key
 chromatic all moving in semitones

There is a modulation (key change) at ...

TEXTURE & PARTS

Monophonic (single melody line)

Polyphonic (many melodic parts playing at once)

Parts layer up

Parts join in/drop out

Long held notes/chords

Short repeated notes

Block/broken chords

Played in octaves

Two-part texture

A cappella

Unison

Drone

Violin, Flute, Clarinet, Harp, Piano, Saxophone, Staccato/legato

High pitch

Low pitch

Chords

Melody plus accompaniment

Thick texture (many different parts playing at once)

Thin texture (few parts playing at once)

There are ... sections
 It has verses and choruses

Round

STYLES & GENRES

Classical, Pop, Jazz, Folk, Reggae, Fusion, Blues, Gospel

Sounds modern/old

DYNAMICS

Fortissimo, Forte, Mezzo-forte, Mezzo-piano, Piano, Pianissimo

Crescendo

Diminuendo

Sudden/gradual changes in dynamics

Balance

Binary form (AB)

Ternary form (ABA)

Rondo form (ABACADA)

Theme and variations (AA₁A₂)

Coda

Uses ostinato/riff

Call & response

Phrase that repeats/returns at the end

Pop Music

Intro Verse Chorus Middle 8 Bridge Outro

STRUCTURE

Getting louder Loud

Dynamics stay the same

Getting quieter Quiet

Fast

Slow

Getting faster

Getting slower

Steady pulse

A repeating rhythm

Rhythmic motif

Rhythmic ostinato

Allegro (fast)

Andante (walking pace)

Largo (slow)

Accelerando (speeding up)

Rallentando (slowing down)

TEMPO

Off-beat 1 ⊕ 2 ⊕ 3 ⊕

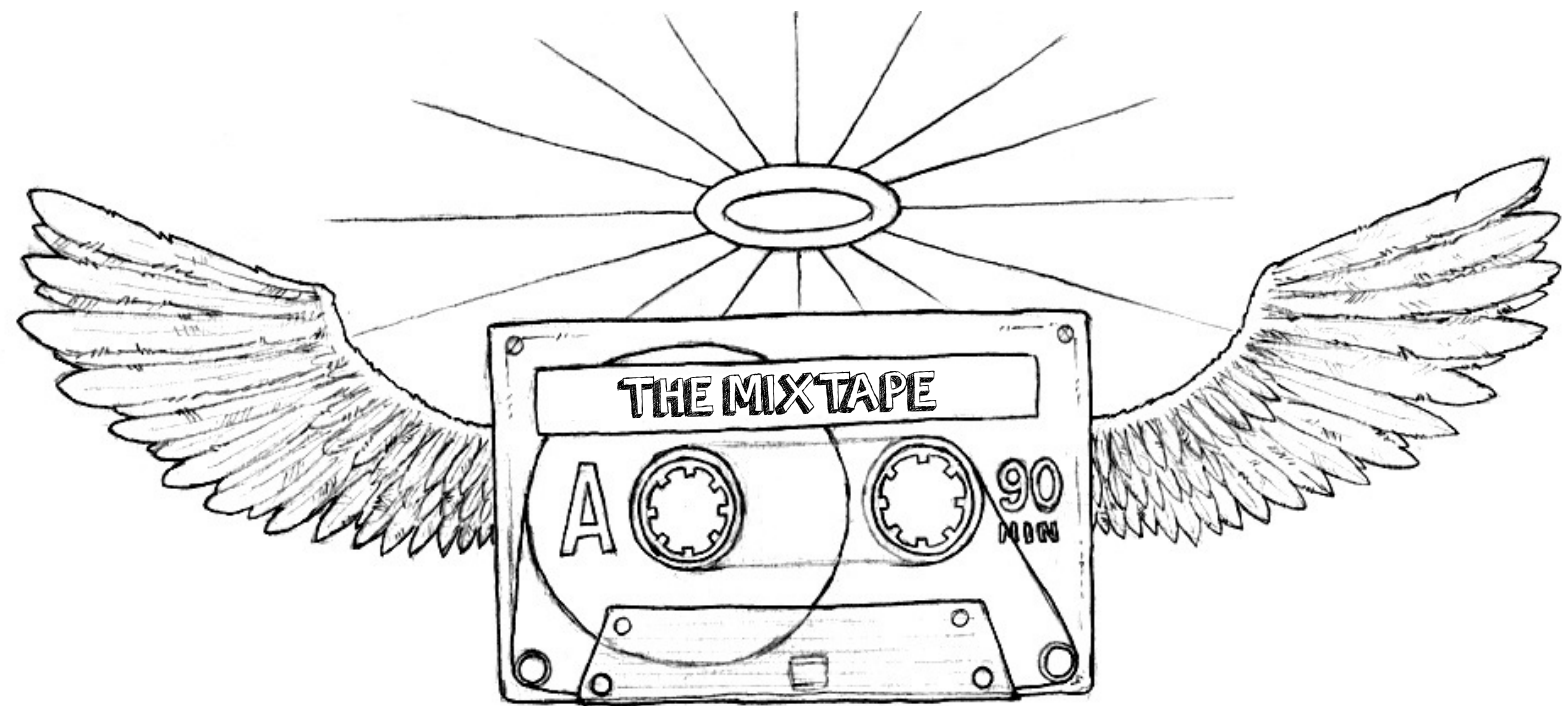
Syncopated (jazzy, off-beat rhythms)

RHYTHM

Music tech

Panning

Listening Project



NAME:

CLASS:

TEACHER:

'Mixtape' is the generic name given to any compilation of songs recorded onto any audio format.

A mixtape, which usually reflects the musical tastes of its compiler, can range from a casually selected list of favourite songs, to a conceptual mix of songs linked by a theme or mood, to a highly personal statement tailored to the tape's intended recipient.

GLOSSARY

TEMPO

Largo	Slow
Moderato	Moderate
Andante	At a walking pace'
Allegro	Fast
Presto	Very fast
Accelerando	Getting faster
Rallentando	Getting slower

TEXTURE

Monophonic (unison)	All instruments playing exactly the same tune/melody
Homophonic	Melody (tune) with a chord accompaniment.
Polyphonic	Lots of different independent parts playing together at the same time.

TIMBRE

Strings	Violin, Viola, Cello, Double Bass, Harp, Guitar, Ukulele, Banjo
Woodwind	Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, Recorder, Panpipes
Brass	Trumpet, French Horn, Trombone, Tuba
Percussion (tuned)	Xylophone, glockenspiel, tubular bells, timpani
Percussion (untuned)	drum, cymbal, triangle, tabourine, sleighbells, woodblock
Keyboards	piano, organ, harpsichord, synthesiser
Acoustic	Using the body of the instrument to let sounds resonate naturally.
Electronic	Using electricity to produce sounds (usually through an amplifier). Effects can be added, for example: distortion.

DYNAMICS

pp	very quiet
p	quiet
mp	quite quiet
mf	quite loud
f	loud
ff	very loud
crescendo (cresc.)	getting louder
diminuendo (dim.)	getting quieter

TONALITY

Major	Bright and happy sounding
Minor	Dark and sad sounding
Modal	Neither major or minor
Atonal	Keyless - usually unpleasant sounding and keyless.
Chromatic	Using all 12 semitones

TRACK 1

J. S. Bach - Cello Suite No.1 - Prelude

About the Composer

Name:

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Born (date and location):

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Died (date and location):

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Genre(s):

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Occupation(s):

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Instrument(s):

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Notable Works:

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About the Piece

Cello Suite No.1 is one of the most frequently performed and recognisable solo compositions ever written for cello. They were most likely composed during the period 1717-1723, when Bach served as a Kapellmeister in Köthen.

Listen to the Prelude from Bach's Cello Suite No.1. Think about how the piece has been composed and the instrument it is for. What other instruments might be appropriate to join this ensemble?

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Why?

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TRACK 2

A. Vivaldi - 4 Seasons - 'Summer - Presto'



About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:

About the Piece

The Four Seasons is a set of four violin concertos by Antonio Vivaldi. Composed in 1725, *The Four Seasons* is Vivaldi's best-known work, and is among the most popular pieces in the classical music repertoire. The texture of each concerto is varied, each resembling its respective season.

This movement from the second concerto ('Summer') is often referred to as the 'Storm'. Describe how the composer has used each of the following musical elements to make it sound true to its name.

Tempo:

Tonality:

Articulation:

Texture:

TRACK 3

W. A. Mozart - 'Queen of the Night Aria' from The Magic Flute



About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:

About the Piece

The Magic Flute is an opera in two acts by Wolfgang Amadeus Mozart to a German libretto (lyrics). The work is in the form of a *Singspiel*, a popular form that included both singing and spoken dialogue - normally, an opera is entirely sung!

Operas contain a number of different types of song. Write a definition for each of the following terms and then decide which type of song this piece is and say why.

- Aria -
- Recitative -

I think that this piece is an Aria / a Recitative because

.....

.....

TRACK 4

J. Haydn - Trumpet Concerto Movement 3

About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:



About the Piece

The work is composed in three movements (typical of a Classical period concerto), they are marked as followed:

- I. Allegro (sonata)
- II. Andante (sonata)
- III. Allegro (rondo)

a) Describe the texture of this piece:

b) Name the ensemble that is performing this piece:

c) Circle the term which best describes the tonality of this piece.

Major

Minor

Modal

Chromatic Atonal

d) Name the solo brass instrument used in this piece:

TRACK 5

L. van Beethoven - Symphony No. 5 (1st movement)

About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:



About the Piece

Around 1796, by the age of 26, Beethoven began to lose his hearing. As early as 1801, Beethoven wrote to friends describing his symptoms and the difficulties they caused in both professional and social settings. Beethoven, moved to a small town just outside Vienna. He kept in touch with his friends by letter. Over time, his hearing loss became profound: at the end of the premiere of his Ninth Symphony in 1824, he had to be turned around to see the tumultuous applause of the audience because he could hear neither it or the orchestra. Beethoven's hearing loss did not prevent him from composing music.

Imagine what it would be like to lose your hearing completely. How would you feel? What would your music sound like as a result?

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TRACK 6

J. Adams - Short Ride in a Fast Machine

About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:



About the Piece

As a commentary on the title, Adams inquires, "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

How does the composer create excitement using the musical elements in his composition? Discuss the following points:

TEMPO:
DYNAMICS:
ARTICULATION:
TIMBRE:

Find 3 other pieces that could represent a short/fast ride. The pieces can be from any music genre.

EXAMPLE: 'Back to the Future' Theme by Alan Silvestri

- 1)
- 2)
- 3)

TRACK 7

B. Britten: 'Storm' Interlude from 'Peter Grimes'

About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:



About the Piece

Composers are often inspired by the world around them; especially nature. Many pieces of 'classical' music have been written about the sea.

Compare Britten's 'Storm' with another piece from the list.

1. Mendelssohn - Hebrides Overture
2. Debussy - La Mer
3. Wood - Fantasia on British Sea Songs
4. Ravel - Jeux D'Eau

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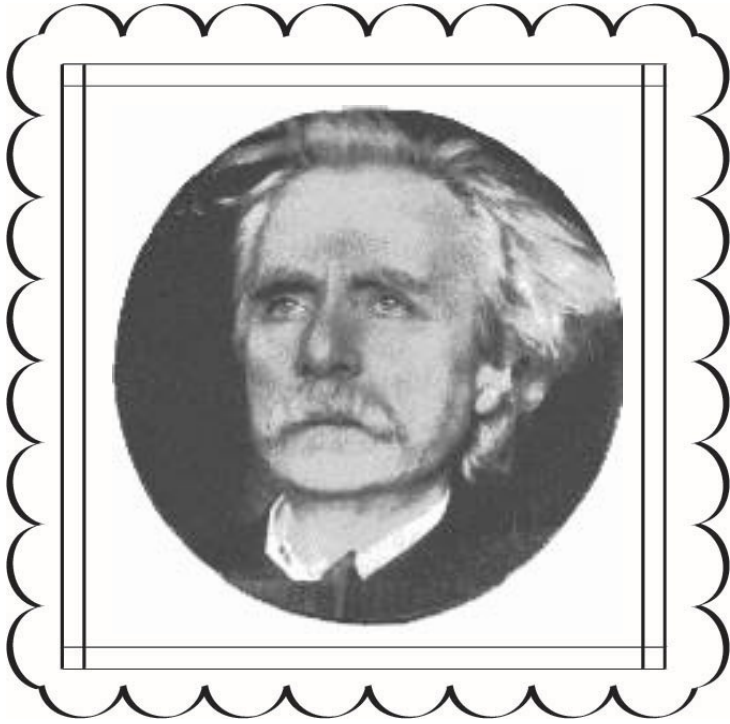
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TRACK 8

E. Grieg - In the Hall of the Mountain King



About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:

About the Piece

This piece is played as the title character Peer Gynt, in a dream-like fantasy, enters the troll Mountain King's hall.

Listen to the music and imagine being the character of Peer Gynt.

Draw what you see in front of you.

TRACK 9

G. F. Handel: Zadok the Priest



About the Piece

'Zadok the Priest' is a coronation anthem composed using texts from the King James Bible.

Circle the 2 ensembles heard in the excerpt:

- string quartet choir orchestra big band barbershop quartet

Give an italian term to describe the tempo at the beginning of the piece:

The metre of the piece is 4/4 (4 crotchet beats per bar). What is the new metre at the line 'And all the people rejoice'?

What is the italian term given to describe when the volume/dynamics gradually get louder?

At approximately 1 minute 20 seconds, what happens to the music? Describe what you can hear in terms of texture, timbre and dynamics.

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About the Composer

Name:

Born (date and location):

Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

Notable Works:

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TRACK 10

G. Holst: 'Mars' from
'The Planets'



About the Piece

The Planets, Op. 32, is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1916. Each movement of the suite is named after a planet of the Solar System

About the Composer

Name:

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Born (date and location):

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Died (date and location):

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Genre(s):

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Occupation(s):

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Instrument(s):

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Notable Works:

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Listen to 'Mars' by Holst. Then listen to 'Barbarian Horde' (2 minutes in) from the soundtrack to the film 'Gladiator' by Hans Zimmer. Write down how you think Hans Zimmer has taken inspiration from Holst's piece that was written over 80 years previous.

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TRACK 11

W. A. Mozart

Horn Concerto No.4 (3rd movement)

About the Composer

Name:

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Born (date and location):

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Died (date and location):

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Genre(s):

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Occupation(s):

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Instrument(s):

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Notable Works:

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About the Piece

This concerto is one of Mozart's two horn concerti to have ripieno horns (horns included in the orchestra besides the soloist).

This is the 3rd movement of a concerto for French Horn. In the space below, define the following music terms:

Concerto -

.....

Cadenza -

.....

Identify 3 other famous concertos (concerti) written by a *Classical composer.

**the term 'Classical' refers to music written between 1750 and 1810.*

EXAMPLE: Haydn - Trumpet Concerto in E-flat Major

1)

2)

3)

TRACK 12

M. Mussorgsky

‘A Night on Bare Mountain’

Using the table below and the headings within it, describe the different sections of music within this piece.



SECTION 1: Assembly of Witches, their chatter and gossip' 0'01"	SECTION 2: Cortege of Satan 2'48"
Timbre:	Timbre:
Tempo:	Tempo:
Dynamics:	Dynamics:
Mood:	Mood:
SECTION 3: Black Service 6'45"	SECTION 4: Sabbath 9'19"
Timbre:	Timbre:
Tempo:	Tempo:
Dynamics:	Dynamics:
Mood:	Mood:

TRACK 13

I. Stravinsky - 'The Firebird' Suite Finale



About the Composer

Name:

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Born (date and location):

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Died (date and location):

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Genre(s):

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Occupation(s):

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Instrument(s):

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Notable Works:

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About the Piece

This is a ballet and orchestral concert work. It was written for the Ballets Russes company. The ballet is based on Russian folk tales of the magical glowing bird.

At 7'42" we hear the theme and motif of the Firebird. Based on what you hear in the music, create a sketch what it may look like. Give a written description below your drawing explaining how the music has helped you to make decisions about what you've drawn.

TRACK 14

A. Meredith - 'Connect It'



Listen to 'Connect It'.

Write down as many sounds and instruments that you can hear in the piece; you may need to describe how the sound is produced or what is producing it.

About the Composer

Name:

Born (date and location):

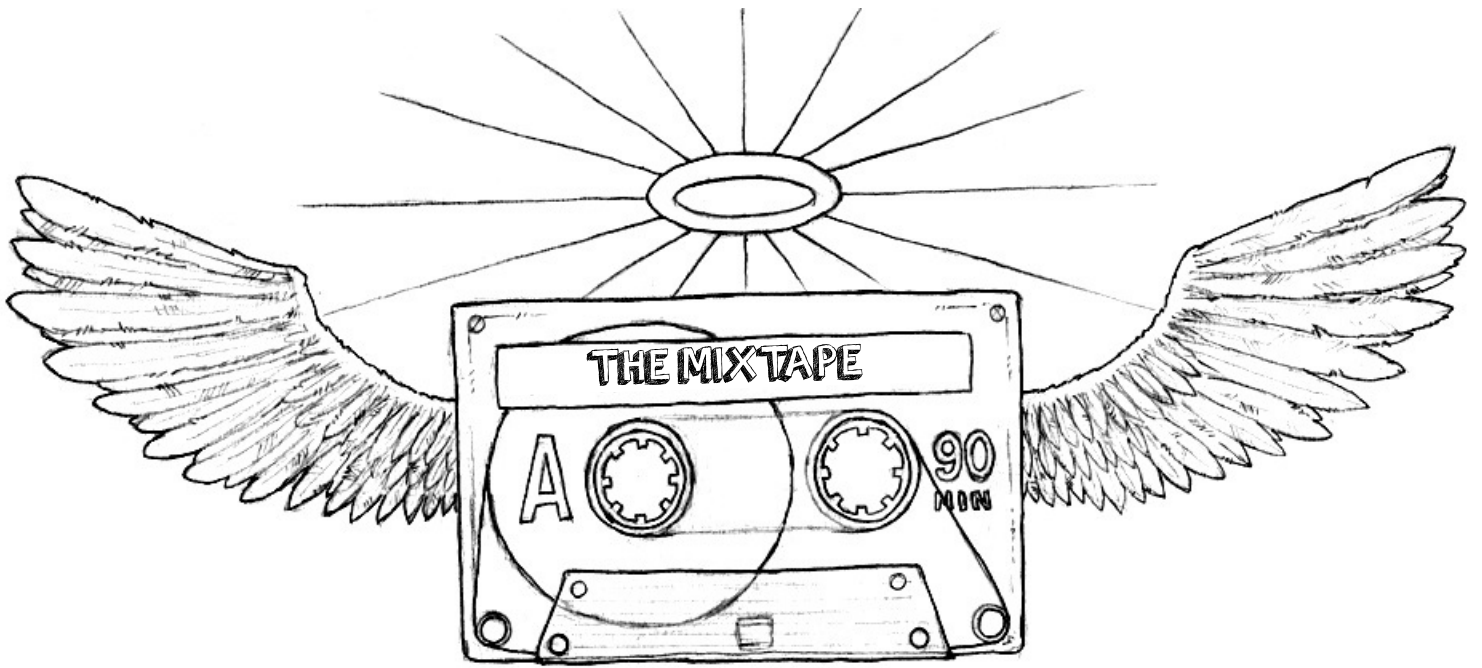
Died (date and location):

Genre(s):

Occupation(s):

Instrument(s):

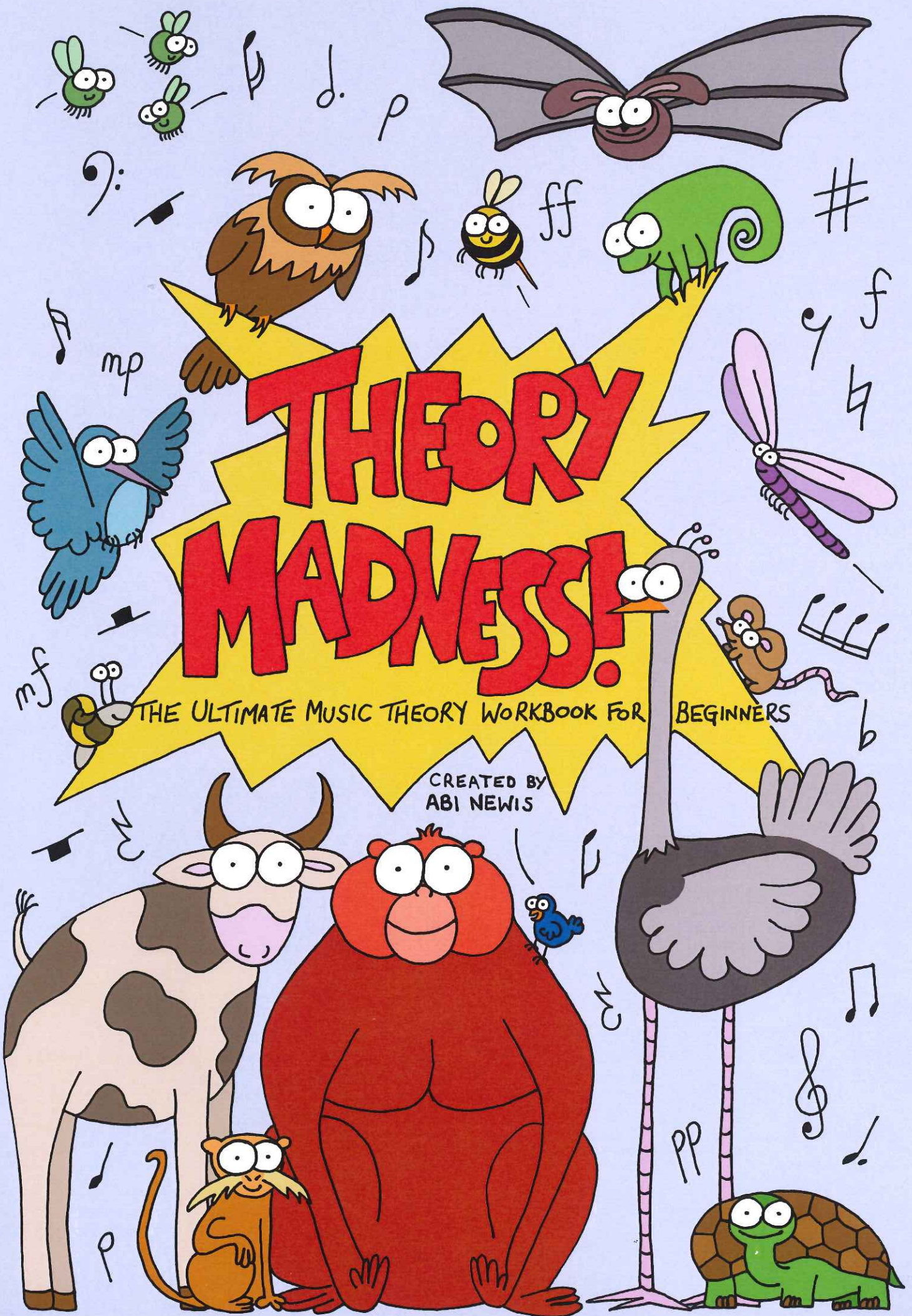
Notable Works:



THEORY MADNESS!

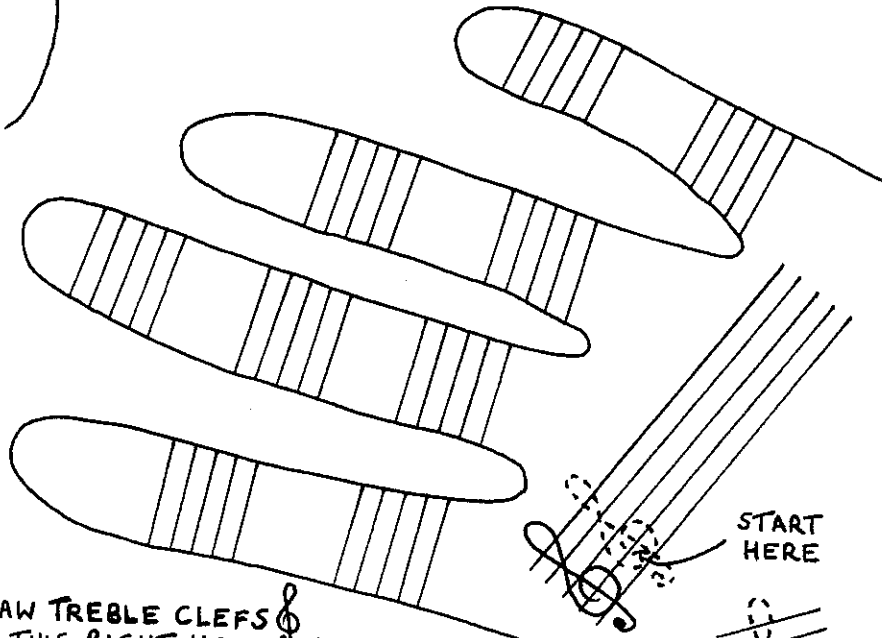
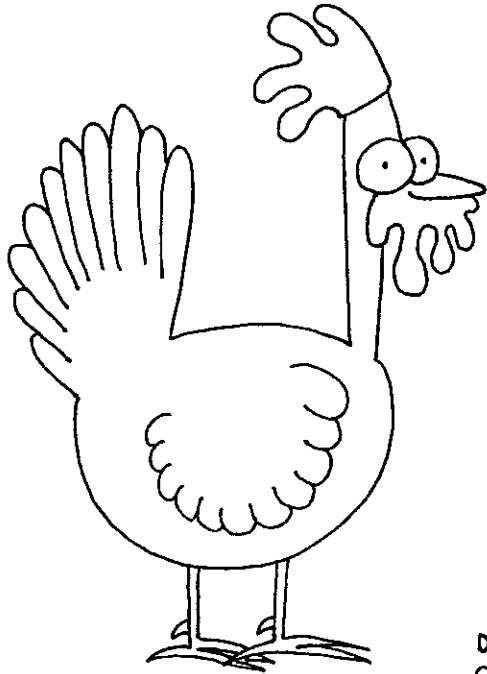
THE ULTIMATE MUSIC THEORY WORKBOOK FOR BEGINNERS

CREATED BY
ABI NEWIS



TREBLE AND BASS CLEFS

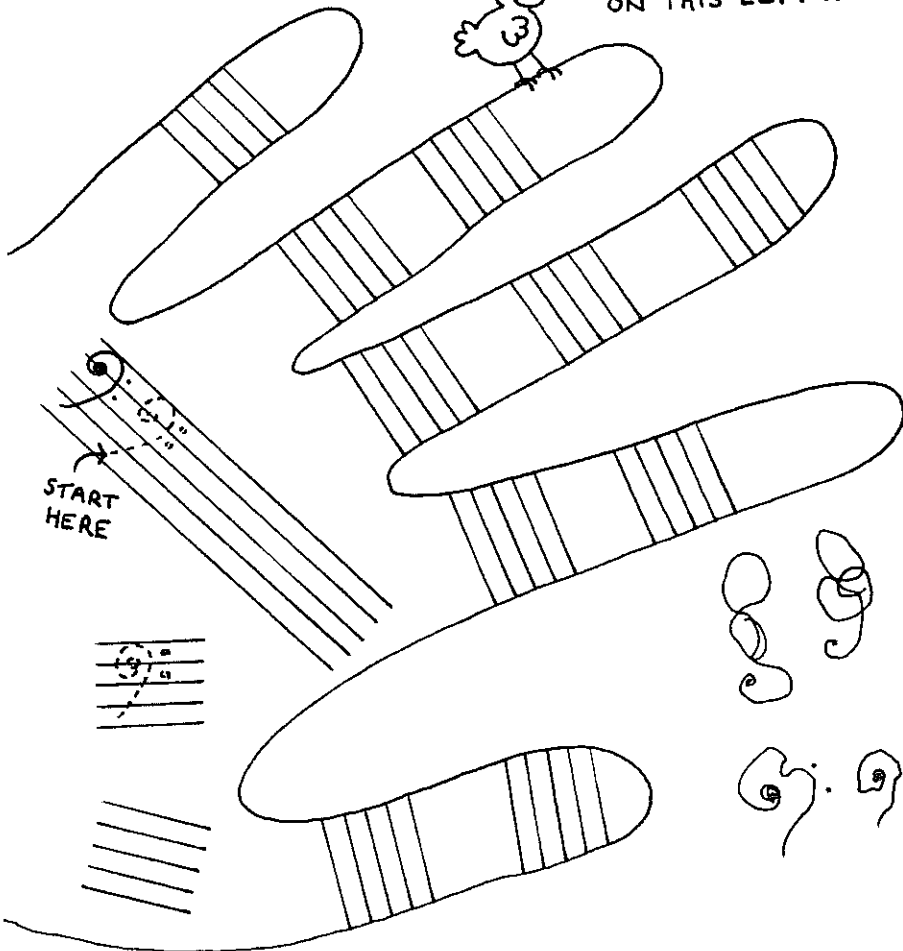
THE CLEF SHOWS US THE PITCH OF THE NOTES FOLLOWING IT



DRAW TREBLE CLEFS ON THIS RIGHT HAND...

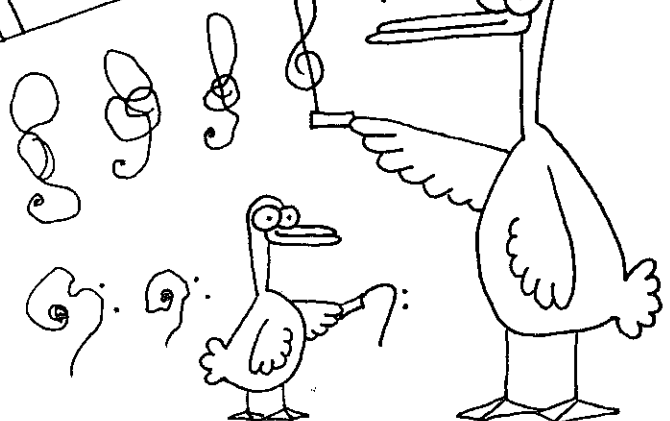
START HERE

...AND BASS CLEFS ON THIS LEFT HAND



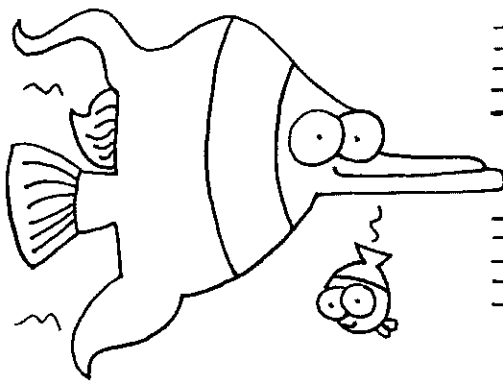
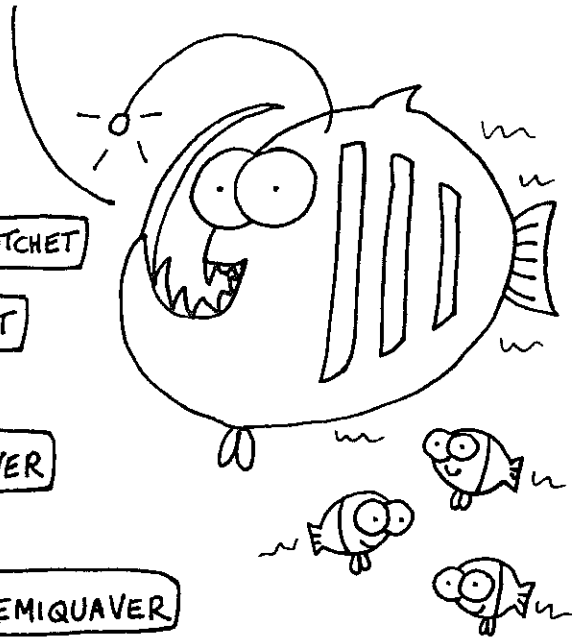
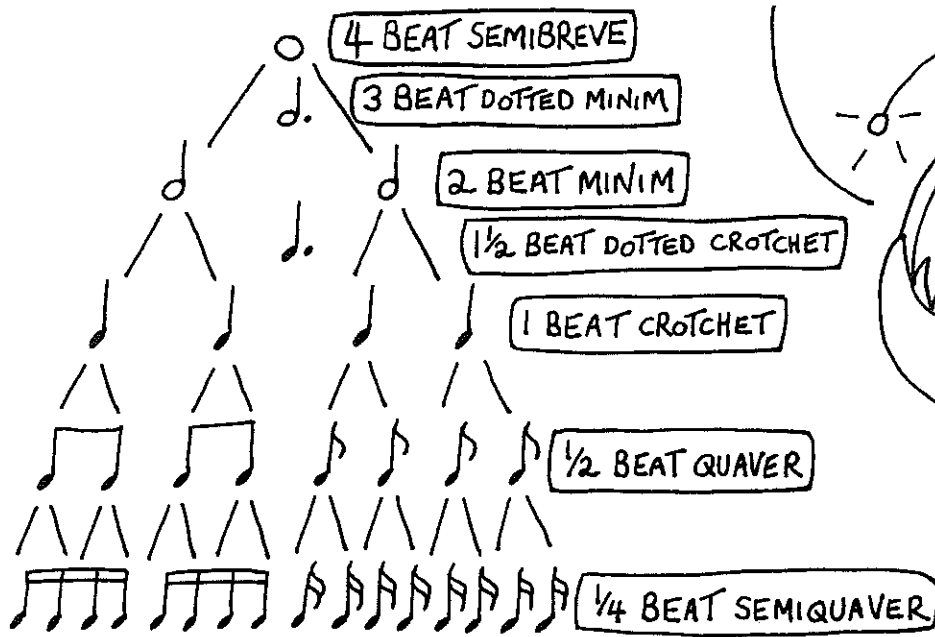
START HERE

DON'T WORRY IF THEY START OFF A BIT WOBBLY...



HOW MANY BEATS?

EACH NOTE IS HELD FOR A CERTAIN AMOUNT OF BEATS



2 BEAT MINIM

3 BEAT

1 BEAT CROCHET

1.5 BEAT DOTTED CROCHET

3 BEAT

1 BEAT CROCHET

4 BEAT SEMIBREVE

3 BEAT DOTTED MINIM

1.5 BEAT DOTTED CROCHET

3 BEAT DOTTED MINIM

1 BEAT CROCHET

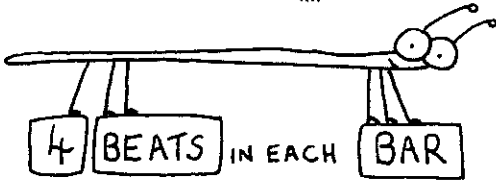
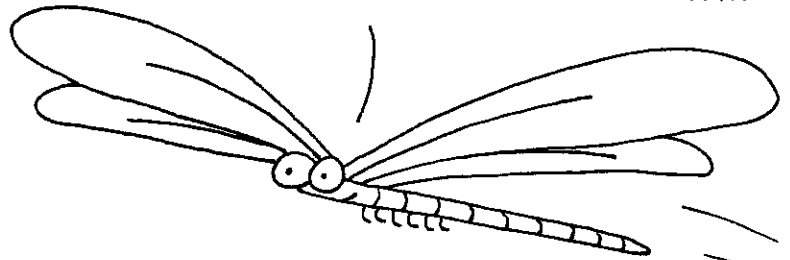
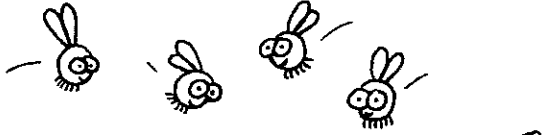
1.5 BEAT DOTTED CROCHET

3 BEAT DOTTED MINIM

4 BEAT SEMIBREVE

ADD THE BAR LINES

THE TOP NUMBER IN THE TIME SIGNATURE SHOWS HOW MANY BEATS THERE ARE IN EACH BAR



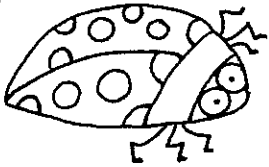
TIME SIGNATURE: $\frac{4}{4}$

BAR LINES

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 + 2 + 3 + 4 + | (cat-er-pil-lar) | 2 | 3 | 4

IN EACH

1 2 3 | 1 2 3 | 1 + 2 + 3 + | 1 | 2 | 3

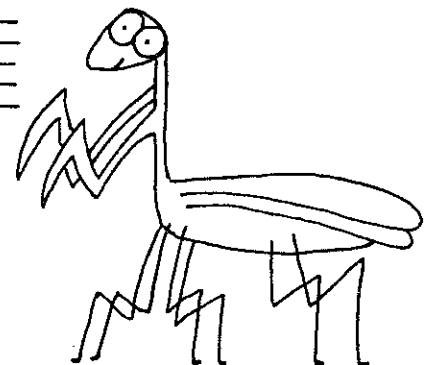


IN EACH

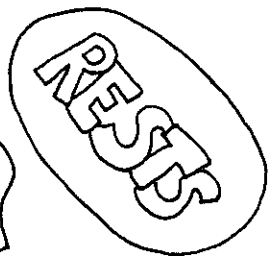
1 2 | 1 2 | 1 + 2 + | 1 | 2



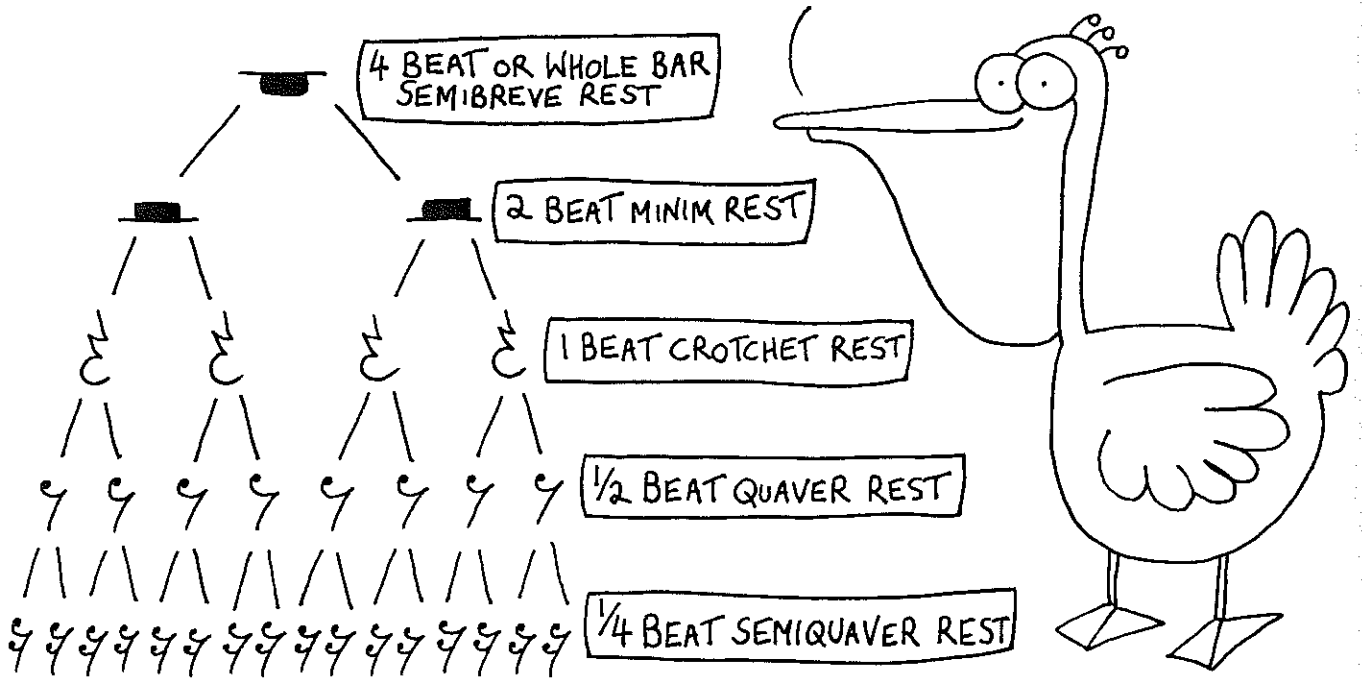
NOW TRY
CLAPPING
EACH OF THESE
RHYTHMS!



HOW MANY BEATS?



SILENCES IN MUSIC ARE CALLED RESTS AND THEY ALL HAVE DIFFERENT VALUES



2 IS A HAT

4 IS A BAT

1 BEAT CROTCHET REST

BEAT REST

BEAT OR REST

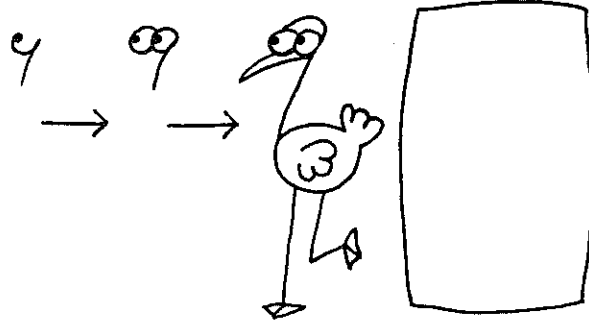
BEAT REST

BEAT REST

TURN YOUR C REST INTO A SLEEPY MOUSE



TURN YOUR 1/4 REST INTO A FLAMINGO



BEAT MINIM REST

1 BEAT REST

BEAT QUAVER REST

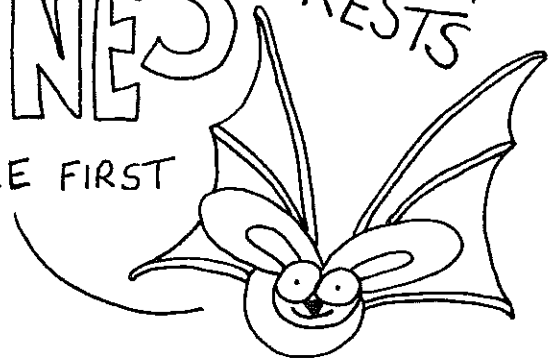
1/4 BEAT REST

BEAT SEMIBREVE REST

ADD THE BAR LINES

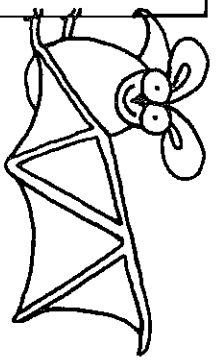
WITH
RESTS

REMEMBER TO CHECK THE TIME SIGNATURE FIRST



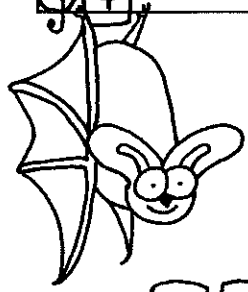
□ BEATS IN EACH □ BAR

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4



□ □ IN EACH □

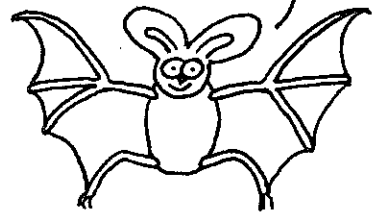
1 2 3 1 2 3 1 2 3 1 + 2 + 3 + 1 2 3



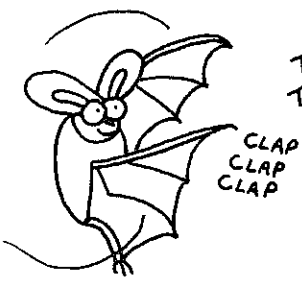
□ □ IN EACH □

1 2 1 2 1 2 1 2 1 + 2 + 1 2 1 2

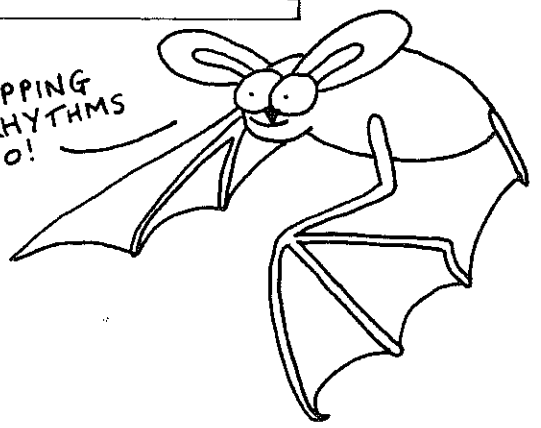
YOU CAN USE
OPEN HANDS
FOR THE RESTS



TRY CLAPPING
THESE RHYTHMS
TOO!



CLAP
CLAP
CLAP



DOTTED NOTES

HOW TO WORK OUT THE VALUE OF DOTTED NOTES AND DOTTED RESTS

$$d. = \boxed{d} \div 2 + \boxed{d} = \boxed{3} \text{ BEATS}$$

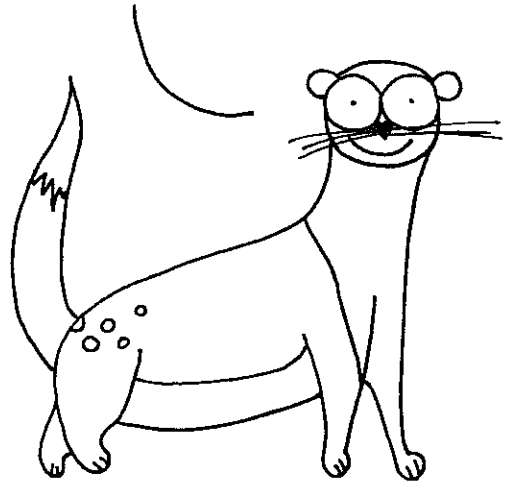
$$o. = \boxed{o} \div 2 + \boxed{o} = \boxed{} \text{ BEATS}$$

$$d. = \boxed{} \div 2 + \boxed{} = \boxed{} \text{ BEATS}$$

$$\text{—} \cdot = \boxed{} \div 2 + \boxed{} = \boxed{} \text{ BEATS}$$

$$\text{—} \cdot = \boxed{} \div 2 + \boxed{} = \boxed{} \text{ BEATS}$$

$$\text{c} \cdot = \boxed{} \div 2 + \boxed{} = \boxed{} \text{ BEATS}$$



Musical notation on a staff with a sequence of notes and rests, some dotted. Below the staff is a row of 15 boxes for counting beats. The first box contains the number '3'.

Diagram illustrating the calculation of a dotted note's value. A dotted quarter note is shown as the sum of a quarter note and a half note. A small cartoon cat is perched on top of the notes.

$$d. = \boxed{\text{quarter}} + \boxed{\text{half}} + \boxed{}$$

$$d. = \boxed{} + \boxed{} + \boxed{}$$

$$o. = \boxed{} + \boxed{} + \boxed{}$$

Diagram illustrating the calculation of a dotted rest's value. A dotted rest is shown as the sum of a quarter rest, a half rest, and a quarter rest. A cartoon cat is standing next to the rests.

$$\text{c} \cdot = \boxed{} + \boxed{} + \boxed{}$$

$$\text{—} \cdot = \boxed{} + \boxed{} + \boxed{}$$

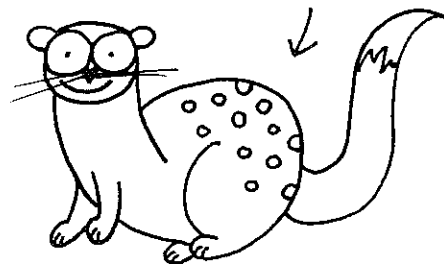
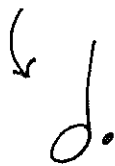
$$\text{—} \cdot = \boxed{} + \boxed{} + \boxed{}$$

NEVER CONFUSE

A DOTTED NOTE

WITH

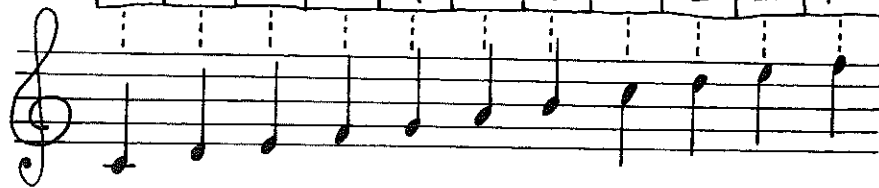
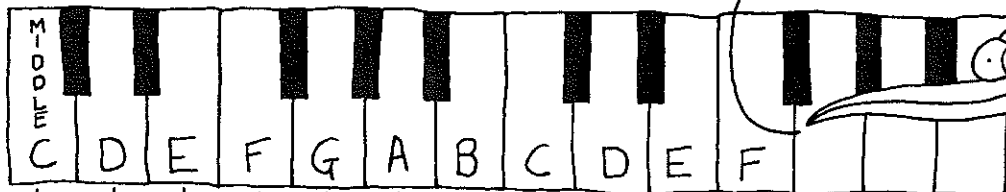
A DOTTED STOAT



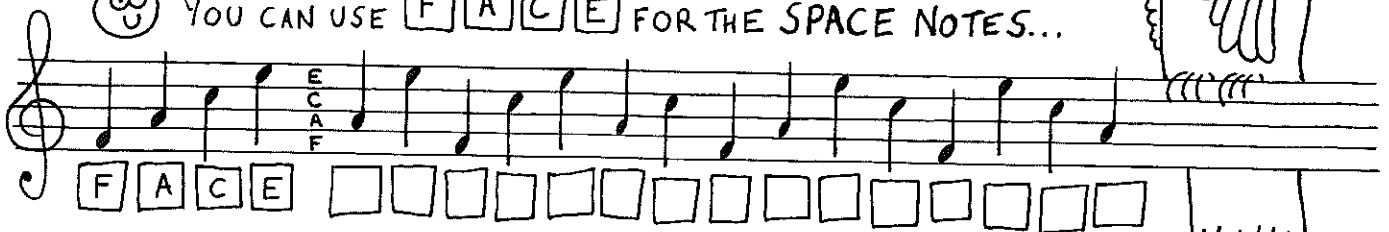
NAMING NOTES



HOW TO NAME NOTES IN THE TREBLE CLEF

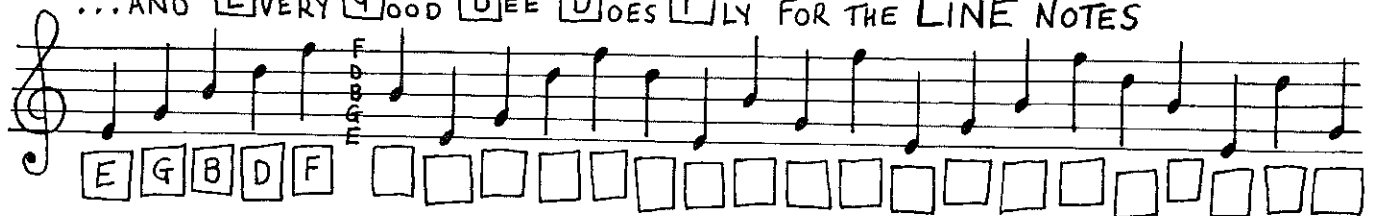


☺ YOU CAN USE **F** **A** **C** **E** FOR THE SPACE NOTES...

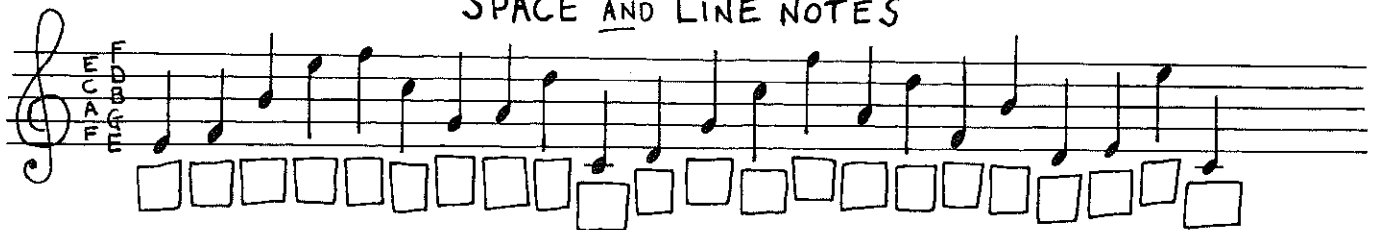


PICK YOUR FAVOURITE!

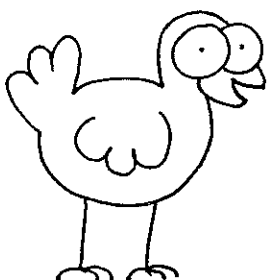
...AND **E**VERY **G**OOD **B**IRD **D**OES **F**LY FOR THE LINE NOTES



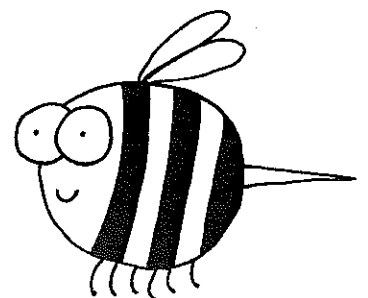
SPACE AND LINE NOTES



THE ULTIMATE SMACKDOWN



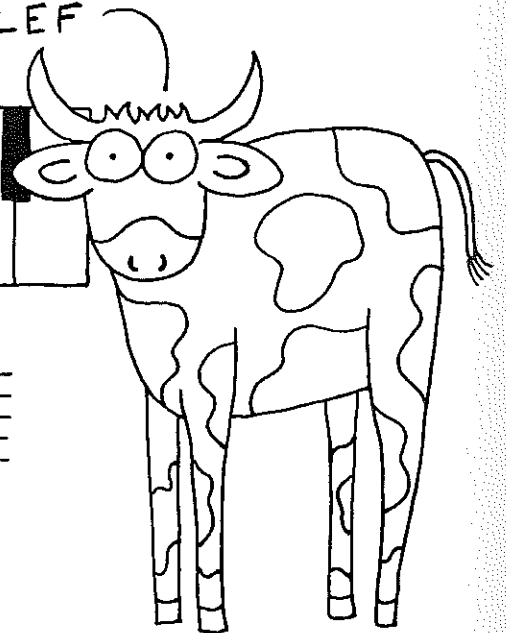
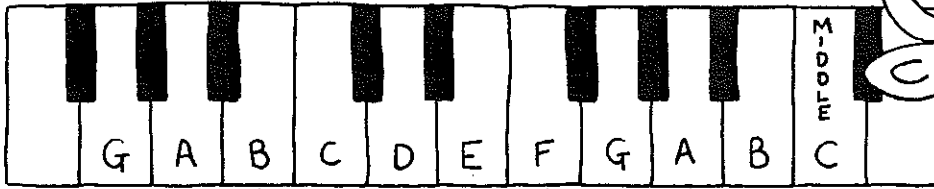
BIRD VERSES BEE



WHO WINS? YOU DECIDE...

NAMING NOTES 9:

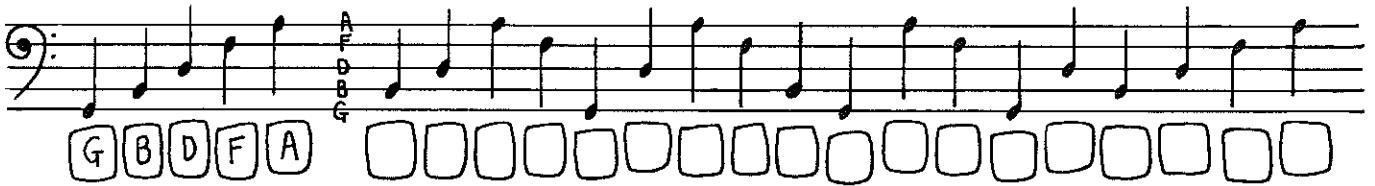
HOW TO NAME NOTES IN THE BASS CLEF



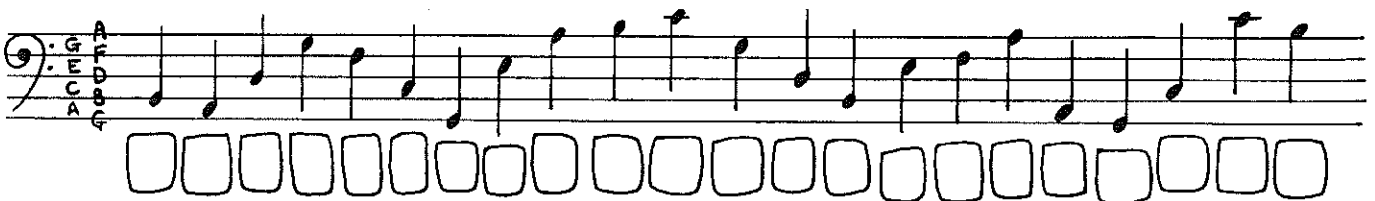
YOU CAN USE **A**LL **C**OWS **E**AT **G**RASS FOR THE SPACE NOTES...



... AND **G**REAT **B**IG **D**OGS **F**IGHT **A**NIMALS FOR THE LINE NOTES

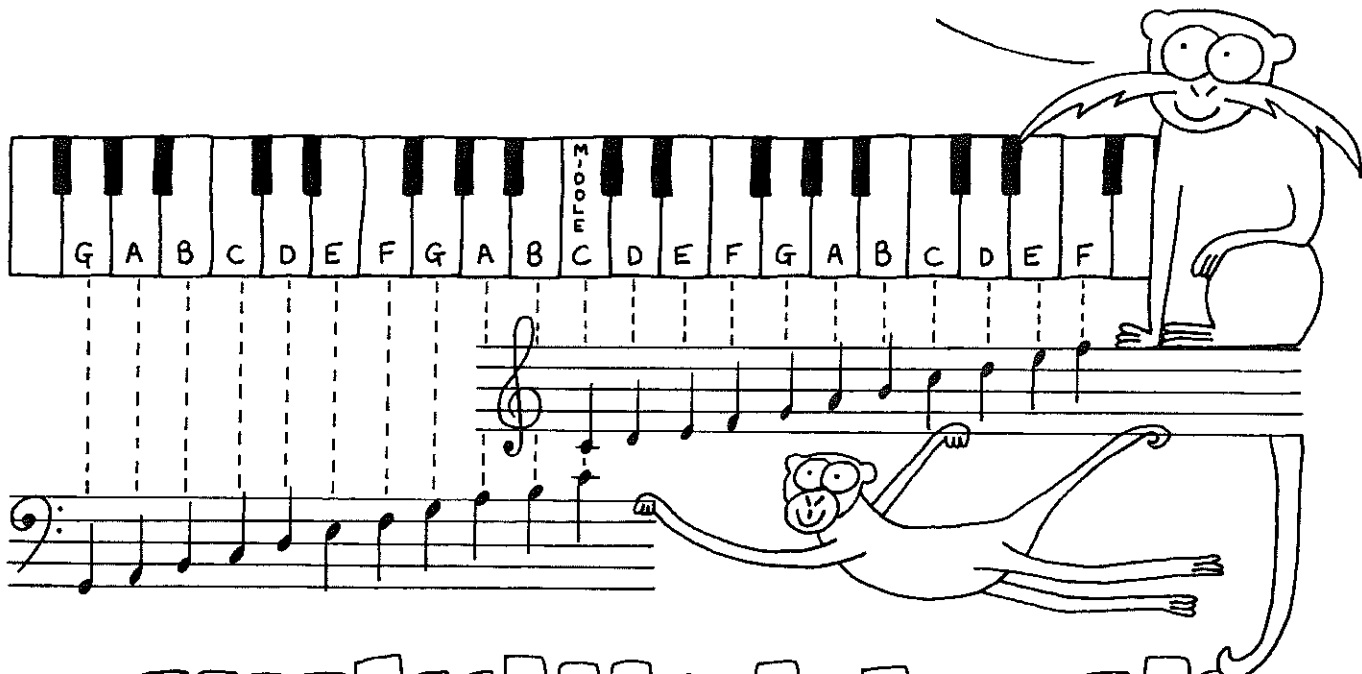


SPACE AND LINE NOTES



NAMING NOTES AND

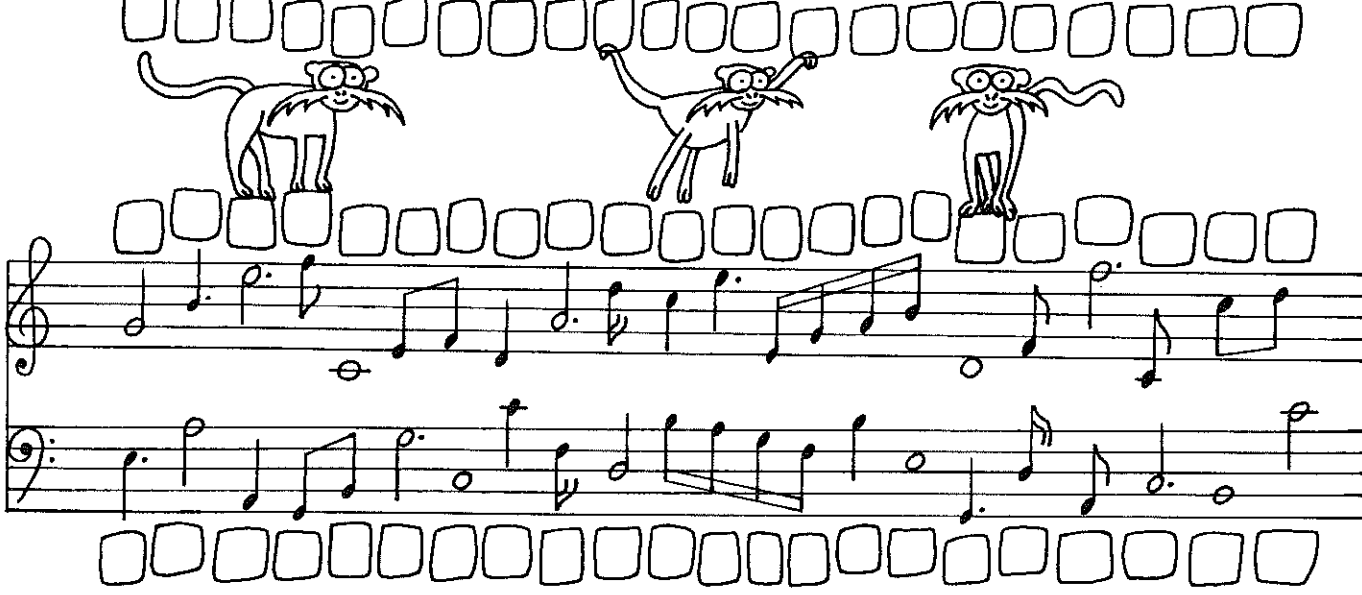
HOW TO NAME NOTES IN THE TREBLE AND BASS CLEF



A piano keyboard is shown with notes labeled G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. Below the keyboard are two musical staves. The top staff is in treble clef and the bottom in bass clef. A monkey is sitting on the right side of the keyboard, and another monkey is lying on its back between the two staves, pointing towards the notes.



Two musical staves, one in treble clef and one in bass clef, are shown. Above the treble staff and below the bass staff are two rows of empty boxes for labeling notes. The notes on the staves are: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).



Two musical staves, one in treble clef and one in bass clef, are shown. Above the treble staff and below the bass staff are two rows of empty boxes for labeling notes. Three monkeys are positioned between the staves: one on the left, one in the middle, and one on the right. The notes on the staves are: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).

ADD THE STEMS

THEN NAME THE NOTES

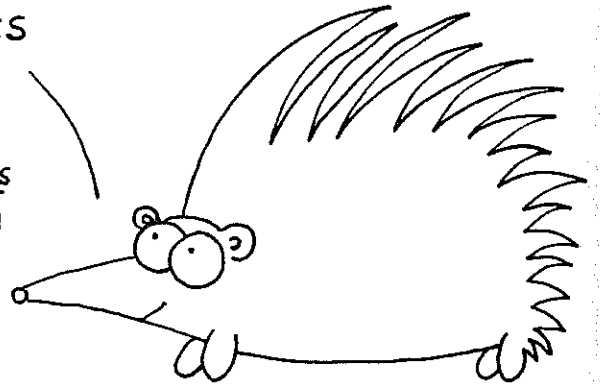
STEMS

STEMS POINT UP

STEMS POINT DOWN

STEM CAN POINT UP OR DOWN

A musical staff with a treble clef. The first four notes have stems pointing up, and the next four have stems pointing down. Arrows point to the stems with the labels 'STEMS' and 'STEMS POINT UP'. A bracket on the right side of the staff is labeled 'STEMS POINT DOWN'. An arrow points to the stem of the fifth note with the label 'STEM CAN POINT UP OR DOWN'.

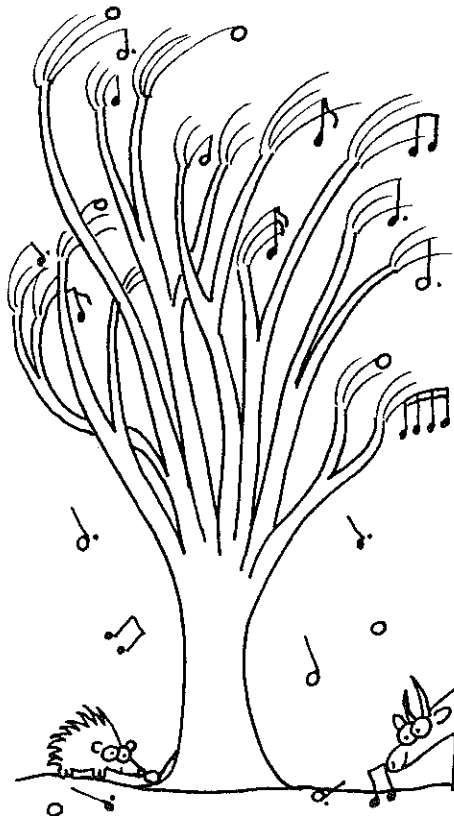
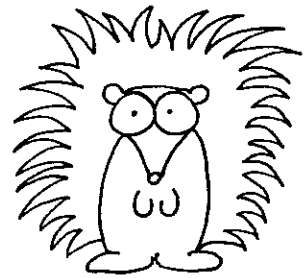


F

G

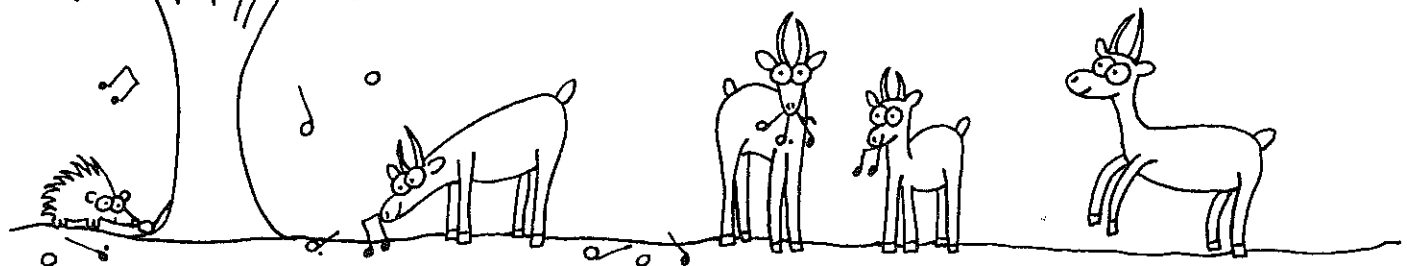
A musical staff with a treble clef and a bass clef. The treble clef staff has a series of ten empty boxes above it, with the letter 'F' in the first box. The bass clef staff has a series of ten empty boxes below it, with the letter 'G' in the first box. The notes on the staff are positioned between the lines of the boxes.

THINK ABOUT WHETHER THE NOTE IS ABOVE OR BELOW THE MIDDLE LINE OF THE STAFF



A musical staff with a treble clef and a bass clef. The treble clef staff has a series of ten empty boxes above it. The bass clef staff has a series of ten empty boxes below it. The notes on the staff are positioned between the lines of the boxes.

WHERE NOTES COME FROM...

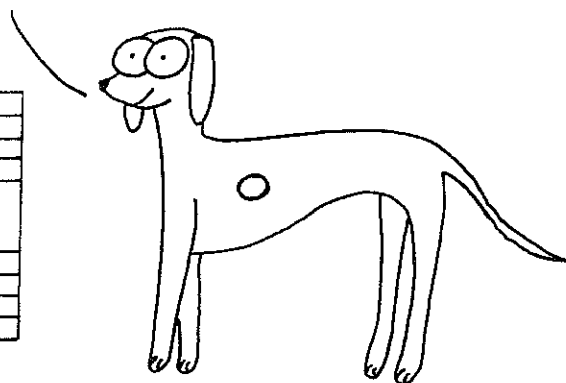


DRAWING NOTES ①

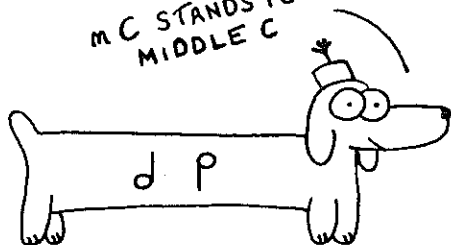
DRAWING NOTES AND THEIR RHYTHMIC VALUE

DRAW THESE NOTES AS SEMIBREVES

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: A (first space), F (second space), G (third space), B (fourth space), E (fifth space), D (first space), C (first space), mC (first space). Bass clef: (empty).



mC STANDS FOR MIDDLE C

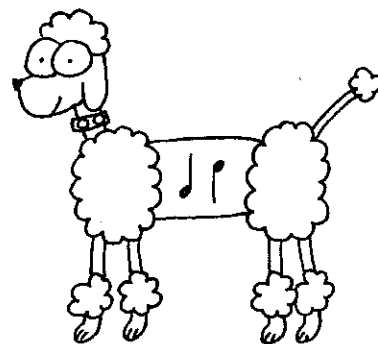


DRAW THESE NOTES AS MINIMS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: F (first space), B (second space), A (third space), G (fourth space), mC (first space), D (second space), C (first space), E (second space). Bass clef: (empty).

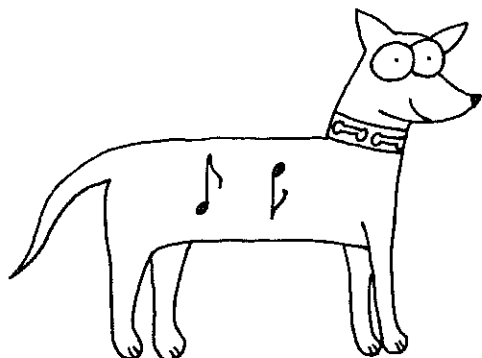
DRAW THESE NOTES AS CROTCHETS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: E (first space), C (first space), D (first space), mC (first space), A (first space), F (first space), G (first space), B (first space). Bass clef: (empty).



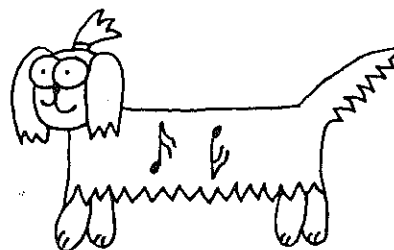
DRAW THESE NOTES AS QUAVERS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: B (second space), E (second space), mC (first space), A (third space), G (fourth space), C (first space), F (second space), D (second space). Bass clef: (empty).



DRAW THESE NOTES AS SEMIQUAVERS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: C (first space), A (first space), B (first space), D (first space), F (first space), mC (first space), E (first space), G (first space). Bass clef: (empty).


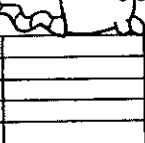
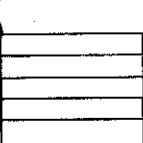
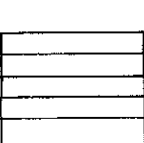
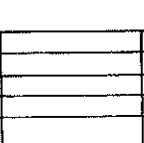


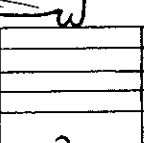
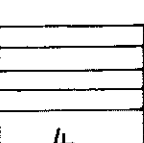


DRAWING NOTES ②



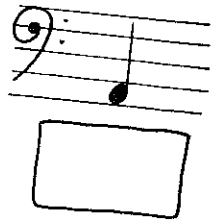

AND FILL IN THE BLANKS!



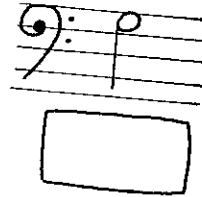
								
MINIM G	DOTTED MINIM B	CROTCHET A	SEMIBREVE D	DOTTED CROTCHET E	QUAVER MIDDLE C	SEMIQUAVER F	2 QUAVER Cs	4 SEMIQUAVER Gs






DOTTED
MINIM
C

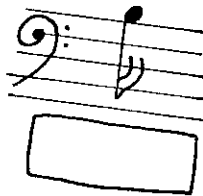
SEMIBREVE
MIDDLE
C



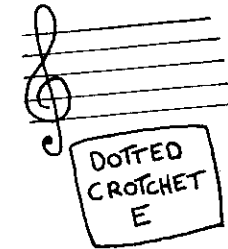
BAR THESE TOGETHER LIKE THIS...




QUAVER
F

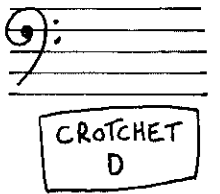



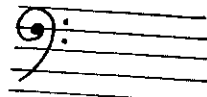
DOTTED
CROTCHET
E





CROTCHET
D



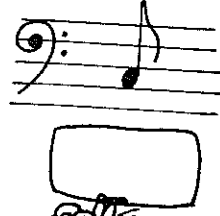
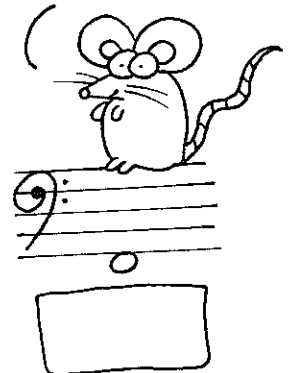


MINIM
MIDDLE
C

LOOK OUT FOR
CHANGES IN CLEF

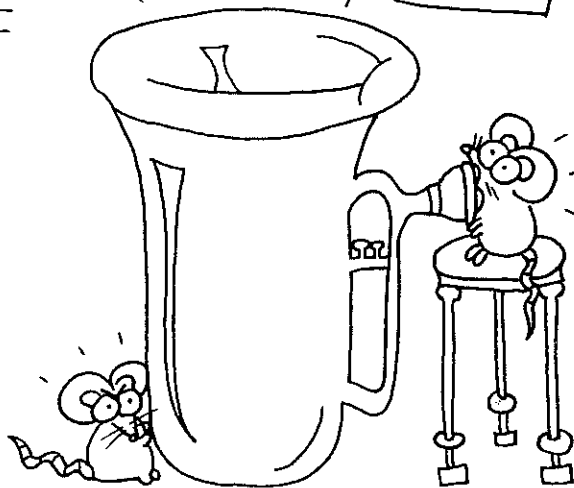


SEMIQUAVER
D



CLAP
CLAP
CLAP



NAMING NOTES

OUTSIDE
THE
STAVE

HOW TO NAME NOTES OUTSIDE THE STAVE

A diagram showing a piano keyboard with keys labeled C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Below the keyboard are two musical staves. The top staff is in treble clef and the bottom in bass clef. Notes are placed on the staves, with some notes extending above and below the five-line staves. A cat character is shown on the right, pointing to the notes. A label with an arrow points to the lines below the staves: "THESE ARE CALLED LEDGER LINES".

Two musical staves, one in treble clef and one in bass clef. Each staff contains a sequence of notes. Below each note is an empty square box for labeling. A small animal character is peeking from behind the bottom staff.

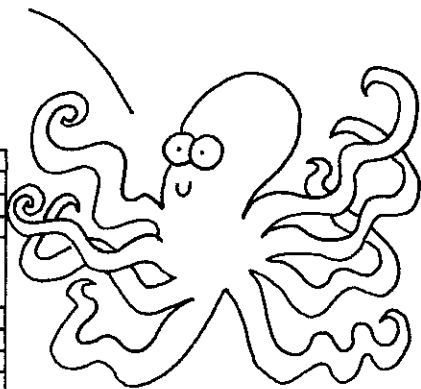
Two musical staves, one in treble clef and one in bass clef. Each staff contains a sequence of notes. Below each note is an empty square box for labeling. A small animal character is peeking from behind the bottom staff.

DRAWING NOTES 3

AN OCTAVE IS A DISTANCE OF EIGHT NOTES...

DRAW 2 OCTAVES OF EACH NOTE IN SEMIBREVES

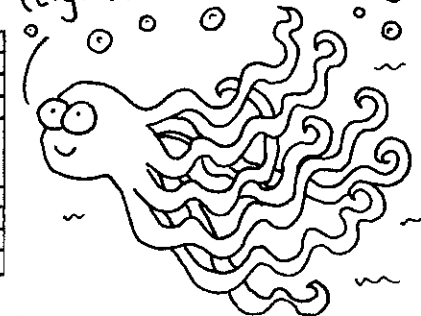
A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: A (first line), B (second line), E (third space), C (fourth space), G (fifth space), F (first space), D (second space). Bass clef: A (second space), B (third space), E (fourth space), C (fifth space), G (first space), F (second space), D (third space).



DRAW 2 OCTAVES OF EACH NOTE IN MINIMS

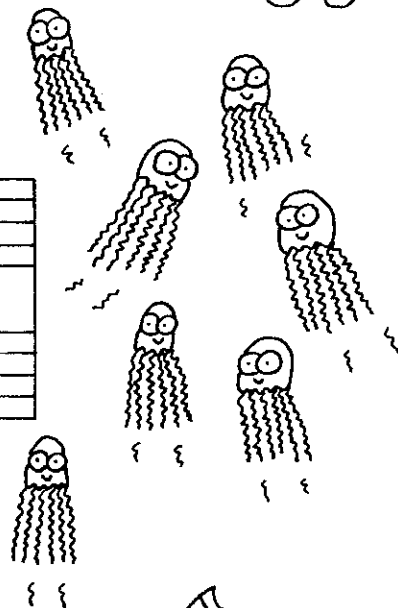
A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: C (first space), E (second space), A (third space), D (fourth space), B (fifth space), G (first space), F (second space). Bass clef: C (second space), E (third space), A (fourth space), D (fifth space), B (first space), G (second space), F (third space).

... So FROM ANY NOTE TO THE NEXT ONE OF THE SAME LETTER NAME (e.g. A → A or B → B)



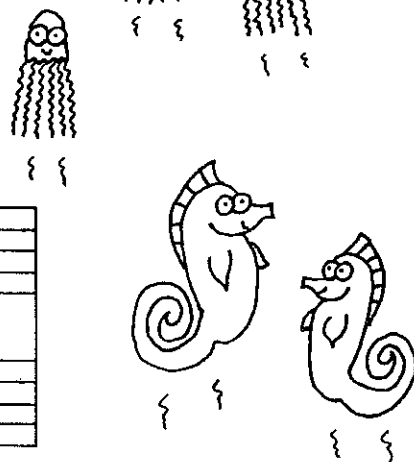
DRAW 2 OCTAVES OF EACH NOTE IN CROTCHETS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: E (first space), G (second space), B (third space), A (fourth space), F (fifth space), D (first space), C (second space). Bass clef: E (second space), G (third space), B (fourth space), A (fifth space), F (first space), D (second space), C (third space).



DRAW 2 OCTAVES OF EACH NOTE IN QUAVERS

A musical staff with two staves (treble and bass clefs). The notes are: Treble clef: B (first space), F (second space), C (third space), E (fourth space), D (fifth space), A (first space), G (second space). Bass clef: B (second space), F (third space), C (fourth space), E (fifth space), D (first space), A (second space), G (third space).

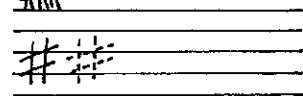
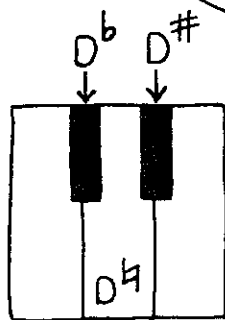
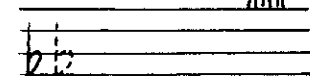


SHARPS, FLATS AND NATURALS

BLACK NOTES TAKE THEIR NAMES FROM THE WHITE NOTES

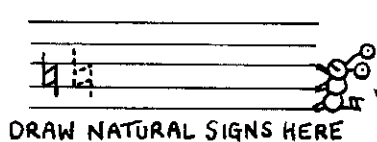
IF THEY ARE LOWER THEY ARE CALLED FLAT

IF THEY ARE HIGHER THEY ARE CALLED SHARP



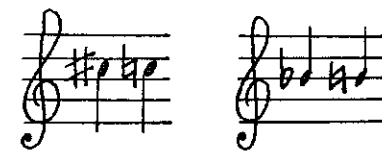
DRAW FLAT SIGNS HERE

DRAW SHARP SIGNS HERE



DRAW NATURAL SIGNS HERE

TO RETURN TO THE ORIGINAL WHITE NOTE AFTER IT HAS BEEN MADE # OR b, A NATURAL SIGN IS USED...



CROTCHET F#

MINIM Bb

QUAVER C#

SEMIQUAVER Db

DOTTED MINIM Ab

THE #, b or ♮ SIGN ALWAYS GOES BEFORE AND IN LINE WITH THE NOTE

QUAVER C#

SEMIQUAVER Db

SEMIQUAVER Ab

MINIM Gb

SEMIBREVE C#

ALL THIS THEORY MAKES WHAT I USED TO KNOW SEEM SO... INSECT-NIFIC-ANT

SEMIQUAVER Ab

MINIM Gb

THAT PUN WAS ABHOR-ANT

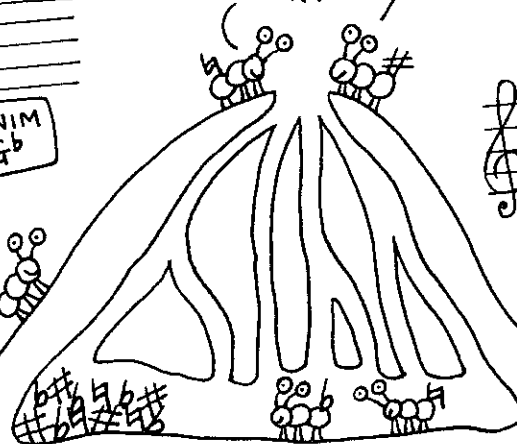
MINIM MIDDLE C#

MINIM Gb

CROTCHET MIDDLE C#

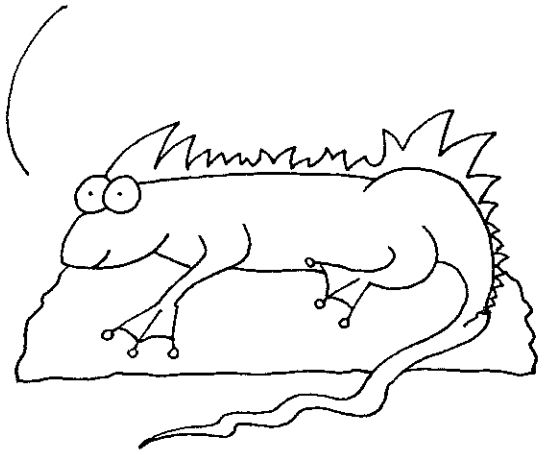
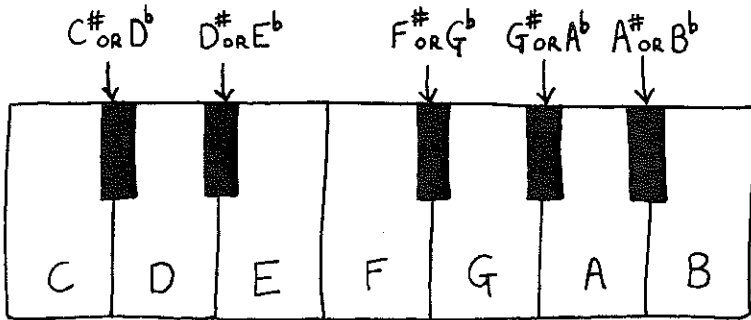
CROTCHET MIDDLE C#

MINIM MIDDLE C#



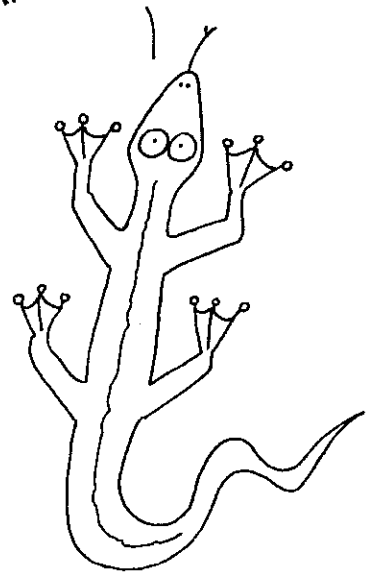
ENHARMONICS

WHEN TWO NOTES ARE THE SAME BUT HAVE DIFFERENT NAMES THEY ARE CALLED ENHARMONICS

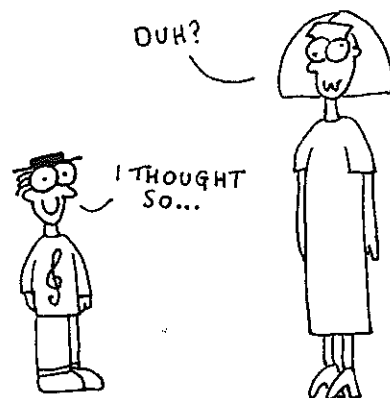
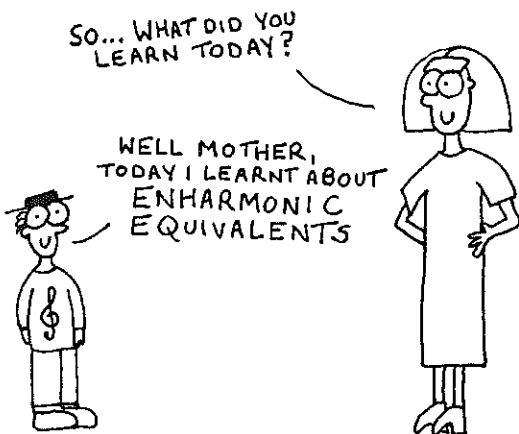


THESE CAN ALSO BE CALLED ENHARMONIC EQUIVALENTS

- C# IS THE ENHARMONIC OF D^b
- F# IS THE ENHARMONIC OF
- D# IS THE ENHARMONIC OF
- G# IS THE ENHARMONIC OF
- A# IS THE ENHARMONIC OF
- G^b IS THE ENHARMONIC OF
- A^b IS THE ENHARMONIC OF
- E^b IS THE ENHARMONIC OF
- D^b IS THE ENHARMONIC OF
- B^b IS THE ENHARMONIC OF

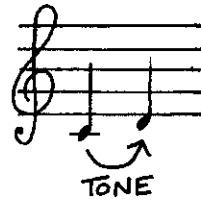
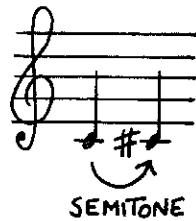
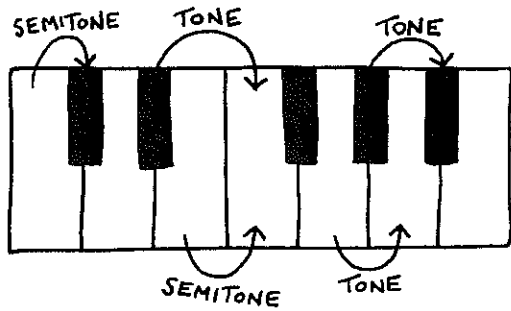


BAFFLE YOUR PARENT

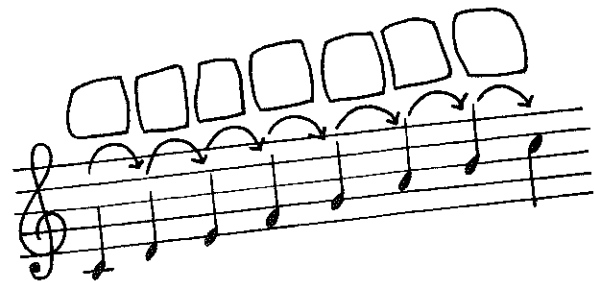
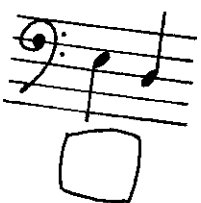
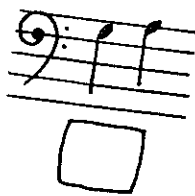


TONES AND SEMITONES

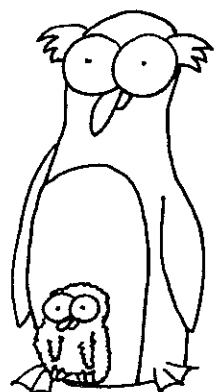
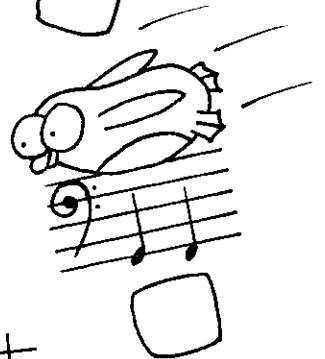
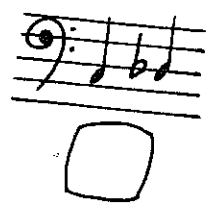
A SEMITONE IS AN INTERVAL OF ONE NOTE, A TONE IS TWO SEMITONES



WRITE **T** OR **S** FOR TONE OR SEMITONE...



ALL MAJOR SCALES WILL HAVE THE SAME PATTERN OF TONES AND SEMITONES AS THIS C MAJOR SCALE

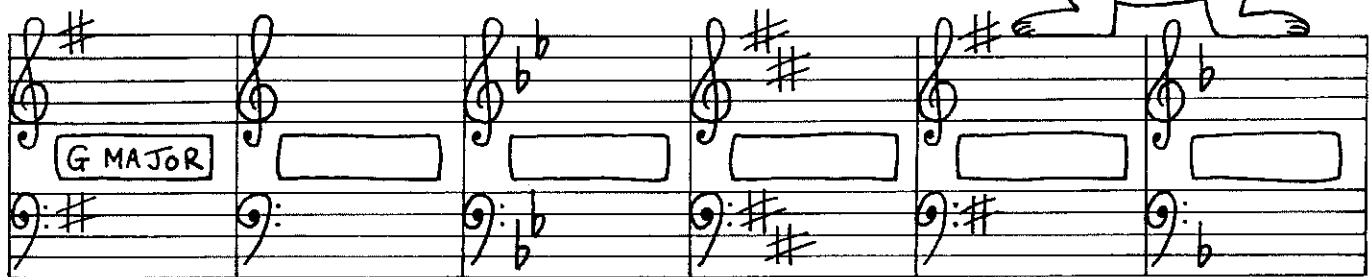
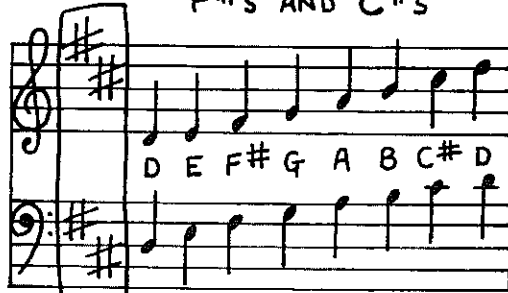


KEY SIGNATURES

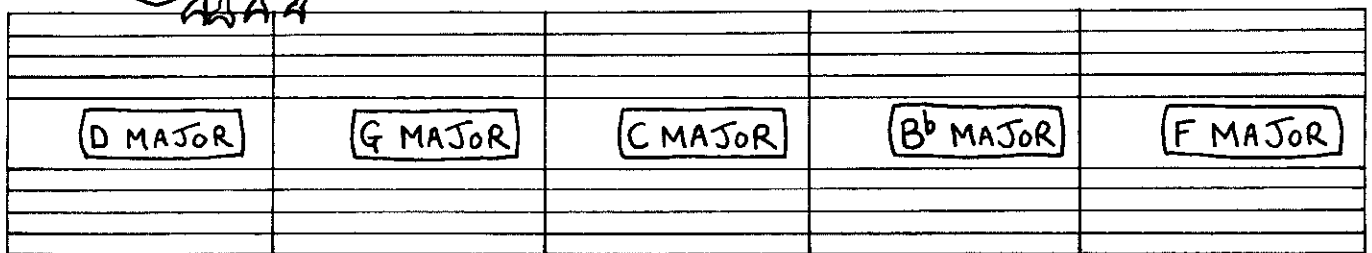
THE KEY SIGNATURE SHOWS WHICH NOTES ARE SHARP OR FLAT IN MUSIC...

KEY	#s / bs
C MAJOR	NONE
G MAJOR	F#
D MAJOR	F# C#
F MAJOR	B ^b
B ^b MAJOR	B ^b E ^b

... FOR EXAMPLE, IN THE KEY OF D MAJOR - ALL THE FS AND CS ARE PLAYED AS F#S AND C#S



DRAW THESE KEY SIGNATURES WITH CLEFS!



CIRCLE THE NOTES WHICH WILL BE PLAYED # OR b IN THESE SCALES...

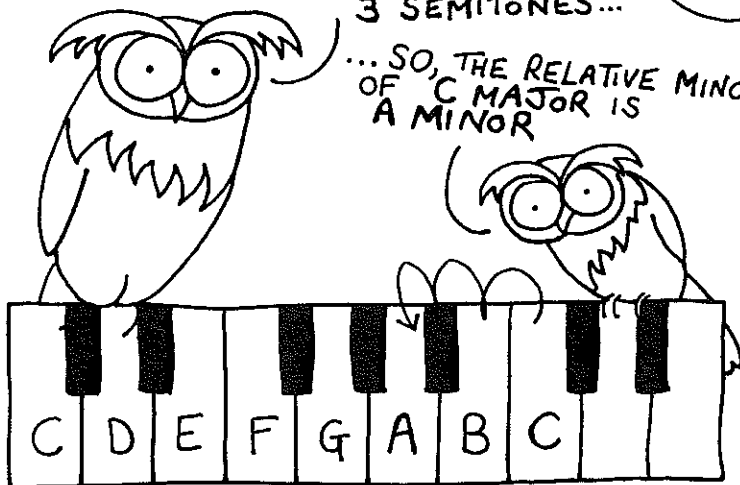


RELATIVE MINORS

EVERY MAJOR KEY HAS A RELATIVE MINOR WITH THE SAME KEY SIGNATURE

TO FIND THE RELATIVE MINOR OF A MAJOR KEY, JUST HOP DOWN 3 SEMITONES...

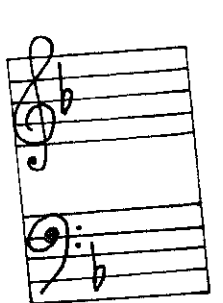
...SO, THE RELATIVE MINOR OF C MAJOR IS A MINOR



MAJOR KEY	MINOR KEY	#s/b s
C MAJOR	A MINOR	NONE
G MAJOR		
D MAJOR		
F MAJOR		
B ^b MAJOR		

NOW, COMPLETE THE TABLE THEN DRAW THESE KEY SIGNATURES WITH CLEFS!

E MINOR	D MINOR	B MINOR	A MINOR	G MINOR



MAJOR
OR
 MINOR



MAJOR
OR
 MINOR



MAJOR
OR
 MINOR



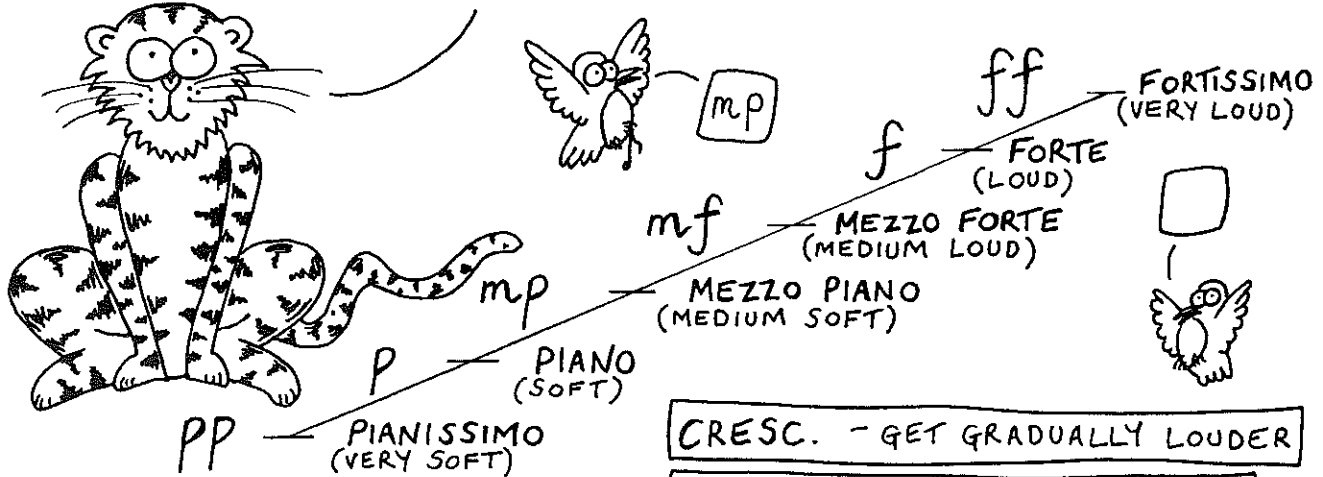
MAJOR
OR
 MINOR



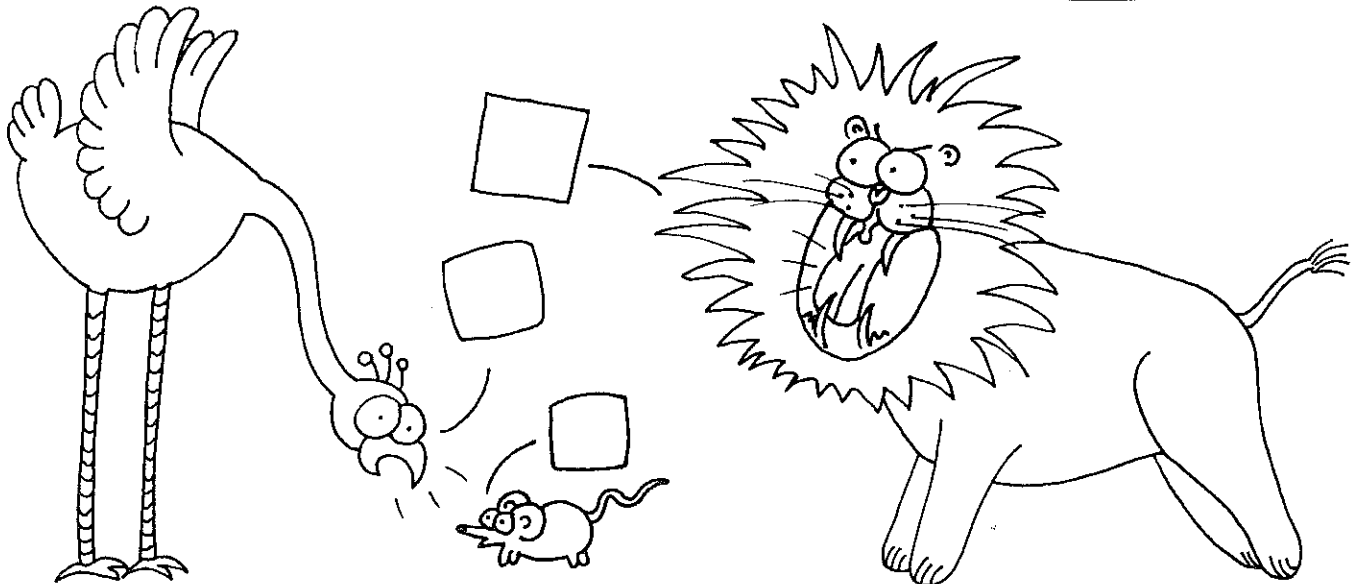
MAJOR
OR
 MINOR

DYNAMICS

DYNAMICS SHOW SOFTNESS OR LOUDNESS IN MUSIC

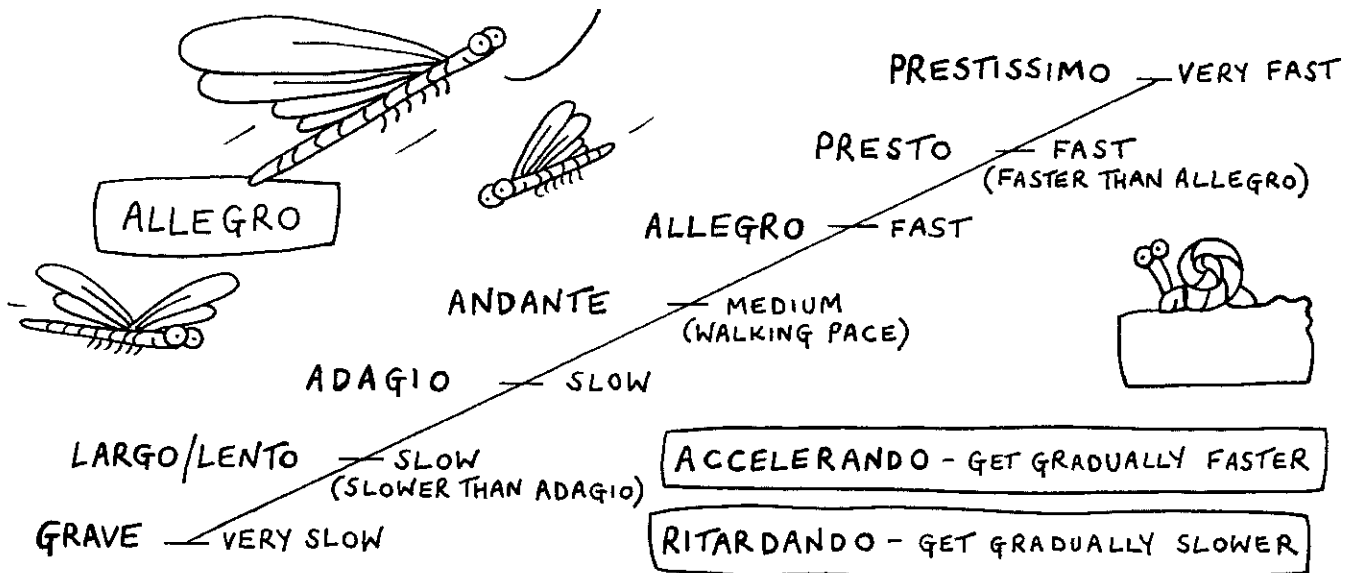


- STANDS FOR **FORTE** WHICH MEANS **LOUD**
- P** STANDS FOR WHICH MEANS
- STANDS FOR WHICH MEANS **VERY SOFT**
- STANDS FOR WHICH MEANS **VERY LOUD**
- CRESC.** STANDS FOR WHICH MEANS
- DIM.** STANDS FOR WHICH MEANS
- mf** STANDS FOR WHICH MEANS
- STANDS FOR WHICH MEANS **MEDIUM SOFT**



TEMPO

TEMPO IS THE MUSICAL TERM FOR SPEED



ALLEGRO MEANS

MEANS VERY FAST

ADAGIO MEANS

MEANS GET GRADUALLY SLOWER

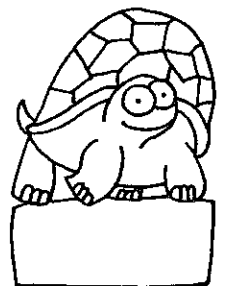
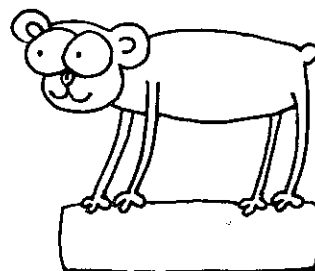
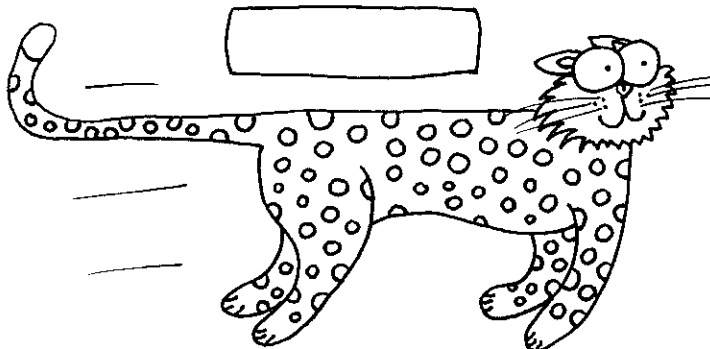
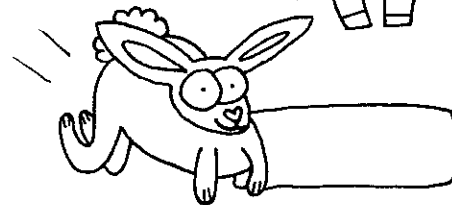
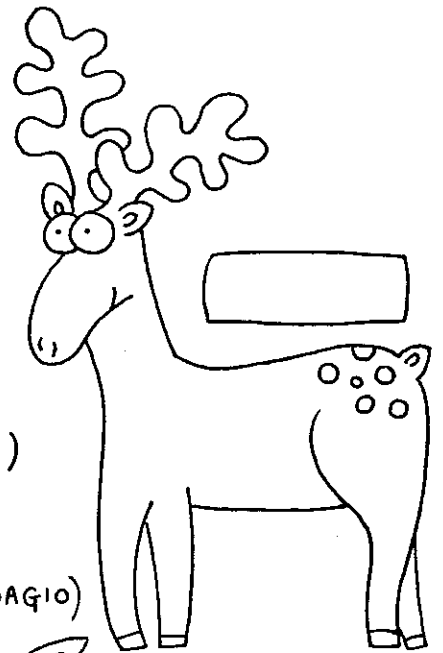
MEANS GET GRADUALLY FASTER

MEANS FAST (FASTER THAN)

MEANS (WALKING PACE)

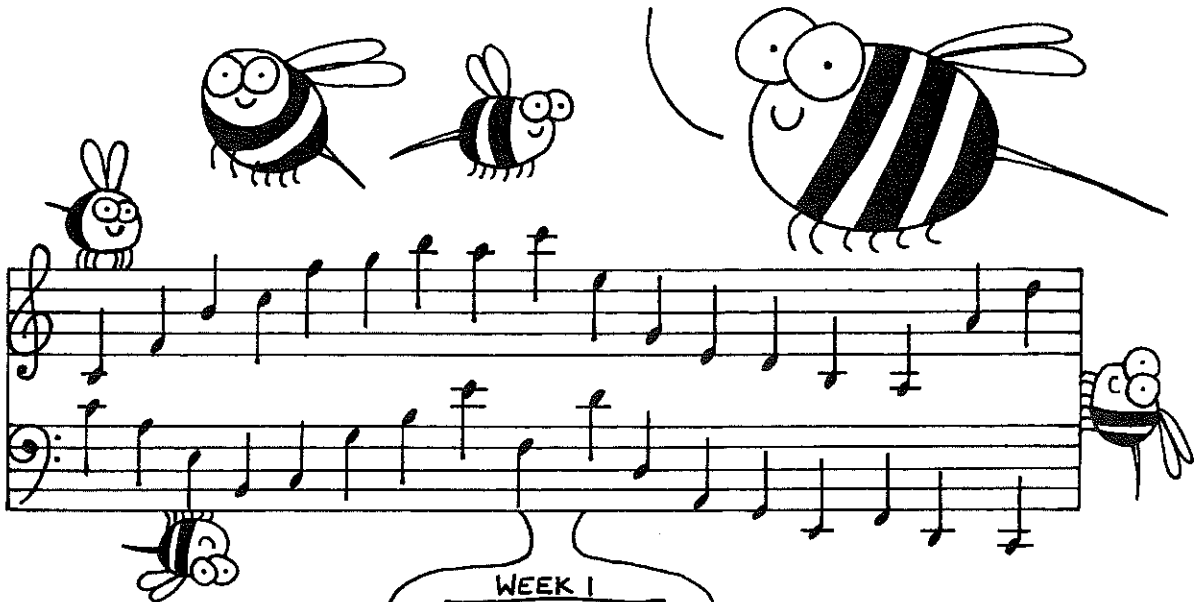
OR MEAN (SLOWER THAN ADAGIO)

GRAVE MEANS



TIME YOURSELF!

NAME THESE NOTES AS FAST AS YOU CAN AND RECORD YOUR TIMES...

A large beehive-shaped timer divided into 12 sections, each labeled 'WEEK' followed by a number from 1 to 12. Each section contains a rectangular box for recording a time. The sections are arranged as follows: WEEK 1 (top), WEEK 2, WEEK 3 and WEEK 4 (split), WEEK 5 and WEEK 6 (split), WEEK 7 and WEEK 8 (split), WEEK 9 and WEEK 10 (split), WEEK 11, and WEEK 12 (bottom). The beehive is decorated with several cartoon bees flying around it.

IF YOU DON'T BEAT YOUR PREVIOUS TIME - JUST HAVE ANOTHER GO!



A series of horizontal lines for writing, organized into ten sets of three lines each. Each set consists of a top line, a middle line, and a bottom line, providing a guide for letter height and placement. The lines are evenly spaced and extend across the width of the page.



A series of horizontal lines for writing, organized into 12 sets. Each set consists of three parallel lines, providing a guide for letter height and placement. The lines are evenly spaced and extend across most of the page width.

Keyboard Skills



NAME _____

FORM _____

Finger Numbering

When playing the keyboard or piano, we number our fingers to make sure that we play in the most controlled way possible. On your pieces of music, you will see numbers above the notes that match certain fingers on your right and left hand. You will always play the treble clef line with your right hand, and the bass clef line with your left hand.

Below, you are going to label the right and left hands with 1 – 5.


Right Hand

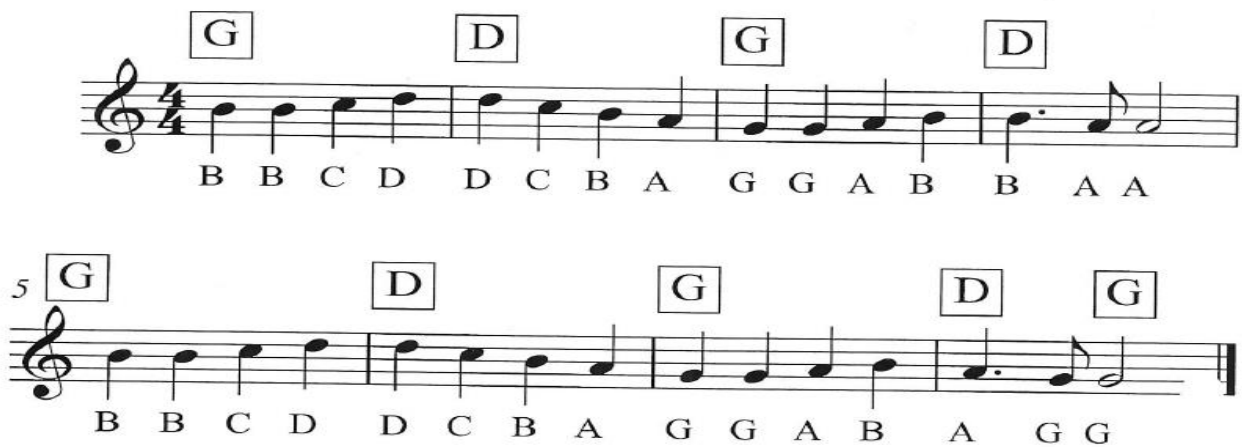


Left Hand



Piece 1 – Ode to Joy

Play this piece of music with just your right hand. Any music written in the treble clef () must be played with your right hand.



G D G D

5 G D G D G

B B C D D C B A G G A B B A A

B B C D D C B A G G A B A G G

Aim Higher... Can you add in the chords with your left hand? They are to be played at the start of each bar where you can see G & D except for in the last bar where you play each chord for 2 beats.

G major = GBD

D major = DF#A


Once you have finished your piece...

Ask your partner to peer assess your performance. They need to give a WWW and EBI considering what techniques specifically you could work on and which ones you have accomplished. You then need to complete an MRI at the end of each piece thinking about how you can work on your EBI.

Peer Assessment...

WWW	
EBI	
MRI	

Piece 2 – Bad Romance

Play this piece of music with just your right hand. Any music written in the treble clef () must be played with your right hand.

Aim Higher... Can you add in the chords with your left hand? They are to be played at the start of each bar where you can see F, G & Am except for on the last line where you play each chord for 2 bars.

F major = FAC

G major = ??? (Go back and find the information in the booklet)

A minor = ACE

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	

Piece 3 – Pirates of the Caribbean

Remember – check which fingers you need to use

Aim Higher... Can you add in the chords with your left hand?

Dm = DFA

Bb = BbDF

C = CEG

G = GBbD

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	

Piece 4 – Eastenders

Remember... you need to play the treble part (top line) with your right hand and the bass part (bottom line) with your left hand.

The musical score for 'Piece 4 – Eastenders' is presented in three systems. Each system includes a treble clef staff and a bass clef staff. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-10. Fingerings are indicated by numbers 1-5 above the treble staff notes. Slurs and a triplet are used in the treble staff for measures 3-4 and 7-8. The bass staff notes are placed below the staff line.

Aim Higher... Does your performance have any gaps in it? How can you practice to ensure that the piece flows smoothly?

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	

Piece 5 – Dancing on My Own

Remember... This piece has a **key signature**. Make sure you flatten every B, E, A, D & G (one step to the left of each of those notes on the keyboard).

This is a **KEY SIGNATURE**. It tells you what flats (b) and sharps (#) you should play throughout a piece of music. In this piece you need to play Bb, Eb, Ab, Db & Gb through the whole piece. You will be playing lots of black keys in this one!

Aim Higher... 1. Does your performance have any gaps in it? How can you practice to ensure that the piece flows smoothly?

2. Could you add any contrasting **dynamics** into this piece? Where would you put them and why?

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	

Piece 6 – See You Again

Remember... In this piece, you haven't been given any notes or fingering guides. Can you work them out for yourself using resources in the classroom?

Check the **key signature**. What do you need to do to all your B's & E's?

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of quarter notes.

Musical notation for measures 6-10. The melody continues with quarter and eighth notes, and the bass clef accompaniment remains consistent with the previous section.

Musical notation for measures 11-15. The melody features some rests and eighth notes, while the bass clef accompaniment continues with quarter notes.

Musical notation for measures 16-20. The melody concludes with quarter and eighth notes, and the bass clef accompaniment ends with quarter notes. The piece concludes with a double bar line.

Aim Higher... 1. Does your performance have any gaps in it? How can you practice to ensure that the piece flows smoothly?

2. Could you add any contrasting **dynamics** into this piece? Where would you put them and why?

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	

CHALLENGE PIECE

Theme from "The Titanic"

The musical score is presented in two systems. The first system (measures 1-8) includes a piano accompaniment in the bass clef and a violin part in the treble clef. The second system (measures 9-17) continues the piano accompaniment and violin part. The third system (measures 18-24) concludes the piece with a final cadence in the piano part and a sustained note in the violin part. A repeat sign is located at the end of the first system.

This is a repeat bar, you need to go back to the start and play the section again so that you play it twice in total.

Once you have finished your piece...

Peer Assessment...

WWW	
EBI	
MRI	