

Blues Homework - Reading Quiz

Blues is the traditional music of the Afro-American people. It was usually accompanied by acoustic instruments such as the guitar and harmonica. It owed much of its origins to the rhythms and sounds, such as the "call & response" method of singing, which the African Slaves brought from their homeland. In Blues, the "call" is made by a singer who sings the first half of each line. The "response" or answer is often made by the guitarist.

Both vocal and instrumental styles in Blues music make extensive use of the bending or slurring of certain notes. These are called "Blue" notes which produce the characteristics and the jarring sound of the Blues. Blues singing is often a high pitched and charged with emotion.

Blues songs were often stories about love and sex, and characters in trouble such as the traditional ballad "Frankie and Johnny". By the 1920's two distinctive Blues styles had emerged - Country and City Blues. Country Blues developed in the rural areas of the Mississippi Delta and Texas. Robert Johnson from the Mississippi Delta was a passionate singer and brilliant guitarist whose recordings have inspired many guitarists ever since.

City Blues was a more sophisticated sound often backed by just a piano or a complete band. Some of the best singers were women such as Bessie Smith. Her version of the "St Louis Blues" was delivered in a powerful and emotionally charged manor.

During the 1940s and 1950s Blues adapted itself to modern city life by becoming louder and fiercer. This new type of Blues was called "Rhythm & Blues". All the instruments were amplified and the lead singer or guitarist was usually accompanied by a backing group.

Rhythm & Blues performers included Muddy Waters, John Lee Hooker, BB King and the British guitarist Eric Clapton. Muddy Waters achieved early success with the hit "I Can't Be Satisfied". By 1955 he had produced nine hit records. In 1962, John Lee Hooker reached the charts with his hollering sound "Boom Boom". Eric Clapton help spread Blues music in the UK and around the World using a mixture of traditional songs and his own pounding Blues numbers such as "Layla".

Through the influence of the "Rhythm & Blues", much of the structure of Popular music today has been shaped by the Blues music of the early 20th Century.

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1. Email *

Robert Johnson



2. 1) Which of the following Blues musicians was British?

1 point

Mark only one oval.

- John Lee Hooker
- Eric Clapton
- BB King

3. 2) Where did Call & Response singing originally come from?

1 point

Mark only one oval.

- Europe
- Asia
- America
- Africa

4. 3) How do Blues musicians use Call & Response in their performances? 1 point

Mark only one oval.

- Bass and Drums
- Guitar and Bass
- Singer and Guitarist
- Guitar and Drums

5. 4) What is a "Blue" note? 1 point

Mark only one oval.

- Playing a note slowly
- Playing a note quickly
- Bending or Slurring a note

6. 5) Where did Country Blues originate? 1 point

Mark only one oval.

- Chicago
- New York
- California
- Mississippi Delta and Texas

7. 6) Which of the following is a famous Blues singer? 1 point

Mark only one oval.

- Bessie Smith
- Madonna
- Taylor Swift

8. 7) By 1955, how many hit records did Muddy Water have?

1 point

Mark only one oval.

11

9

6

5

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Jazz: Ragtime - Reading Quiz

Ragtime Music is a style of jazz that grew up in the late 1800's by black people in the Mississippi Valley of North America. Ragtime music was mainly written for the piano and became very popular across the USA. Piano music, ragtime songs and ragtime dance bands became the popular music of the time. The most important composer of Ragtime was Scott Joplin (1868-1917) whose music inspired generations of popular and classical musicians. Joplin was one of the first great black musicians to become rich and famous and is considered the greatest of all ragtime composers.

The Features of Ragtime Music

1. One of the main features of Ragtime Music is a chord vamp in the left hand part for the piano (the oom-cha rhythm) which can be heard throughout the piece.
2. The structure of a piece of ragtime music was made up of a number of short contrasting sections using lots of different tunes.
3. Ragtime uses question and answer melodies.
4. Like the blues scale, Ragtime music uses the black notes on the keyboard as well as the white ones. Using all the white and black notes is called the chromatic scale. (A A# B C C# D D# E F F# G G#)
5. Ragtime music uses syncopated rhythms. Syncopation gives an "off-beat" feel to the music emphasizing weak beats rather than strong beats, which makes the music "swing".

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1. Email *

The Entertainer - Scott Joplin



[v=fPmruHc4S9Q](http://youtube.com/watch?v=fPmruHc4S9Q)

[http://youtube.com/watch?](http://youtube.com/watch?v=fPmruHc4S9Q)

2. 1) The introduction of the piece is based on a riff (a short repeated musical phrase) that is repeated three times. Does the pitch of the riff go up or down in pitch on each repetition? 1 point

Mark only one oval.

- Up
 Down

3. 2) What instrument can you hear playing? 1 point

Mark only one oval.

- Organ
 Trumpet
 Keyboard
 Piano

4. 3) What is the name given to the oom-cha rhythm that is played in the bass part? 1 point

Mark only one oval.

- A walking bass line
 A chord progression
 A chord vamp
 Syncopation

5. 4) How would you describe the tempo of the music – Fast, Slow or Steady? 1 point

Mark only one oval.

- Fast
 Slow
 Steady

6. 5) What word beginning with “S” describes the “off-beat” rhythm that we hear in the melody of The Entertainer? 1 point

Mark only one oval.

- Sequence
- Sub-dominant
- Seventh
- Syncopation

7. 6) Is the harmony of the music MAJOR (Happy) or MINOR (Sad)? 1 point

Mark only one oval.

- Major (happy)
- Minor (sad)

8. 7) The Entertainer uses the black notes as well as the white notes. What is the name of this special scale? 1 point

Mark only one oval.

- Chord
- Chromatic
- Cadence
- Crescendo

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African Music - Reading Quiz

In some countries, for example Mali, families of traditional musicians known as griots can trace their history back through many generations and continue to keep their oral tradition alive today. In other places, such as Northern Ghana, people believe that children are visited by a "spirit" which may be the reincarnation of an ancestor. The spirit will give them a particular 'gift' perhaps for seeing into the future, healing people or playing music. If people have a gift for music they will be able to learn quickly and easily and will become skilled players and people want to hear them play. Someone without this gift may learn to play an instrument, but will never be a really good player.

1. 1) What is a Griot?

1 point

Mark only one oval.

- An African Drum
- A religion
- A traditional musician

2. 2) What does Oral Tradition mean?

1 point

Mark only one oval.

- To learn music by ear / through playing
- To sing
- Learning music that is written down

African Music

People who live in rural communities tend to get up at sunrise and return home for the evening meal when it gets dark. After they have eaten they may talk, or sometimes they may play instruments and sing. Young children often copy music they have heard others play. Sometimes a parent will sit a child on their knee, guiding their hands to play an instrument. Groups of very young drummers practice on drums made out of old cans or something similar. It would be unusual to find someone who goes to a music teacher for regular formal lessons.

3. 3) True or False: In African, most young children learn to play an instrument from a music teacher? 1 point

Mark only one oval.

- True
 False

4. 4) Children start to practice drumming on what? 1 point

Mark only one oval.

- A drum kit
 Old tin cans
 Pots and pans

African Music

On important occasions such as religious festivals, funerals or at harvest time, there is always plenty of music and dancing which everyone joins in with. Music provides a good way for the whole community to meet together to enjoy themselves, talk to friends and celebrate the occasion. People are proud that they have their own version of a piece of music which is quite distinctive – they can be quite offended if you suggest that it sounds just like the way it is played in the next village! Even when living in the cities, people from the same village will meet together to dance and sing. Their music becomes very important in reminding them of where they come from – especially when they are not able to travel back home.

Much of the music of West Africa is for dancing, in fact many of the languages use the same word to describe music and dancing – the two cannot be separated. West African music has a strong beat, but this is not as obvious as in western popular music. Sometimes the beat is not played by the musicians – it is the dancers themselves who actually “play” the beat with their dance steps.

Within the beat there may be lots of different rhythms going on at the same time, which can be confusing if you are not used to listening to this music or you do not know where the dance steps are. Nearly all the music of West Africa is rhythmic. Often the music uses repeated patterns, a basic idea which is gradually developed and changed as the music goes on, but is still recognisable. Patterns tend to be repeated for longer than in western popular music. This time is needed to get right into the dancing and let the rhythm take over!

5. 5) On what occasions is music often heard? 3 points

Check all that apply.

- Religious Festivals
 Funerals
 Harvest Time

6. 6) What is it called when lots of different rhythms are played at the same time? 1 point

Mark only one oval.

- A drum beat
- Polyrhythmic
- Common time

7. 7) What is the name for a repeated rhythmic pattern? 1 point

Mark only one oval.

- Ostinato
- Triplet
- Treble Celf

African Music

West African music also has a different sense of "direction". In a piece of western music there is often a strong sense of the music aiming towards a "goal". For example, the standard pattern of a popular song might be: Introduction, Verse, Verse, Chorus, Bridge, Chorus, Chorus, Fade with the high point or goal around the bridge moving into the start of the repeated chorus. This is not usually found in West African music. The music is concerned more with finding a really good rhythm pattern that will mean you cannot keep your feet still!

8. 8) True or False: African music uses the patterns / structures similar to western popular music (verse, chorus, bridge etc.)? 1 point

Mark only one oval.

- True
- False

African Music

African music is very traditional and has been handed down from parents to their children for generations. When people listen to this music, they do not sit quietly and passively. Rather, the audience will join in by singing, playing an instrument, dancing and clapping. African music is very different to European classical music. The rhythms are far more more complex and will often feature a number of different rhythms playing at the same time (polyrhythms).

9. 9) True or False: When people listen to African music they will usually join in (singing, clapping and dancing along)? 1 point

Mark only one oval.

True











False

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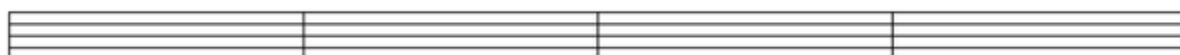
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Homework: 4-Part African Drum Pattern

Task: To produce four different 4-bar drum rhythms. Use the staff below to develop your rhythms. Please use a combination of the following notes and rest to create your unique rhythms.

Sign	Name	Relative Length	In 4/4 Time	Rest
	Semibreve	Whole note	4 beats	
	Minim	Half note	2 beats	
	Crotchet	Quarter note	1 beat	
	Quaver	Eighth note	1/2 beat	
	Semiquaver	Sixteenth note	1/4 beat	

Remember: We will be using a 4/4-time signature for your rhythms. So, each bar will need to add up to 4 beats. E.g. 1 x minimum (2) + 2 x Crotchets (1) = 4 beats.



Reggae Music - Reading Quiz

One of the main influences of Reggae was a type of music called Ska, which was originally from Jamaica in the early 1960's (which was later called Blue Beat). This was simply because the British record company which started to import the music was called Blue Beat and so the company gave its name to the style.

Although Blue Beat was a style of music, it was also the name of a dance. As soon as any dance became popular in Jamaica, the Jamaican musicians took advantage of this. They made records which fans would be able to dance to and which would sell quickly.

In London, Jamaican records steadily became more popular, especially in Brixton and Notting Hill. An organisation called B&C Records was formed which owned some shops and record stalls in these parts of London. B&C Records specialised in Jamaican music and even imported records directly from Jamaica.

Jamaican music in Britain also became more popular with the radio and T.V. success of Milly Small, a young Jamaican girl who sang in a commercialised style. By 1967, there were new Jamaican dances. One of these was called Rock Steady, named after the record released by Alton Ellis. Other Rock Steady records also had this dance in their titles, e.g. "Get Ready Rock Steady" (Soul Agents). In Rock Steady, the music was slower than in Blue Beat and the bass sound was even more important.

Normally, the Jamaican dance crazes did not last very long and as soon as a dance was no longer popular, records with the name of the dance in their title stopped being released. So when Reggae replaced Rock Steady, everyone expected the new dance craze to last only a short time.

1. 1) In the 1960's what style of music was popular in Jamaica?

1 point

Mark only one oval.

- Reggae
- Ska
- Back Beat

2. 2) This music was also know as?

1 point

Mark only one oval.

- Back Beat
- Blue Beat
- Calypso

3. 3) In which parts of London were Jamaican records most popular?

2 points

Check all that apply.

- Stratford
- Brixton
- West Ham
- Notting Hill

4. 4) What was the newest Jamaican dance craze in 1967?

1 point

Mark only one oval.

- Ska
- Blue Beat
- Rock Steady

Bob Marley

Bob Marley is probably the most important Reggae star since Reggae began. In fact, he is the only Reggae singer most people have heard of! Bob Marley's background is typical of that of many Jamaicans. He was born into a very poor family in 1945 and grew up in Trenchtown, one of the poorest parts of Jamaica. He left school to become a welder, but in his spare time formed a singing group with two of his school friends. Soon afterwards, he opened a small record shop.

In 1967, Marley became very interested in the religion that Jamaicans themselves have developed called Rastafarianism. Rastafarians believe that the late Haile Selassie of Ethiopia is their God, and their main aim is to return to Ethiopia, which they believe is their true homeland. The music that made Marley famous in the 1970's is often closely connected with the ideas of this religion, as shown in some of his record titles; Rastaman Vibrations, Babylon, (the name which Rastafarians give to white society) and Kaya (which is Jamaican slang for Marijuana, the drug which many Rastafarians smoke).

In 1972, Bob Marley and his group, called "the Wailers", signed up to the record company "Island", which specialised in Reggae. Their first four albums were immediate successes and made Marley famous very quickly. But fame and success also brought Bob Marley some problems. Shortly before the Jamaican elections in 1977, the Prime Minister of Jamaica invited Marley to give a free concert on the front lawn of the Jamaican presidential palace. Marley agreed, but two days before the concert, somebody tried to kill him. He was shot three times, but survived the attack.

Bob Marley had become so powerful that some people were obviously afraid of his influence over others, as his songs had social and political overtones. Following a performance in New York in 1980, Marley collapsed and was taken to hospital where rapidly spreading cancer was diagnosed. Despite treatment at a famous clinic in Germany, he died in May 1980 in Miami.

5. 5) Where was Bob Marley born?

1 point

Mark only one oval.

- Ethiopia
- America
- Jamaica

6. 6) Which religion did he follow?

1 point

Mark only one oval.

- Buddhism
- Rastafarian
- Catholic

7. 7) The song "Three Little Birds" used which three chords?

1 point

Mark only one oval.

A, D, E

B, C, F

G, C, D

8. 8) What do we call it when music isn't played on the beat?

1 point

Mark only one oval.

Rhythmic

Common Time

Syncopated

Rock Steady & Reggae

The ingredients of reggae: A reggae song has four basic musical ingredients. The lowest part is the bass part. Usually this is a short bass guitar riff which is repeated over and over again and forms a musical foundation for the song. To go with the riff, there are two accompaniments. The first of these is a repeated percussion rhythm. The second accompaniment is played on a guitar or organ. It consists of chords played on the second and fourth beats of the bar. Often the chords are played twice, quickly, to give the music a feeling of bounce. The fourth ingredient of a reggae song is the melody. This is usually made up of short phrases which are repeated.

The development of reggae: Reggae began in 1969. It was the third pop music style which Jamaica had seen in the previous ten years. And although reggae was to become the most famous of these, the earlier pop styles were important in helping to shape reggae.

SKA - the first of these pop music styles was called SKA. Ska musicians took the firm rhythms of American rhythm 'n' blues music and combined them with ideas from Mento, a Jamaican folk music. The words of ska songs were often about the poor living conditions of some Jamaican people. The songs became popular through the use of Sound Systems, amplifiers and loudspeakers through which ska records were played in areas where people could not afford their own record players. The sound systems were turned up very loud and could be heard far away so that many people were able to hear the music.

ROCK STEADY - was the second Jamaican pop music style of the 1960's. It began in about 1965 as a slowed-down version of ska. Because of the slowing down, rock steady singers could make up more complicated melodies. Another difference between ska and rock steady was that the bass guitar became more important in rock steady. Often it played a melody of its own, and the bass was the loudest instrument of all. The rhythm guitar accompanied the bass with chords played on the second and fourth beats of the bar.

REGGAE - took things from both ska and rock steady. The bass guitar melodies and chord accompaniments of rock steady also became a part of reggae. Wherever you go in Jamaica, it's likely that you will hear some reggae playing. Soon after reggae had been invented in Jamaica it became popular in Britain. Jamaican musicians visited London and Jamaicans already living there began playing the exciting new music.

9. 9) How many ingredients does Reggae have?

1 point

Mark only one oval.

3

4

5

6

10. 10) On what two beats are the organ and guitar chords played?

1 point

Mark only one oval.

1 & 3

2 & 4

2 & 3

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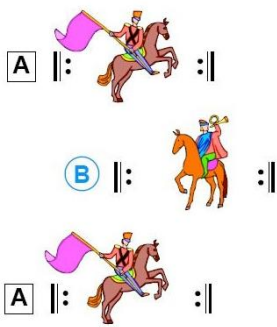


Form and Structure in Music

5 MINUTES READING #1

“In writing music, the structure of each piece is a very important factor”

- Leo Orstein



Questions to think about:

1. Why does music need to be organised?
2. What would music which wasn't organised sound like?
3. Think of a piece of music that you know really well – it could be a song you know by memory or off by heart. Think about how the entire piece is formed of different sections – these may be verses or choruses and try writing out or drawing a simple image to illustrate the form and structure of your chosen song or piece.

When a composer is writing a piece of music, they must plan their work every bit as carefully as an architect designing a building. In each case, the finished work must have continuity, balance and shape – or **form**. But whereas architecture is concerned with a balance in space, music is a balance in time. In music, we use the **form** to describe the way in which a composer achieves this balance by arranging and setting in order their musical ideas – the way in which they design and build up the music.

We can think of the form of a piece of music as being the overall structure of the piece. But the composer must add to their basic structure with interesting detail and to do this, they use a variety of musical materials.

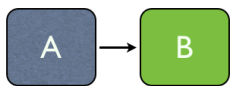
Even in a fairly short piece of music, a composer rarely finds that one musical idea is enough. But too many ideas, following each other in a haphazard fashion, would make the music appear disorganised and without purpose – to lack **form** and **structure**. So, they must aim at a careful balance between the two basic ingredients of all musical **forms** and **structures**: repetition and contrast.

Repetition and Contrast

Some repetition and contrast of musical ideas is necessary in order to bind the music together – to bring unity to the piece. Some melodies may be heard twice, or even more, during a piece. Think of these as ‘musical landmarks’ to help you find your way around the music.

It is also very important, however, for the composer to introduce new and contrasting ideas, so that the music has variety and interest and doesn't become boring! Composers can do this in several ways. The most likely is that they will bring in a new tune or melody. But there are other ways of making musical contrasts including a change of key (major to minor or minor to major), rhythm, tempo, dynamics, mood, texture, timbre/sonority and duration. A composer may only use one of these at a time, or they may use several, depending upon how striking a contrast they wish it to be.





Binary Form

5 MINUTES READING #2

“Music’s exclusive function is to structure the flow of time and keep order in it.”

- Igor Stravinsky



BINARY FORM

Questions to think about:

1. Can you think of any pieces of music that you know that are structure in Binary Form with two different sections?
2. If you were to design a poster to illustrate Binary Form to show to a Year 6 student, what would be the best way to visually describe this?
3. Look at the music to the right which is in Binary Form. How does the length of the A section compare to the length of the B section? What other features of Binary Form can you identify in this music?

Music which is structured in **Binary Form** is divided into two sections and often described by the letters **AB**. However, **AB** is slightly misleading because it suggests that the form is built on contrast (A versus B), but there is usually a lot of similarity and repetition of elements between the first and section sections. Binary Form is a flexible way of arranging musical material – it is the most common pattern for movements based on dance rhythms in the Baroque period (roughly 1600-1750) and is found in other types and styles of music too.

Music in Binary Form has a clear division into two parts, usually marked with a double bar line and each part is usually repeated shown by repeat markings/symbols.

There is a continuity rather than contrast in the musical material throughout the piece – a similar rhythm is found throughout, musical motifs are often repeated and varied through the whole piece and overall there is a single ‘mood’ or ‘tone’ that defines the piece.

The harmony usually outlines a progression from chord I to chord V and back to chord I across the whole piece. Binary form outlines a kind of ‘journey’, from the opening chord I to the middle of the piece (double bar), and then back again to the chord I at the end. Because the second half has this ‘journeying back’ function, is it sometimes longer than the first half. The combination of simplicity with powerful effect in this ‘journey and return’ metaphor may go some way to explaining why Binary Form became so popular over a long period.

Sonata Opus 1 No.7

G.F.Handel



Ternary Form

5 MINUTES READING #3

“If you look at music, you see theme, variations, you see symmetry, asymmetry, you see structure and these are related to the skills in the real world.”

- Dave Van Ronk



Questions to think about:

1. The **B** section in a piece of music in Ternary Form provides some “musical contrast”. Think about the Elements of Music and what you could change in the music in the **B** section to achieve some musical contrast. Pitch is one – there are many other ways!
2. The song “Twinkle, Twinkle Little Star” is in Ternary Form. Write the words out and label the three different sections.

A piece of music in **TERNARY FORM** divides into three sections **ABA** – making a kind of ‘musical sandwich’.

A Statement	B Contrast (an episode)	A Repetition
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The **A** sections use the same music. **B** presents a contrast in some way – the filling in the sandwich! We call **B** an ‘episode’, meaning a section which contrasts with the music heard before and after it, and which usually appears once only.

When the **A** section returns at the end again, it may be exactly the same as when it was first heard, or the composer may decide to change it in some way to add more interest. But it will always be recognizable as a return of section **A** after contrast of music in section **B**.

If the final **A** section is an exact repeat of the music heard in section **A** at the beginning of the piece, then there is really no need for the composer to write out the music of **A** all over again. So you may find at the end of section **B** the Italian words *da capo*. This means ‘repeat again from the beginning’ and you must then look for the word *fine*, meaning ‘end here when the music is repeated’. What the composer is simply saying is ‘after **B**, play **A** again’, so in a ternary form piece printed in this way the design is quite clear – *da capo* will be found at the end of **B**, and *fine* will mark the end of section **A**. The origin of this is found in many arias from operas and oratorios written during the 18th century. As the final **A** section was often an exact repetition of the first **A** section, composers rarely bothered to write out the music of **A** again. Instead, then merely wrote *da capo* at the end of the **B** section. Arias written out this way are called ‘da capo arias’.

Points to remember about Ternary Form:

- The music divides into three sections **ABA**
- The **A** sections are recognizably the same music. **B** is a contrast.
- The final **A** section may be an exact repetition of the first **A** section, or it may be varied in some way.
- The final **A** section may be followed by a *coda* or ‘rounding-off’.
- The music may be printed in abbreviated *da capo* layout.



Rondo Form

5 MINUTES READING #4

“Songs have some kind of structure that connects with people’s hearts”

- Sir Paul McCartney



Questions to think about:

1. How many times do you think the main theme (A) could ‘keep coming around’ in a piece of music in Rondo Form before the listener would get bored? Is there an ‘ideal’ number of times?
2. Food and sandwiches (or biscuits shown above!) have often been used to depict Rondo Form. What other ways can you think of to visually depict the form and structure of Rondo Form?
3. The extract mentions a change in key as being one way of achieving musical contrast in the episodes. Can you think of any others?

In **RONDO FORM**, the main theme or melody (**A**) keeps ‘coming round’, with contrasting sections (**B, C, D** and so on) in between – like a ‘double decker’ musical sandwich.

These contrasting sections – the fillings in the sandwich – are called *episodes*. The main theme or melody (**A**) begins and ends in the tonic key each time; each episode can be in a different but related key. A plan for a simple rondo with two episodes looks like this:

A	B	A	C	A
Main Theme	1 st Episode (contrast)	Main Theme	2 nd Episode (another contrast)	Main Theme

Notice that in writing a rondo, the composer is using the two basic ingredients of music form and structure: **REPETITION** and **CONTRAST**. The repetitions of the main theme bind the music together and bring unity to the piece; the episodes present contrasts to hold the interest of the listener.

Some rondos have three, or even more, episodes. But there is a problem here – not that the composer will be unable to think up enough contrasting music for the episodes, but that by bringing round the main theme too many times they will risk boring the listener! There is a rondo by the 17th century French composer, Couperin, in which the main theme comes around nine times! So, to keep the music interesting, the main theme (**A**) may be shortened or varied in some way when it returns. In 17th century rondos, contrast between the sections may be slight, relying more upon changes of key than on introducing completely different tunes. Composers after the 17th century use bolder musical contrasts between the sections. Sometimes a *coda* may follow the final appearance of the main theme at the end (**A**) to ‘round the piece off’.

Points to remember about Rondo Form:

- The plan for rondo form is **A B A C A D A.....**etc.
- **A** begins and ends in the tonic key each time.
- Each episode (**B, C, D** and so on) is a contrast in a related key.
- When the main theme (**A**) reappears, it may be shortened or varied.
- The final appearance of **A** may be followed by a *coda*.



Musical Phrasing

5 MINUTES READING #5

“That’s what intrigues me; songwriting and song structure and expression”

- Geddy Lee

In music, a **PHRASE** is a unit of musical meter that has a complete musical sense of its own, built from figures, motifs and cells and combining to form melodies, periods and larger sections. Musical **PHRASING** gives the music **FORM AND STRUCTURE** – it divides longer sections of music into smaller ‘chunks’ or sections. Think of a paragraph in writing and how this is then divided into smaller sentences – a musical **PHRASE** is like a written or spoken sentence – complete in itself but part of a bigger whole.

Look at the following melody to “Row, row, row you boat”. You can see that the melody is divided into two musical **PHRASES** – phrase 1 (2 bars in length) and phrase 2 (also 2 bars in length).



Questions to think about:

1. The nursery rhyme “Row, row, row your boat” is shown as an example of a melody which is made up of two musical phrases. Can you think of any other nursery rhymes which have a 2-phrase structure?
2. Think about “Twinkle, twinkle, little star” – how many musical phrases does this have?
3. Think about the chorus of your favourite pop song. How would you describe the musical phrasing?

PHRASES in music are shown by long curved lines called **PHRASE MARKS**. Any notes within these phrase marks form a complete musical sentence and the performer plays these in a way in which a sentence is spoken, perhaps with a slight ‘break’ at the end of one phrase before starting the next – a bit like taking a breath when speaking between sentences. Look at the following musical example by Haydn. Here, his melody is based on two musical **PHRASES** shown by **PHRASE MARKS** above the notes.



A **4-BAR MUSICAL PHRASE** is very popular in music which is often ‘balanced’ or ‘answered’ by another 4-bar musical phrase which is called **BALANCED** or **REGULAR PHRASING**.



Treble Clef Pitch Notation

5 MINUTES READING #6

“Music is the divine way to tell beautiful, poetic things to the heart.”

- Pablo Casals



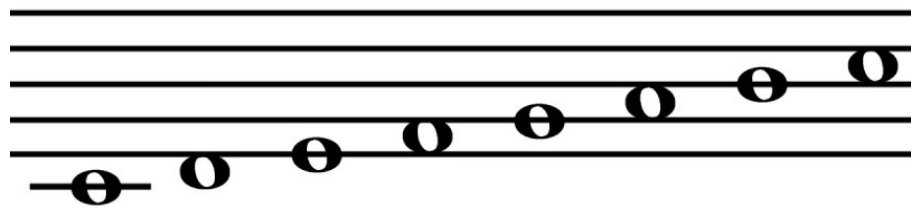
Questions to think about:

1. The notes in the spaces of the Treble Clef spell the word **FACE** as they rise. The notes on the lines of the Treble Clef are **E, G, B, D, F** – can you think of a catchy phrase which can help you remember them? (*Every, Green, Bus, Drives, Fast* is one example)
2. What would happen if we didn't write music down using notation? Can you think of any examples of music which aren't written down?

NOTATION means the way in which sounds can be expressed on paper. The monks of medieval times were the first to write down sounds and indicate their pitch by using horizontal lines. At first, a single line was used. Later, more were added, making a staff of perhaps four, five, six or even as many as eight lines.

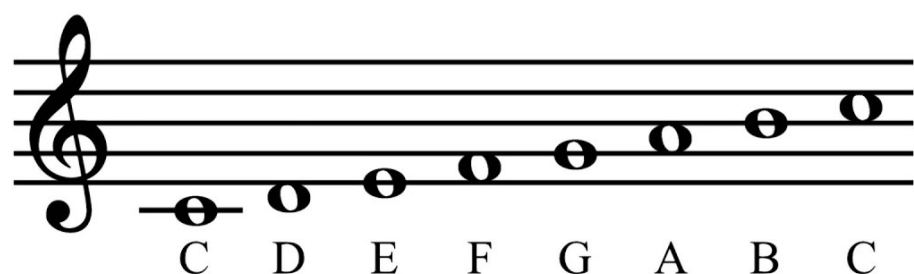
Eventually, the five-line staff was agreed upon as being the most useful and the easiest to read. The different notes are placed on (*across*) the lines of the staff, or in the spaces between them. The higher a notes position on the staff, the higher its pitch.

To name the pitch of a note, the first seven letters of the alphabet are used: **A B C D E F G**. After **G**, we return again with **A**. Look at the image below:



It is clear that the sounds steadily rise in pitch. But no clue is given to the precise pitch of any of these notes. For this, a sign is needed at the beginning of the staff called a **CLEF** (meaning 'key'). A clef fixes the pitch of one of the five lines of the staff – and so gives the 'key', or clue to the other lines and spaces.

The **TREBLE CLEF** is used to show the pitch of notes lying above middle C. It is sometimes called the “**G**” clef and in fact was originally a decorative letter **G**. The treble clef fixes circles around the second line of the staff – fixing this line as the note **G**. The violin, trumpet, flute and other instruments of high pitch use the treble staff. This is what happens to the notes in the example above when a treble clef is placed in front of them.



Form & Structure

Step 1: Complete - Form and Structure (Reading)

Step 2: Answer the questions below

Top Tip: Do not attempt to answer any of the questions below unless you have read the required reading -

Form and Structure (Reading)

Good luck!

1. 1) Which of the following is Binary Form? 1 point

Mark only one oval.

A B A

A B

A B C

2. 2) Which of the following is Ternary Form? 1 point

Mark only one oval.

A B A

A B

A B C

3. 3) True or False: In Ternary form section B will usually contrast with section A. 1 point

Mark only one oval.

True

False

4. 4) A B A C A is usually referred to as?

1 point

Mark only one oval.

- Binary Form
- Ternary Form
- Rondo Form

5. 5) How many lines are there on the staff?

1 point

Mark only one oval.

- 4
- 5
- 6

6. 6) Which letter does the treble clef represent?

1 point

Mark only one oval.

- A
- B
- C
- D
- E
- F
- G

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Google Forms

Popular Music Listening Diary

Name: **What should I do?**

Find a piece of popular music in the genres / styles below. Make sure your choices are school appropriate!

Music Class: Listen to your chosen pieces in detail and fill in the table below.

How do I find music?

YouTube / Spotify / Radio Stations / BBC Ten Pieces & Bitesize / Ask someone at home for suggestions...

	Musical Genres	Title	Artist	Who is performing?	Composed	Dynamics	Tempo
	<i>E.g.: American 20th Century</i>	<i>Fanfare for the Common Man</i>	<i>Aaron Copland</i>	<i>LSO</i>	<i>1942</i>	<i>Forte Fortissimo</i>	<i>Andante</i>
1	Brit Pop						
2	Jazz						
3	Blues						
4	K Pop						
5	Folk						
6	Country						
7	Hip Hop						
8	Indie						
9	Jazz						
10	Reggae						
11	EDM						
12	Rock						
13	Heavy Metal						
14	Punk						
15	Funk						
16	Pop						

