
Pupil Workbook

Pupil Booklet

Philharmonia

A workbook for key stage 2
pupils designed to support
learning for the Philharmonia
Orchestra's *Orchestra Unwrapped*

Name: _____

Class: _____

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SECTION C1

Topic C1: What is an orchestra?

You should be able to answer these three questions by the end of the session:

1. What is an orchestra?
2. What are the four different orchestral families?
3. What does a conductor do?

Learning Log:

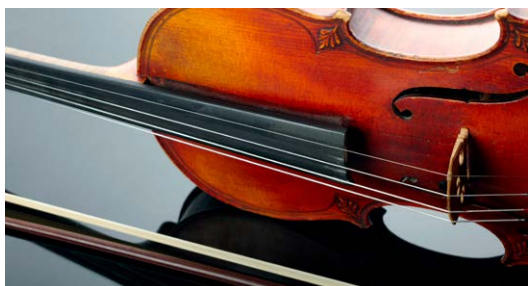
Fill in your thoughts in the boxes below as you go through the lesson.

| | |
|--|--|
| What is an orchestra? | |
| What are the four different instrumental families? | |
| What does a conductor do? | |

Pupil Task C1.1 Instrumental families

Connect the left and right side with a line to match them together:

© Shutterstock



String Family



Made of metal, no reeds

© Shutterstock



Woodwind Family



Hitting and making the instrument vibrate

© Shutterstock



Brass Family



Vibrating strings, uses a bow

© Shutterstock



Percussion Family



Sometimes have single or double reed

Topic C2: Instrument Focus – Woodwind and Brass

By the end of this session, you should be able to answer the questions

1. What is a woodwind instrument?
2. Which instruments can be found in the woodwind section?
3. What is a brass instrument?
4. Which instruments can be found in the brass section?





Learning Log:

Fill in your thoughts in the boxes below as you go through the lesson.

| | |
|---|--|
| What is a woodwind instrument? | |
| Which instruments can be found in the woodwind section? | |
| What is a brass instrument? | |
| Which instruments can be found in the brass section? | |

Pupil Task C2.1 Instrumental families

Name the instrument and which family they belong to below:

| | Instrument Name? | Which Orchestral Family? |
|---|------------------|--------------------------|
|  | | |
|  | | |
|  | | |
|  | | |

Pupil Task C2.2 – recognising the instrument (audio)

You will hear 3 instruments from either the woodwind or brass family playing the main melody (tune). Can you name the instrument?

Track 1

Track 2

Track 3

Topic C3: Instrument Focus – Strings and Percussion

By the end of this lesson, you should be able to answer the questions below:

1. What is a string instrument?
2. Which instruments can be found in the string section?
3. What is a percussion instrument?
4. Which instruments can be found in the percussion section?
5. Extension: Is the voice an instrument?

Learning Log:

Fill in your thoughts in the boxes below as you go through the lesson.

| | |
|---|--|
| What is a string instrument? | |
| Which instruments can be found in the string section? | |
| What is a percussion instrument? | |
| Which instruments can be found in the percussion section? | |

Pupil Task C3.1 – extension debate: is the voice an orchestral instrument?

Consider the question above and plan both sides of an argument, discussing your thoughts either as a class or in smaller groups.

Think about:

- Does the voice get used in the symphony orchestra?
- If it is used, what does it sing?
- Why might composers want to use the voice in this way?

| Yes – it is an instrument | No – it is not an instrument |
|---------------------------|------------------------------|
| | |
| | |
| | |
| | |

Conclusions:

What do your class think as a whole?

Pupil Task C3.2 – recycle orchestra!

Ever wondered if you can make your own instrument at home?

Have a look at the website here ►

(or search “BBC NOW make an ‘instrument’”) and choose an instrument to try and make at home. There are 15 different instruments to try!



Learning Log:

Fill in your thoughts in the boxes below as you go through the lesson.

What is a string instrument?

Which instruments can be found in the string section?

What is a percussion instrument?

Which instruments can be found in the percussion section?

Topic C4: Copland – **Fanfare for the Common Man**

By the end of this session, you should be able to answer the following questions in your workbook:

1. Who is Aaron Copland?
2. What is *Fanfare for the Common Man*?
3. What is a fanfare?
4. What was happening in America in the 1940s?
5. What should I listen out for in the performance?

Learning Log:

Fill in your thoughts below as your teacher goes through the lesson.

Who is Aaron Copland?

Born: _____

Died: _____

What music did he write? _____



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What is *Fanfare for the Common Man*?

When was *Fanfare for the Common Man* written?

How long does it last? _____

The piece uses instruments from two instrumental families. Which families are used in this piece?

Instrument Family 1: _____

Instrument Family 2: _____

Which two orchestral families are not used in this piece?

What happened in 1942 in America?

Pupil Task C4.1 – playing/singing fanfares

What is a fanfare?

- Often uses Brass Instruments - trumpets
- Lots of tonic and dominant notes - e.g., in the key of C, using the notes C (tonic) and G (dominant)
- Sometimes uses triplets - 3 notes in the space of 1
- Often in a major key (for happy occasions)
- Repeated rhythms used

Try singing or playing the fanfares below:

Fanfare 1:



Fanfare 2:



Fanfare 3:



Pupil Task C4.2 – what should I listen out for in the performance?

There are 3 main musical ideas – called ‘motifs’ – that we can hear in this piece:

1. Motif 1: the ‘Boom – Dum Dum’ motif

This is first heard on the timpani (playing 2 notes on 2 drums), the bass drum and the tam-tam (the gong). It repeats three times, but the rests between each repeat are slightly different, building excitement and suspense and making us listen

2. Motif 2: the trumpet ‘flourish’ motif

This uses a repeated rhythm combined with long notes – first we hear it twice as it rises from a low to high pitch

3. Motif 3: the trumpet ‘falling’ motif

This uses four crotchets descending from high to low



As you listen to the piece, use your thumb and fingers to indicate which motif you can

hear. If you can hear the first motif, give a thumbs up and so on.

Pupil Task C4.3 – creating a visual image to the music

- Work in pairs or small groups
- Listen to the piece of music – it's about four minutes long
- Does the piece of music make you imagine a particular picture, story or scene?
If it was used in a film, what might be happening?
- Write down your ideas in the box below – this could be words, a drawing, or any other way you'd like to demonstrate your understanding.

Topic C5: Price – **Symphony No 1 in E minor, movement III**

By the end of this session, students should be able to answer the following questions in their workbook:

1. **Who is Florence Price?**
2. **What is a symphony?**
3. **What is fusion music?**
4. **What is 'Juba Dance'?**
5. **Composing ostinato rhythms using graphic notation**

Learning Log:

Fill in your thoughts below as your teacher goes through the lesson.

Who is Florence Price?

Born: _____

Died: _____

Why is she a musical trailblazer? _____

What is a symphony?

What does the word symphony mean?

What is fusion music?

In this piece we can hear music of different cultures combined together. Which cultures are combined?

Culture 1: _____

Culture 2: _____

What is Juba Dance?

What kind of percussion was used to make this dance?



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Pupil Task C5.1 – body percussion ostinato class task

Use the table below to write down the body percussion sounds you will use as a class:

| Body Percussion Name | Description | Symbol |
|----------------------|-------------|--------|
| | | |
| | | |
| | | |
| | | |
| | | |

As a class, write down your ostinato body percussion rhythm – each box below is 1 bar with 4 beats in. This is called graphic notation – writing music down using symbols.

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

Pupil Task C5.2 – body percussion ostinato group task

Use the table below to write down the body percussion sounds you will use as a group – these could be the same as you have done as a class, or you could create new sounds/symbols:

| Body Percussion Name | Description | Symbol |
|----------------------|-------------|--------|
| | | |
| | | |
| | | |
| | | |
| | | |

As a group, write down your ostinato body percussion rhythm – each box below is 1 bar with 4 beats in:

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

Pupil Task C5.3 – adding vocals

Now we can try to add in two vocal lines over the top of either the class performance, or the group

performances, using the opening 4 bars from Price's piece, where the first four bars repeat:

The musical score is written for piano. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a rest, followed by a series of eighth and sixteenth notes. The bass staff begins with a rest, followed by a series of eighth notes. The second system continues the melody and bass line. The score is marked with 'mp' (mezzo-piano) and includes bar numbers 1 through 15, with a final bar marked '1 - 6'.

The bass line (on the bottom) could be sung to numbers or the word 'dance'.

as a class/group, perhaps linked to Price's life, to help make it easier to remember.

The melody line is a little more complex, but it is repetitive – try coming up with some lyrics

Topic C6: Dvořák – **Symphony No. 9 in E minor, movement II**

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is Antonín Dvořák?
2. What is the 'New World' Symphony?
3. What should I listen out for in the performance?
4. Writing our own song

Learning Log:

Fill in your thoughts below as your teacher goes through the lesson.

Who is Antonín Dvořák?

Born: _____

Died: _____

Where was he born? _____

When did he move to America? _____

What did he compose? _____

What is a symphony?

What does the word symphony mean?

How many movements does a symphony usually have?

Which movement is this piece?

When was this piece written? _____

What is this symphony sometimes called?

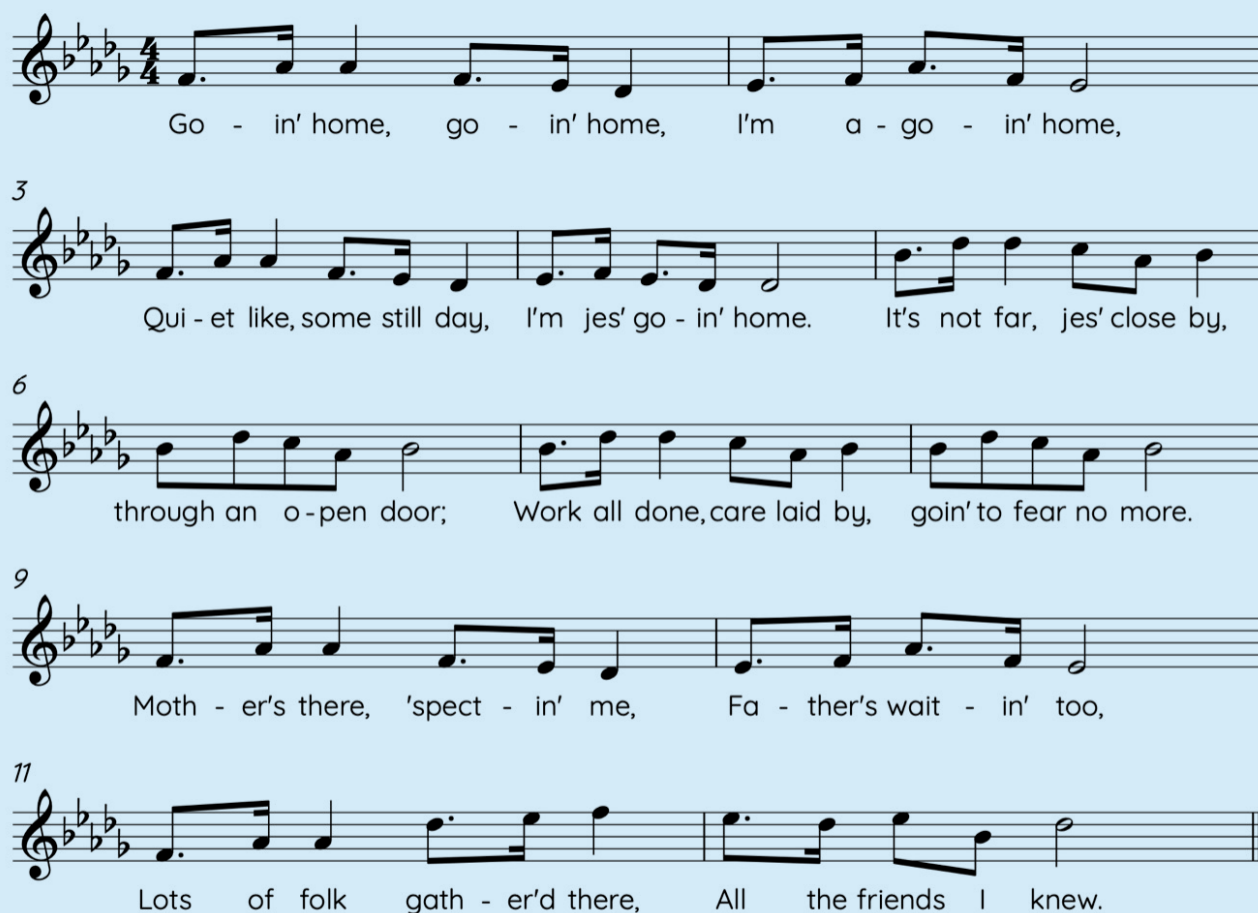


Pupil Task C6.1 – singing

Goin' Home

William Arms Fisher, one of Dvořák's pupils, wrote lyrics to the music from the second movement in 1922 in the style of a spiritual.

The lyrics are powerful – all about going home and seeing friends and family. This is powerful for Dvořák's situation, but also to the many slaves who were taken from their homes to America to work on plantations.



Go - in' home, go - in' home, I'm a - go - in' home,

3 Qui - et like, some still day, I'm jes' go - in' home. It's not far, jes' close by,

6 through an o - pen door; Work all done, care laid by, goin' to fear no more.

9 Moth - er's there, 'spect - in' me, Fa - ther's wait - in' too,

11 Lots of folk gath - er'd there, All the friends I knew.

As you sing this piece, think about the following:

- What is the mood of the piece?
- What do the words mean?
- How does the piece make you feel?

It's a good example of a melody written in a major key that creates a mood of sad longing.

If you are feeling creative, have a go at trying to write your own lyrics for the melody, using the next page to help.

Continued on page 26

Use this space to write your lyric ideas

Then add them to the music below:

The musical score is written for a single melodic line in B-flat major (three flats) and 4/4 time. It consists of five staves of music, each containing two measures. The notes are as follows:

- Staff 1: B-flat, A-flat, G, F, E, D, C, B-flat.
- Staff 2: B-flat, A-flat, G, F, E, D, C, B-flat.
- Staff 3: B-flat, A-flat, G, F, E, D, C, B-flat.
- Staff 4: B-flat, A-flat, G, F, E, D, C, B-flat.
- Staff 5: B-flat, A-flat, G, F, E, D, C, B-flat.



Pupil Task C6.2 – what should I listen out for

Have a listen to the track and write down what you can hear in the table below.

| Timing | Listen out for |
|--------|--------------------------------|
| 0.00 | Introduction |
| 0.48 | 'Main Melody |
| 2.35 | Introduction – developed |
| 3.05 | Main Melody – developed |
| 4.05 | Main Melody |
| 4.50 | Introduction – developed again |

Pupil Task C6.3 – writing our own melody

Have a go trying to improvise your own melody using the pentatonic scale. The table below gives you some ideas to help get you started.

| Section A | Section B | Section A' |
|--|---|---|
| <ul style="list-style-type: none"> Use the notes CDEGA Use the dotted rhythm from the start of the piece  | <ul style="list-style-type: none"> Use the notes ABCEF Turn the dotted rhythm upside down  | <ul style="list-style-type: none"> Repeat Section A to end the piece |

Continued on page 28

Use this space to write any ideas you have down if you would like

Topic C7: Joplin – The Entertainer

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is Scott Joplin?
2. What is Ragtime?
3. What should I listen out for in the performance?
4. What is orchestration?
5. What was going on in America during this time?
6. How does this style represent freedom?
7. What are 'The Blues'?

Learning Log:

Fill in your thoughts below as your teacher goes through the lesson.

Who is Scott Joplin?

Born: _____

Died: _____

Known as: _____

Famous pieces: _____

What is Ragtime?

What does the word symphony mean?

- Often in 2/4 or 4/4 time
- Left hand (bass) usually plays:
 - Strong bass note on beats 1 and 3
 - Chords on weaker beats 2 and 4
- Right hand (melody) usually plays:
 - Chromatic ideas
 - Syncopated ideas
 - Off-beat accents
 - Polyrhythms

The image shows a musical score for 'The Entertainer' by Scott Joplin. The score is in 2/4 time and features a piano (p) dynamic. The right hand (treble clef) plays a melody with syncopation and chromatic ideas. The left hand (bass clef) plays a bass line with strong beats 1 and 3, and chords on beats 2 and 4. The score is marked with 'Repeat 8va' and 'f' (forte). Labels with arrows point to specific musical features: 'Syncopation' points to a note on the right hand, 'Chromatic ideas' points to a sequence of notes on the right hand, 'Strong beat 1/3' points to the first and third notes of the bass line, and 'Chords beat 2/4' points to the chords on the second and fourth notes of the bass line.



Pupil Task C7.1 – recognising features of ragtime

Fill in the table below to ensure you understand these important musical terms used in this piece.

| Musical feature name | Description |
|----------------------|-------------|
| Syncopation | |
| Chromatic | |
| Diatonic | |

Pupil Task C7.2 – orchestrating The Entertainer

Take the opening main melody of the piece:



Think about which instruments you think should play the melody:

- **Strings** – violins?
- **Woodwind** – flutes, clarinet, oboe?
- **Brass** – trumpet?

How about the bass and chords?

- **Bass** – could be bassoon, trombone, tuba, cellos, double basses
- **Chords** – could be horns and violas

Continued on page 31

Fill in the box below with your ideas, then share your ideas with a friend:

Instruments I'm using and why

Melody

Bass

Chords

When you have planned how you would orchestrate the opening of the piece, have a listen to two different versions of The Entertainer played by two different orchestras, completing the table below.

Think about:

- Who plays the melody?
- Who plays the bass?
- Who plays the chords?

What can I hear?

Version 1

Version 2

Which version do you prefer and why?

Pupil Task C7.3 – Performing the Blues

The 12 Bar Blues

This is the 12 bar blues in C; work from the top, left to right, then move to the middle row (working left to right) and then the bottom row (left to right). Each bar lasts for 4 beats.

| | | | |
|--------|--------|-------|-------|
| I (C) | I (C) | I (C) | I (C) |
| IV (F) | IV (F) | I (C) | I (C) |
| V (G) | IV (F) | I (C) | I (C) |

- **Chord I** (C major) = C E G [try adding a Bb too to make the chord more jazzy]
- **Chord IV** (F major) = F A C [try adding an Eb too to make the chord more jazzy]
- **Chord V** (G major) = G B D [try adding an F too to make the chord more jazzy]

The Blues Scale

When improvising a melodic line over the top of the chords, try using these notes. You could start with just 2 notes, gradually adding more as you gain confidence:



Your teacher will guide you through this – it might be that you all play the chords and pupils who wish to improvise on the blues scale can too.

Try making your improvisation more stylish by adding in:

- **Syncopation** – off-beat ideas
- **Glissando slides** – between notes
- **Lyrics** – if working vocally, thinking about what it would have been like in America during this time

Topic C8: Copland – **Hoe Down from Rodeo**

By the end of this session, students should be able to answer the following questions in their workbook:

1. What is a Hoe Down?
2. How can we dance the Hoe Down?
3. Creating a class Hoe Down
4. Creating a group Hoe Down

Pupil Task C8.1 – context of the Hoe Down

| | |
|--|--|
| What is a Hoe Down? | |
| How are instruments used to represent the scene? | |
| What kind of dance moves are used in a Hoe Down? | |

Pupil Task C8.2 – creating our class Hoe Down

The 12 Bar Blues

This is the 12 bar blues in C; work from the top, left to right, then move to the middle row (working left to right) and then the bottom row (left to right). Each bar lasts for 4 beats.

| | | | |
|--------|--------|-------|-------|
| I (C) | I (C) | I (C) | I (C) |
| IV (F) | IV (F) | I (C) | I (C) |
| V (G) | IV (F) | I (C) | I (C) |

- **Chord I** (C major) = C E G [try adding a Bb too to make the chord more jazzy]
- **Chord IV** (F major) = F A C [try adding an Eb too to make the chord more jazzy]
- **Chord V** (G major) = G B D [try adding an F too to make the chord more jazzy]

Adding a beat

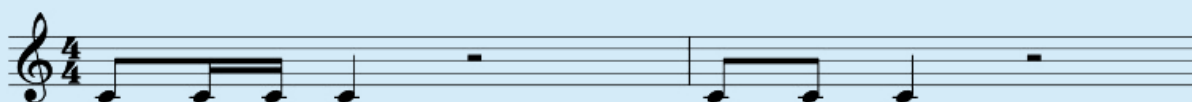
This can be done using body percussion, or percussion instruments if you have some available to you. Create a 4 beat percussion pattern – something like this below would work well on each beat:

Foot Stomp x2

Clap x2

Adding an ostinato

Using the 12 bar blues chords, try adding a 2 bar ostinato rhythm as the backing – this rhythm is similar to the rhythm used in the main melody of Hoe Down.



This can be played for any of the notes of the chord following the 12 bar blues chord sequence.

Continued on page 36

Developing the ostinato

There are 2 beats of rest in each of the bars above – an ideal opportunity to split the class into two groups and try some call and copy ideas.

Group 1 |– play the rhythm as above, on the top stave below

Group 2 – play the rhythm starting two beats late, on the bottom stave below



Adding improvisation over the top

Having established this ostinato pattern based on the rhythms heard in Hoe Down, a small third group can now be asked to improvise over the top using the notes from the Blues Scale:



Make your improvisation more exciting by using syncopation and slides.

Pupil Task C8.3 – creating our group Hoe Down

Having performed this as a class, have a go at trying to create your own Hoe Down. Remember:

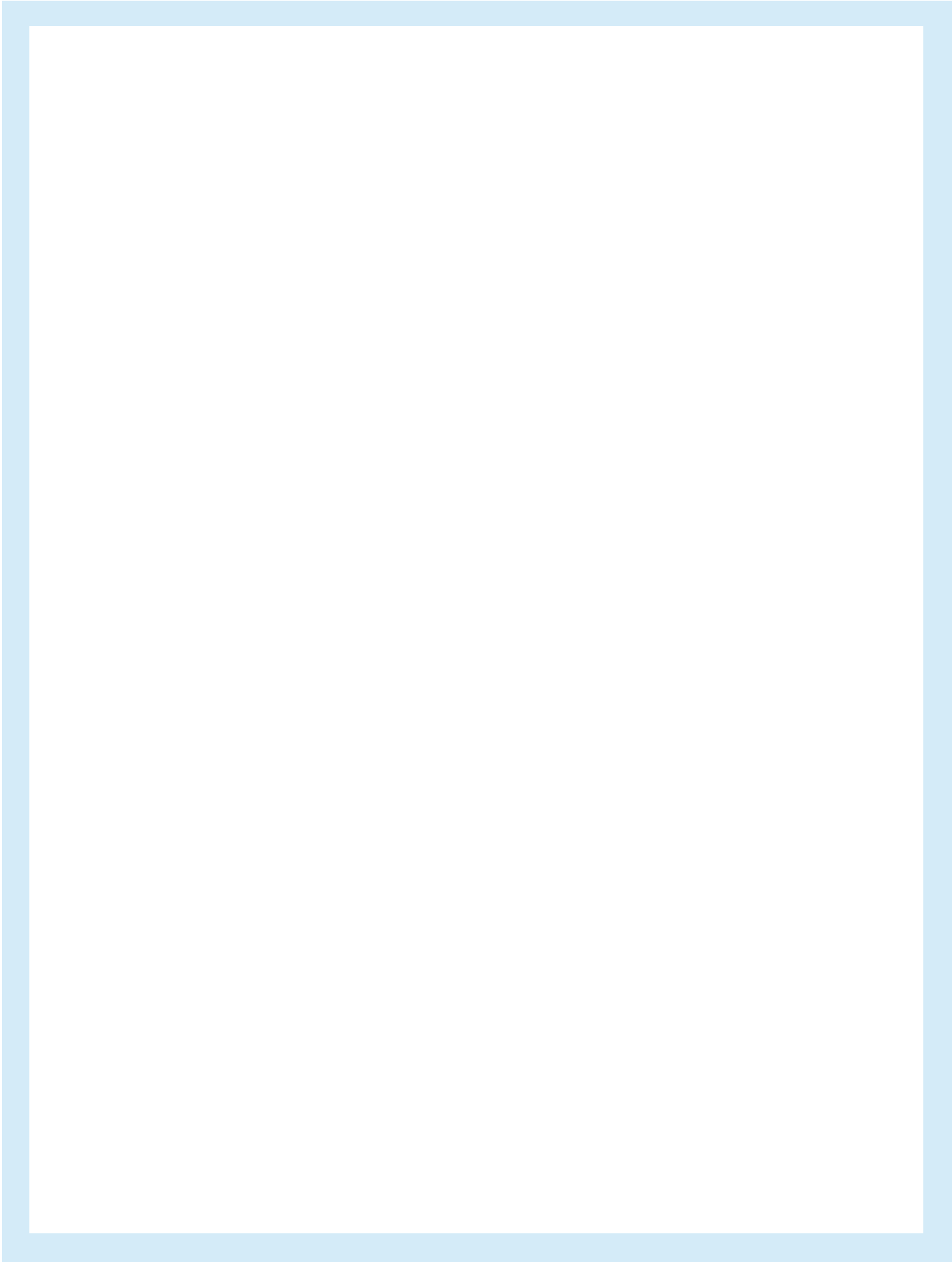
1. Create a 1 bar ostinato beat using body percussion
2. Add an ostinato using your voice or instrument, using the 12 bar blues pattern
3. Improvise over the top using the notes of the blues scale

If you want an added challenge:

- Try coming up with your own 12 bar chord pattern using different chords
- Try experimenting with different notes to use in your improvisation
- Do you need someone to direct your performance, perhaps by conducting it? Could they help with putting changes in dynamics into your piece?

Having written this composition, think about what the scene might be – did you go for a cowboy/cowgirl dance in the early 1900s in America? Or did you imagine something else in your music?

On the next page, draw a picture that shows what is going on in the music you have written. Give it a title, too – can you link this to the idea of freedom?



Topic C9: Sousa – The Liberty Bell March

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is John Philip Sousa?
2. What is a march?
3. What should I listen out for in the performance?
4. What might this piece be used for?

Who is John Philip Sousa?

Born: _____

Died: _____

Known as: _____

Famous pieces: _____



© Getty Images

Pupil Task C9.1 – comparing marches

Marches are a very famous style to write in. They often:

- Have a strong beat
- Often matches soldiers walking in step
- Are in 2/4 or 4/4 time (simple time signature)
- Some marches can be fast and celebratory, others can be more serious in tone
- Sometimes in 6/8 time (compound time signature)

Your teacher will play you two different marches. Complete the table below:













| | Tempo (Fast or slow) | Tonality (Major or Minor) | Instruments | Character |
|----------------|--------------------------------|-------------------------------------|--------------------|------------------|
| March 1 | | | | |
| March 2 | | | | |

Which march do you prefer? Why? Discuss with a friend.

Pupil Task C9.2 – create a march beat

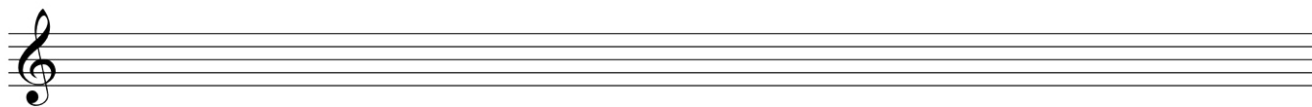
For this task you can either use the 4/4 beats, or you can try the 6/8 beats.

1. Choose whether you are using 4/4 or 6/8
2. Each rhythm lasts for 1 beat
 - a. If using 4/4, choose 4 rhythms
 - b. If using 6/8, choose 2 rhythms
3. Try playing each rhythm
4. Write it down below
5. Have a go trying to march to your rhythm, repeating it over and over

| | 4/4 | 6/8 |
|----------|---|---|
| Rhythm 1 |  |  |
| Rhythm 2 |  |  |
| Rhythm 3 |  |  |
| Rhythm 4 |  |  |
| Rhythm 5 |  |  |
| Rhythm 6 |  |  |

Which march do you prefer? Why? Discuss with a friend.

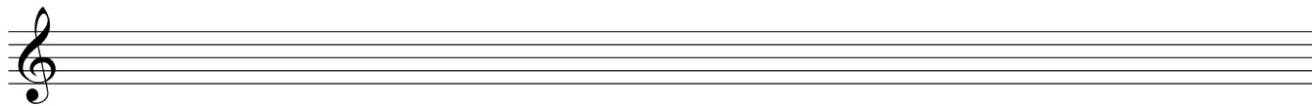
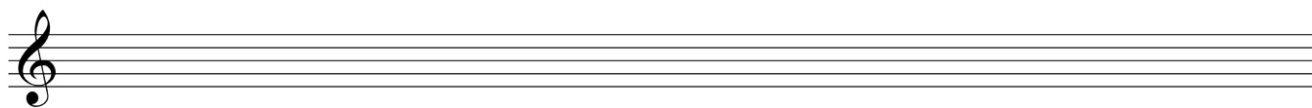
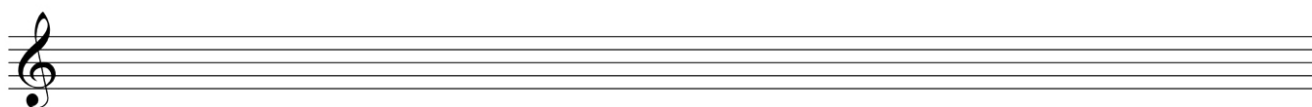
Try to write your rhythm out below:



To extend your ideas, try writing an extra bar (to make 2 bars). You could even try to write some words to help you remember your rhythms.

Think about:

- what your march is for, making sure your lyrics match.



Topic C10: Copland – **Appalachian Spring, Section VII**

By the end of this session, students should be able to answer the following questions in their workbook:

1. **What is programme music?**
2. **How can we create contrast in music?**

Pupil Task C10.1 – linking music with a programme

What is programme music?

When was programme music most popular?

Your teacher will play you three extracts (small bits) of a piece of music. Using the boxes below, think about what story, scene, emotion or

feeling the music gives you. There is no right or wrong answer – you might like to draw, or write words, or use symbols to help you.

| | |
|----------------------------|--|
| Opening Section | |
| Second Section | |
| Third Section | |

What was going on in the music for each section?

Think about:

- What tempo (speed) the music is played at
- Which instrument/s have the melody
- Which instrument/s are accompanying
- What dynamics (volume) the music is played at
- Who plays the chords?

**Opening
Section**

**Second
Section**

**Third
Section**

How do your ideas compare with other people in your class? Make a pair and discuss your ideas.

Pupil Task C10.2 – how can we create contrast in music?

For this task, you are going to plan (and maybe perform!) a piece of music. Your music should have a beginning, a middle, and an ending section. The ending section should be similar to the music in the beginning.

Think about the following for each section, filling in the table below:

- What kind of emotion do you want to write about?
- What instruments would play the melody?
- Which instrumental family would accompany?
- How fast or slow is the tempo?
- What are the dynamics doing?

Remember to make the Beginning and the End similar – think about how you could make small changes in the ending to keep the listener interested.

| | Beginning – Section A | Middle – Section B | End – Section A |
|----------------------|--------------------------|-----------------------|--------------------|
| Emotion | | | |
| Melody instrument | | | |
| Tempo | | | |
| Dynamics | | | |

Topic C11: : Walker – Lyric for Strings

By the end of this session, students should be able to answer the following questions in their workbook:

1. Who is George Walker?
2. What is a string orchestra?
3. How can we compare different pieces of music?

Who is George Walker?

Born: _____

Died: _____

Awards: _____

Famous pieces: _____

Instruments played: _____



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Pupil Task C11.1 – comparing pieces written for string orchestra

Your teacher will play you three short extracts of music written for string orchestra. What do you think the similarities and differences are between the pieces?

Think about:

instruments used, tempo, dynamics, whether the melody rises or falls...

| | Similarities | Differences |
|-------------------|--------------|-------------|
| Piece 1 – Walker | | |
| Piece 2 – Tippett | | |
| Piece 3 – Barber | | |

Pupil Task C11.2 – extended writing question

What are the similarities and differences between Walker's *Lyric for Strings* and Price's *Juba Dance*?
In your answer refer to the elements of music below:

- **Instruments**
- **Melody**
- **Rhythm/metre/tempo**
- **Harmony/tonality**

Use this space to plan your ideas, making notes.

Use this space to write your answer.

SECTION D: Creative Task

Pupil Workbook Activity D1.1 – what is freedom?

In this activity, we are going to create a small poster based around what we think freedom is.

1. Use the paper your teacher gives you
2. Think about answering the question: what does freedom mean to me?
3. You might respond with a word, a picture, a sentence, or a shared experience
4. Collate these together to create a wall, with each piece of paper acting like a brick in the wall

Pupil Workbook Activity D1.2 – how has freedom been represented in Art?



Sarah Goodnough - Freedom



Unknown – street art



Antoine Josse – Freedom of the roots

Pupil Workbook Activity D1.3 – creating our own freedom art

Having seen how artists respond to the idea of freedom, try to create your own piece of artwork with the title 'Let Freedom Ring'. When you have finished, have a look at the work your classmates have created. What do you like about their work? How is it similar and different to your ideas?

Pupil Workbook Activity D1.4 – our class song on freedom

Having performed Siffre's song, you might want to use their words and thoughts on freedom to create lyrics for their own song – this could be as a group or a class. This could be structured in a pop song format with:

- **Introduction** (no lyrics)
- **Verse 1**
- **Chorus 1**
- **Verse 2** (new lyrics)
- **Chorus 2** (same lyrics as chorus 1)
- **Bridge** (new lyrics)
- **Chorus 3** (same lyrics as chorus 1)
- **Outro** (no lyrics)

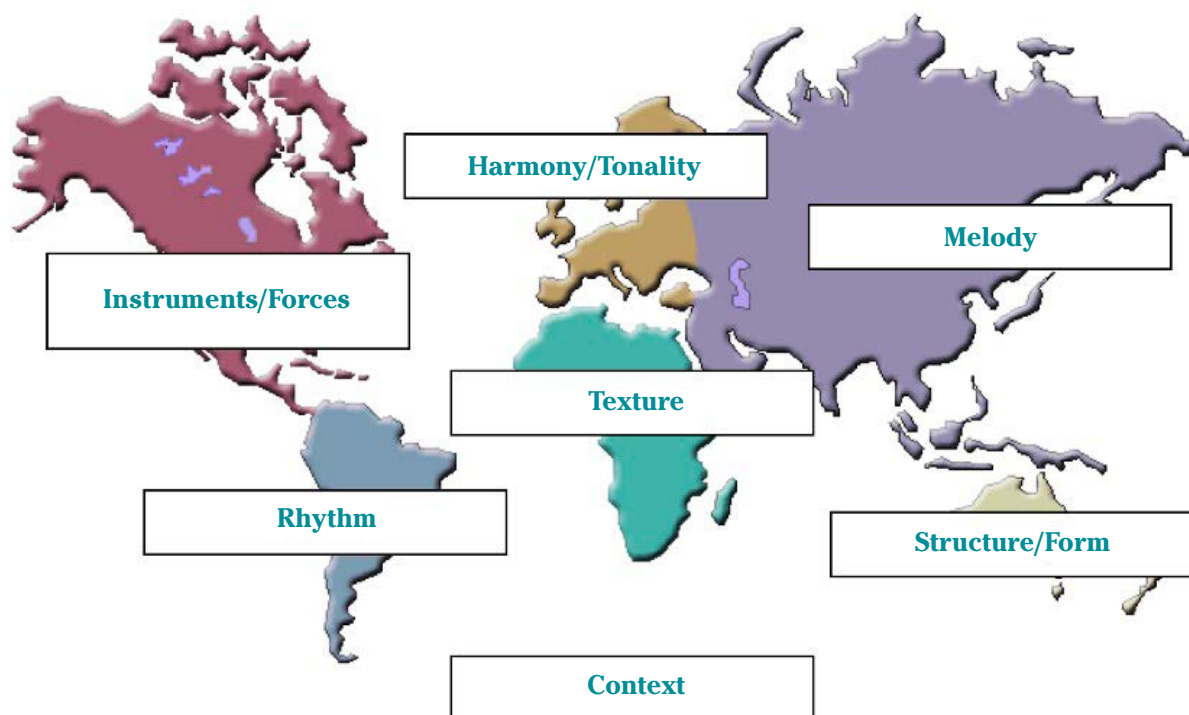
Use the space below to help plan your lyrics.

| | |
|---------|--|
| Verse 1 | |
| Verse 2 | |
| Chorus | |
| Bridge | |

SECTION E: Key words

The Elements of Music

It can help to think about the different elements of music as an odd, unrelated idea. For example, you might think about the 7 elements of music as the 7 different continents, helping you to connect Geography and place with musical ideas.



This can help you to remember these important ideas.

Below is a table with some questions to ask yourself when discussing these different elements, as well as some of the vocabulary used.

| | |
|-------------------------------|---|
| INSTRUMENTS | <ul style="list-style-type: none"> • What instruments can you hear? • What instrumental family do they belong to? (e.g. percussion) • Are there any instrument-specific techniques being used? (e.g. <i>pizzicato</i>) |
| STRUCTURE | <ul style="list-style-type: none"> • Does the music at the start come back later on? • If so, is it changed? • How is it similar to the music heard earlier? • How is it different to the music heard earlier? |
| RHYTHM & METRE | <ul style="list-style-type: none"> • Note lengths – same or different? • Recurring rhythmic patterns – ostinato • Metre/no. beats per bar • Time Signature • Dotted rhythms – dance like |
| MELODY | <ul style="list-style-type: none"> • Range – small or large? • Conjunct (moving by step)/Disjunct (moving by leap) • Repetition • Use of motifs • Pitch – high or low? |
| HARMONY & TONALITY | <ul style="list-style-type: none"> • Tonality = what key the music is in <ul style="list-style-type: none"> – Major – often sounds happy – Minor – often sounds sad • Harmony = what chords are used <ul style="list-style-type: none"> – Consonant or dissonant? |
| TEXTURE | <ul style="list-style-type: none"> • How thick or thin the music is <ul style="list-style-type: none"> – Thin = 1 solo instrument on its own (monophonic) – Thick = lots of instruments doing different things (contrapuntal) – Solo melody + accompaniment (melody and accompaniment or sometimes called homophony) |
| CONTEXT | <ul style="list-style-type: none"> • When was the piece composed? • Who might have written it? • Who might have performed it? • Who has recorded it? • Was the music written down? Or was it passed down orally? • Is the music being improvised (made up on the spot)? |

Music Theory

This page is a summary of some music theory that it would be useful for you to know in order to make progress in your musical development.

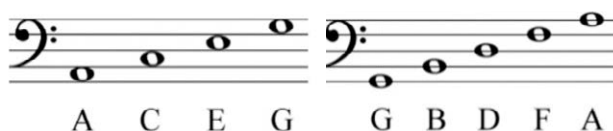
Instruments of the orchestra

| WOODWIND | BRASS | PERCUSSION | STRINGS |
|---------------|-------------|--------------|-------------|
| Piccolo | French Horn | Timpani | Violin |
| Flute | Trumpet | Cymbals | Viola |
| Oboe | Trombone | Tambourine | Cello |
| Cor Anglais | Euphonium | Snare drum | Double Bass |
| Clarinet | Tuba | Glockenspiel | |
| Bass Clarinet | | Xylophone | |
| Bassoon | | Vibraphone | |
| Contrabassoon | | Harp | |
| | | Piano | |
| | | Celeste | |

Notes of the treble clef



Notes of the bass clef



Time signatures

Time signatures look like a fraction, but do not have a line between the numbers. Each number has a specific function:

- **Top number** = number of beats
(can be any number)
- **Bottom number** = type of beat
(can only be 1, 2, 4, 8, 16)

The type of beat is linked to the number of notes you can fit into a bar of 4 beats:

| SIMPLE | COMPOUND |
|--|------------------------------|
| 1 = semibreve 2 = minim 4 = crotchet | 8 = quaver 16 = semiquaver |



Back image: *Orchestra Unwrapped* © Belinda Lawley
Resources created by Richard Bristow

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