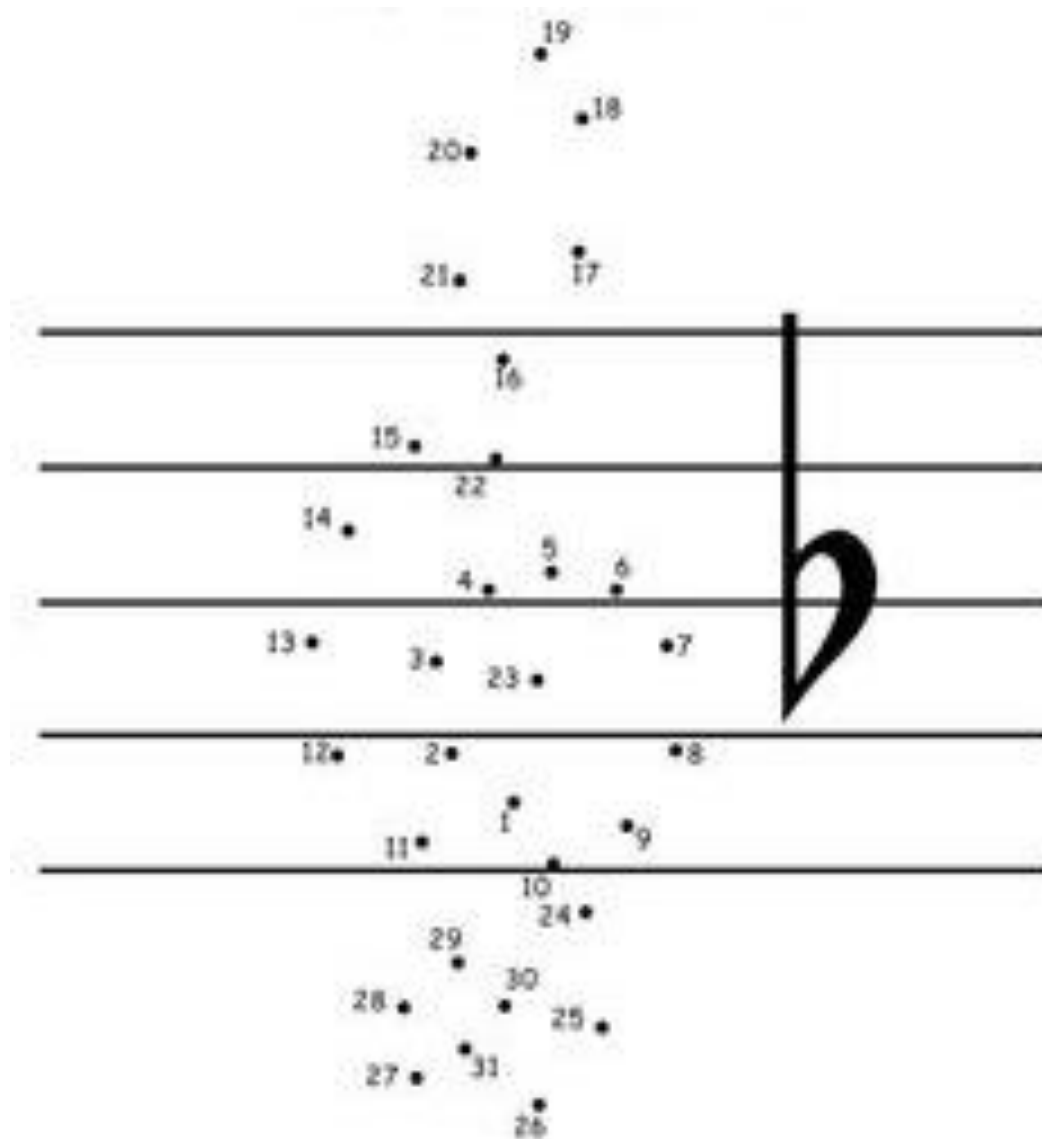


'Advanced Higher' Homework Workbook

"Understanding Music"

Listening & Literacy



Name: _____

Class: _____

Replacement Copy Cost: 50p

HOMEWORK DUE DATES

| | Title | Date due |
|----------------|------------------------------------|----------|
| Assignment 161 | WRITING MUSIC I | |
| Assignment 162 | WHAT'S THE GENRE? I | |
| Assignment 163 | TIME SIGNATURES I | |
| Assignment 164 | NAME THAT STYLE I | |
| Assignment 165 | LITERACY QUIZ I | |
| Assignment 166 | CONCEPT MATCHING I | |
| Assignment 167 | NOTE NAMING I | |
| Assignment 168 | STRUCTURES & FORMS I | |
| Assignment 169 | WRITING MUSIC II | |
| Assignment 170 | DYNAMICS I | |
| Assignment 171 | INTERVALS I | |
| Assignment 172 | CONCEPT DETECTIVE WORK I | |
| Assignment 173 | KEY SIGNATURES, SCALES & CHORDS I | |
| Assignment 174 | WHAT'S THE GENRE? II | |
| Assignment 175 | LITERACY QUIZ II | |
| Assignment 176 | NAME THAT STYLE II | |
| Assignment 177 | NOTE NAMING II | |
| Assignment 178 | DEFINE THAT CONCEPT I | |
| Assignment 179 | WRITING MUSIC III | |
| Assignment 180 | INTERVALS II | |
| Assignment 181 | KEY SIGNATURES, SCALES & CHORDS II | |
| Assignment 182 | WHAT IS MINIMALISM? | |
| Assignment 183 | REPETITION & SEQUENCE I | |

| | Title | Date due |
|----------------|-------------------------------------|----------|
| Assignment 184 | WHATS THE GENRE? III | |
| Assignment 185 | LITERACY QUIZ III | |
| Assignment 186 | CONCEPT MATCHING II | |
| Assignment 187 | NOTE NAMING III | |
| Assignment 188 | INSTRUMENTS OF THE ORCHESTRA I | |
| Assignment 189 | WRITING MUSIC IV | |
| Assignment 190 | KEY SIGNATURES, SCALES & CHORDS III | |
| Assignment 191 | INTERVALS III | |
| Assignment 192 | CONCEPT DETECTIVE WORK II | |
| Assignment 193 | TIME SIGNATURES II | |
| Assignment 194 | STRUCTURES & FORMS II | |
| Assignment 195 | LITERACY QUIZ IV | |
| Assignment 196 | WHATS THE GENRE? IV | |
| Assignment 197 | NOTE NAMING IV | |
| Assignment 198 | DEFINE THAT CONCEPT II | |
| Assignment 199 | WRITING MUSIC V | |
| Assignment 200 | LITERACY QUIZ V | |

ASSIGNMENT #161

Writing Music I

When writing music it needs to be done as neatly as possible; the information in a piece of music is read, and has to be understood at very high speeds so neatness is VERY important.

Copy this tune onto the empty music lines below.

Andante

The musical notation consists of two staves in 4/4 time, key of D major. The first staff begins with a mezzo-forte (*mf*) dynamic and concludes with a forte (*f*) dynamic. The second staff begins with a pianissimo (*pp*) dynamic and concludes with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs to indicate phrasing.

Remember to copy every single piece of information

Four sets of empty musical staves, each consisting of five horizontal lines, provided for copying the musical notation.

ASSIGNMENT #162

What's The Genre? I

All the concepts you are required to learn are listed under one (or more) of the following five headings.

| | | | | |
|--------|----------------|--------------|------------------------|-----------------|
| STYLES | MELODY/HARMONY | RHYTHM/TEMPO | TEXTURE/STRUCTURE/FORM | TIMBRE/DYNAMICS |
|--------|----------------|--------------|------------------------|-----------------|

Identify which of the above headings applies to each of the concepts listed below:

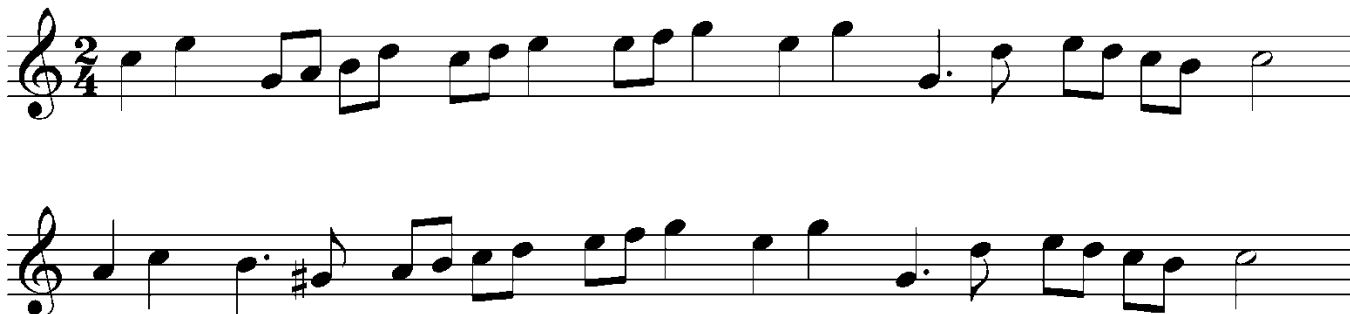
| | CONCEPT | HEADING |
|-----|------------------|---------|
| 1. | Sonata | |
| 2. | Augmentation | |
| 3. | Jazz Funk | |
| 4. | Lied | |
| 5. | Obbligato | |
| 6. | String Quartet | |
| 7. | Oratorio | |
| 8. | Da Capo Aria | |
| 9. | Soul Music | |
| 10. | 3 against 2 | |
| 11. | Passacaglia | |
| 12. | Impressionist | |
| 13. | Concerto Grosso | |
| 14. | Modal | |
| 15. | Coloratura | |
| 16. | Musique Concrete | |
| 17. | Diminution | |
| 18. | Relative Minor | |
| 19. | Ritornello | |
| 20. | Plainchant | |
| 21. | Basso Continuo | |
| 22. | Acciaccatura | |
| 23. | Through Composed | |
| 24. | Chamber Music | |
| 25. | Mordent | |

ASSIGNMENT #163

Time Signatures I

The bar lines have been missed out from the following exercises. Based on the Time Signature at the start of each exercise insert the missing bar lines and identify how many beats there are in each bar.

Exercise 1:



This exercise has _____ beats in the bar.

Exercise 2:



This exercise has _____ beats in the bar.

Exercise 3:

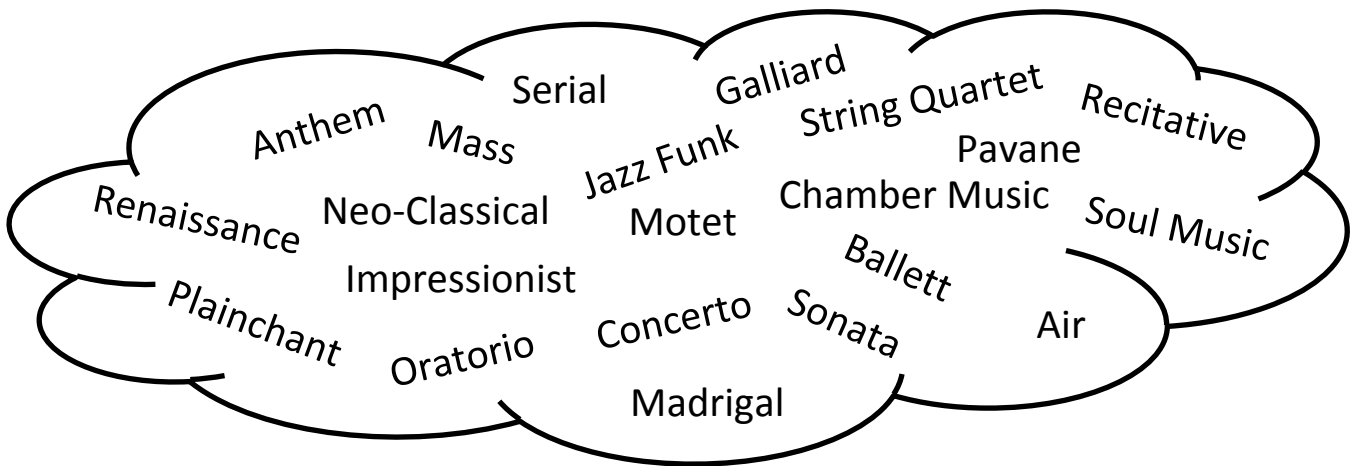


This exercise has _____ beats in the bar.

ASSIGNMENT #164

Name That Style I

Below are a collection of different music styles.



Match the **STYLES** listed above with the **STYLE DEFINITIONS** in the table below.

| Style | Style Definition |
|-------|--|
| | The era in Music History that started in 1450 and lasted through to 1600. |
| | A type of Madrigal in Strophic form with a "fa-la-la" refrain at the end of each verse. |
| | A slow, A CAPELLA melody with Latin words. Usually sung by boys and men. Uses modes. |
| | A style of Contemporary/Modern music that looks back to the 18 th century but uses modern, dissonant harmonies. |
| | A style of Afro-American popular music including elements of Blues and Gospel and conveying strong emotions. |
| | A sacred choral work, sung in Latin. |

ASSIGNMENT #165

Literacy Quiz I

Look at this piece of music. Match the twelve numbered features with the list below. For example if you think number 1 is a crotchet F# write 1 in the box beside the word *crotchet F#*. (Be careful, there are more concepts in the list below than needed!)

Quaver "D"

Tie

"loud"

Crotchet "B"

Crotchet "A"

Slur

Key Signature

"Fast" Tempo marking

diminuendo

Triplet Quaver "B"

Semiquaver "E"

Triplet Quaver "C"

Semiquaver "A"

Triplet Quaver "E"

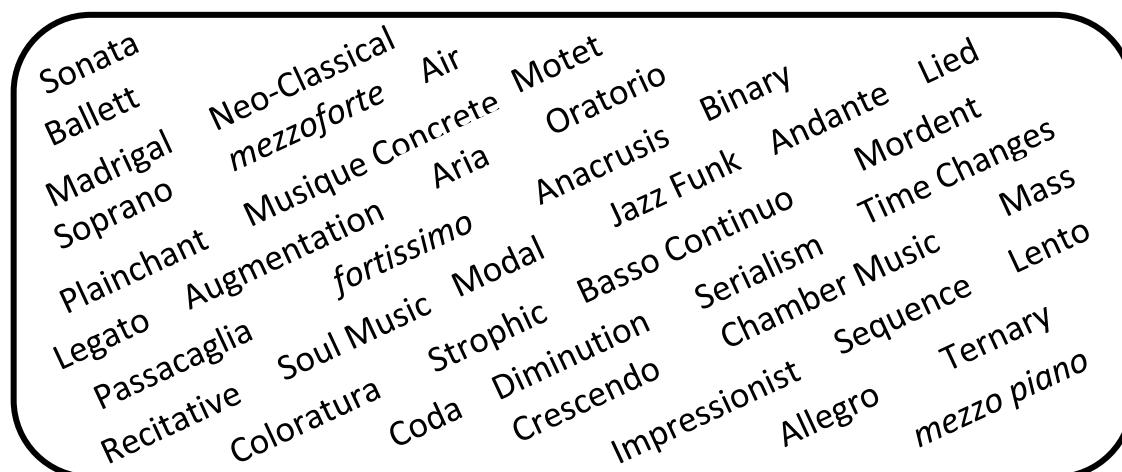
Semiquaver "B"

"Get louder"

ASSIGNMENT #166

Match The Concept I

Here is a collection of Musical Concepts that you have learned about in class.



Match Concepts from the box above with the Definitions printed in the table below.

| CONCEPT | DEFINITION |
|---------|--|
| | A type of song, in strophic form, from the Renaissance Era. Has a "Fa-lal-la" refrain after each verse. |
| | An early 20 th Century style developed by Schoenberg: a system where the 12 notes of the chromatic scale are organised into a Tone Row or Series, and where each note is of equal importance. |
| | German word for a sing where the voice and piano accompaniment are equally important. |
| | Very high, fast music for the voice, usually a soprano. Involves lots of scales and ornaments. |
| | A pattern that is immediately repeated, but each repetition is one step higher or lower than the previous one. |
| | A style of music from the 20 th Century that sounds like music from the 18 th Century, but uses modern dissonant harmonies. |
| | An increase in the length of notes in a repeated phrase. |
| | In the Baroque era this part, the bass line, was played by the 'cello and/or bassoon, with the harpsichord playing chords by following the figured bass line. |
| | Where the grouping of notes is constantly changing. The number of beats in each bar can also change. |
| | A set of variations built over a Ground Bass |

ASSIGNMENT #167

Name The Notes I

Exercise 1: Name the notes in this well-known tune:

The image shows three staves of musical notation in 4/4 time. Each staff contains a sequence of notes with dotted lines below them for identification. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 2: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 3: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Now try playing the tune: what is it called?

Exercise 2: Rewrite the last line of the above tune DOWN an OCTAVE in the BASS CLEF.

Three empty bass clef staves are provided for the student to rewrite the last line of the tune an octave down.

ASSIGNMENT #168

Structures & Forms I

Music is generally created to a plan or form.

Write a brief definition about each of the following styles/forms.

STYLE/FORM 1: Madrigal

STYLE/FORM 2: Rondo

STYLE/FORM 3: Ternary

ASSIGNMENT #169

Writing Music II

When writing music it needs to be done as neatly as possible; the information in a piece of music is read, and has to be understood at very high speeds so neatness is VERY important.

Copy this tune onto the empty music lines below.

Allegro

The image shows two staves of musical notation. Both staves are in bass clef and 5/4 time. The first staff begins with a dynamic marking of *f* and ends with *ff*. The second staff also begins with *f* and ends with *ff*. The melody is written in quarter and eighth notes, with some slurs and ties. The first staff has a double bar line after the fourth measure, and the second staff has a double bar line after the fourth measure.

Remember to copy every single piece of information

A series of empty musical staves for copying the tune. There are four sets of staves, each consisting of a single staff line and a double bar line. The staves are arranged in a vertical column.

ASSIGNMENT #170

Dynamics I



Exercise 1:

Put the dynamic markings featured in the box above into the grid below from **quietest** to **loudest**. Write each dynamic and its abbreviation as well as what they mean in English.

| DYNAMIC WORD | ABBREVIATION | ENGLISH MEANING |
|--------------|--------------|-----------------|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Exercise 2:

What does *crescendo* mean? _____

Exercise 3:

Draw an example of an accent.

Exercise 4:

Draw an example of a *diminuendo*.

Exercise 5:

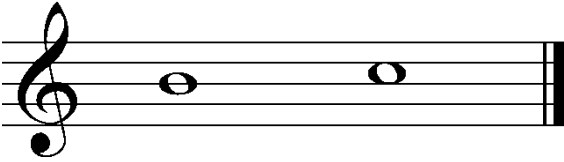
What does *sfz* mean? _____

ASSIGNMENT #171

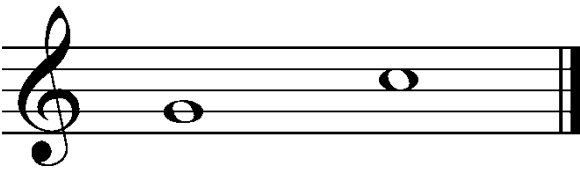
Intervals I

Identify the interval in each of the following exercises:

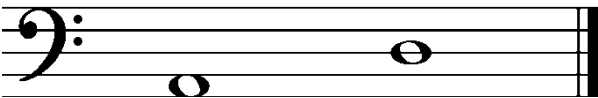
Exercise 1: These two notes are a _____ apart.



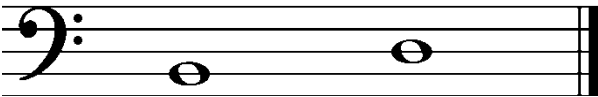
Exercise 2: These two notes are a _____ apart.



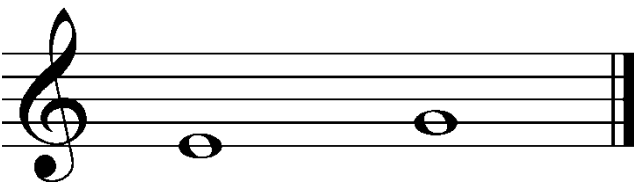
Exercise 3: These two notes are a _____ apart.



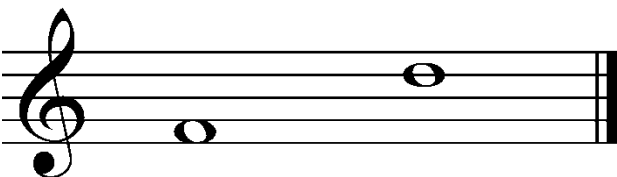
Exercise 4: These two notes are a _____ apart.



Exercise 5: These two notes are a _____ apart.



Exercise 6: These two notes are a _____ apart.



ASSIGNMENT #172

Concept Detective Work I

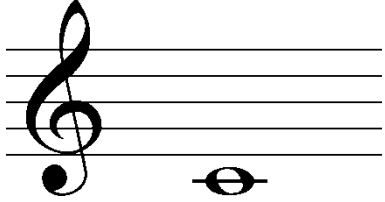
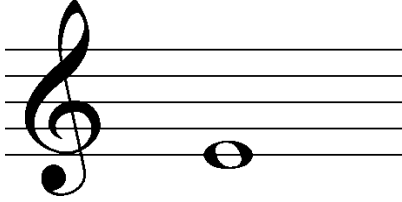
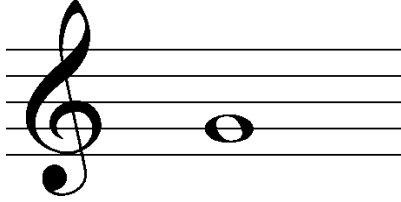
In the table below are ten definitions that describe some of the concepts you have been learning about. Can you identify the concepts from the clues you have been given?

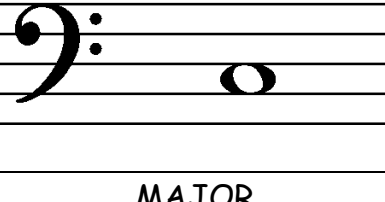
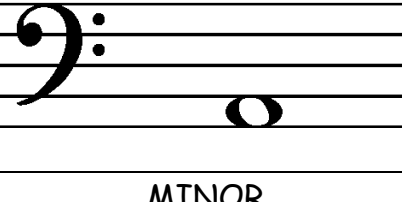

| CONCEPT | DEFINITION |
|---------|--|
| | A chord pattern played in the left hand of piano music. Each note of the chord is played separately, usually in a Bottom, Top, Middle, Top pattern. |
| | The era in musical history from 1600 through to 1750. |
| | Singers who support the lead singer by singing an accompaniment, usually in harmony. |
| | A word for a simple, song-like melody. |
| | A two-part musical structure often labelled A and B. |
| | A fast dance in compound time. |
| | A musical ornament which is a very short note crushed in just before the main note. |
| | A style of music that originated in America, the main features of which are Syncopation, Improvisation and adventurous harmonies. |
| | The era in musical history from 1400 through to 1600. |
| | A type of song, usually from Germany, where the voice part and the piano accompaniment are of equal importance. |
| | A style of music developed in the second half of the 20 th Century where simple melodic and rhythmic ideas are repeated over and over again with tiny changes within the repetitions. |
| | Songs about country life in the North East (Aberdeen) area of Scotland. |

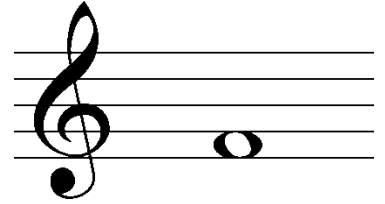
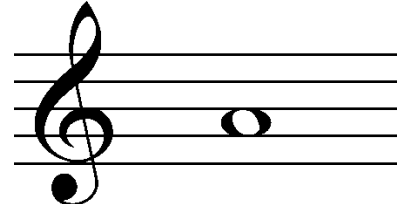
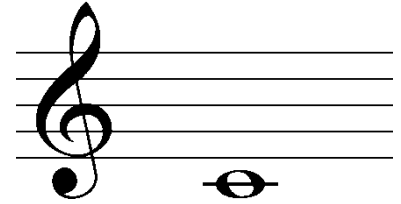
ASSIGNMENT #173

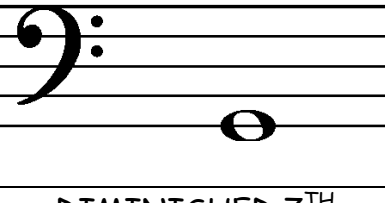
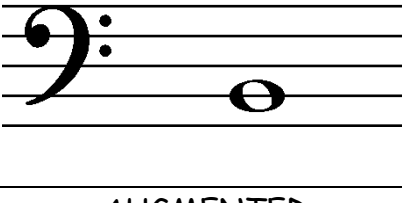

Key Signatures, Scales & Chords I

1. Draw the following chords, using the given note as the Root of the Chord.

| | | |
|---|--|---|
|  |  |  |
| MAJOR | MINOR | DOMINANT 7 TH |

| | | |
|--|---|--|
|  |  |  |
| MAJOR | MINOR | DOMINANT 7 TH |

| | | |
|---|--|---|
|  |  |  |
| DIMINISHED 7 TH | AUGMENTED | ADDED 6 TH |

| | | |
|---|--|---|
|  |  |  |
| DIMINISHED 7 TH | AUGMENTED | ADDED 6 TH |

ASSIGNMENT #174

What's The Genre? II

All the concepts you are required to learn are listed under one (or more) of the following five headings.

| | | | | |
|--------|----------------|--------------|------------------------|-----------------|
| STYLES | MELODY/HARMONY | RHYTHM/TEMPO | TEXTURE/STRUCTURE/FORM | TIMBRE/DYNAMICS |
|--------|----------------|--------------|------------------------|-----------------|

Identify which of the above headings applies to each of the concepts listed below:

| | CONCEPT | HEADING |
|-----|---------------------------|---------|
| 1. | Soul Music | |
| 2. | Diminution | |
| 3. | Flutter Tonguing | |
| 4. | Baritone | |
| 5. | Coloratura | |
| 6. | Renaissance | |
| 7. | A Cappella | |
| 8. | Turn | |
| 9. | Hemiola | |
| 10. | Consort | |
| 11. | Rubato | |
| 12. | Ripieno | |
| 13. | Con Sordino | |
| 14. | Augmentation | |
| 15. | Recitative | |
| 16. | Jazz Funk | |
| 17. | Air | |
| 18. | Plagal Cadence | |
| 19. | Irregular Time Signatures | |
| 20. | Da Capo Aria | |

ASSIGNMENT #175

Literacy Quiz II

Look at this piece of music. Match the twelve numbered features with the list below. For example if you think number 1 is a crotchet F# write 1 in the box beside the word *crotchet F#*. (Be careful, there are more concepts in the list below than needed!)

Semibreve

G Major Key Signature

Moderate Tempo Marking

Triplet Crotchet "C"

Triplet Crotchet "Bb"

Treble Clef

Tie

Fast Tempo Marking

Bar line

Minim "C"

F Major Key Signature

"moderately loud"

"moderately quiet"

Double Bar line

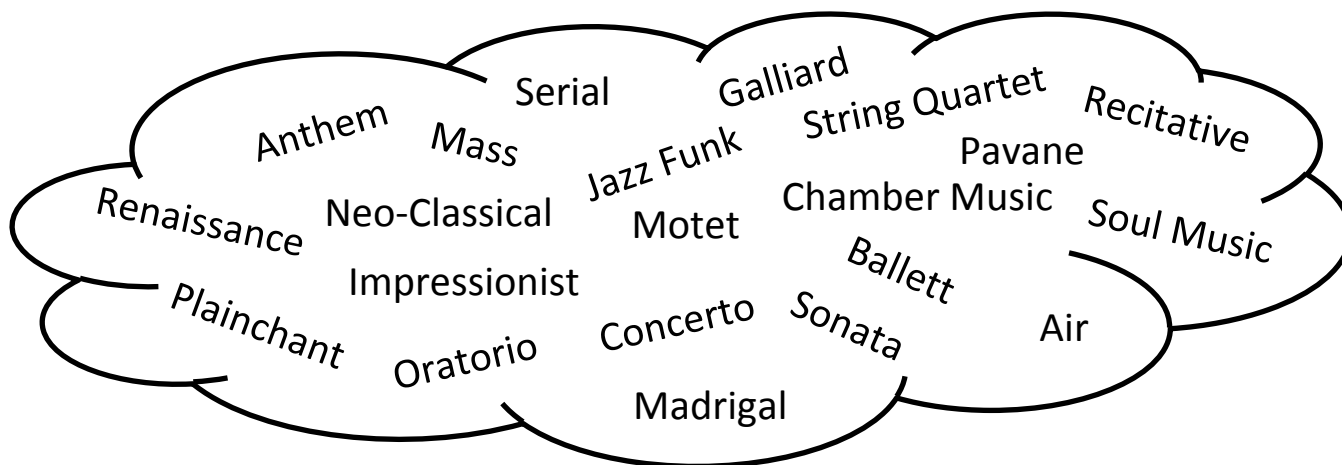
Slur

Triplet Crotchet "A"

ASSIGNMENT #176

Name That Style II

Below are a collection of different music styles.



Match the STYLES listed above with the STYLE DEFINITIONS in the table below.

| Style | Style Definition |
|-------|--|
| | A polyphonic part-song from the Renaissance era, with much use of imitation. It is secular, sung A Cappella in English, through-composed and often features word painting. |
| | A lively dance from the Renaissance era with 3 beats in the bar. Usually follows a Pavan. |
| | A short sacred piece of choral music, sung in English. Either performed A Cappella or with Organ accompaniment. |
| | A secular song, in strophic form with a "fa-la-la" refrain. |
| | A large scale religious work for soloists, choir and orchestra: includes Recitatives, Arias, Duets and Choruses. |
| | A slow, stately dance from the Renaissance era, with 2 beats in a bar. |

ASSIGNMENT #177

Name The Notes II

Exercise 1: Name the notes in this well-known tune.

.....

.....

.....

Now try playing the tune: what is it called?

Exercise 2: Rewrite the last line of the above tune UP an OCTAVE in the TREBLE CLEF.

ASSIGNMENT #178

Define The Concept I

On the table below is a list of concepts: in the second column write a definition explaining what each of the concepts mean.

| Concept | Definition |
|----------------|-------------------|
| Hemiola | |
| Appoggiatura | |
| Madrigal | |
| Neo-Classical | |
| Counter Tenor | |
| Ballett | |
| Sprechgesang | |
| Fugue | |
| Serialism | |
| Galliard | |

ASSIGNMENT #179

Writing Music III

When writing music it needs to be done as neatly as possible; the information in a piece of music is read, and has to be understood at very high speeds so neatness is VERY important.

Copy this tune onto the empty music lines below.

Tempo di valse

The image shows two staves of musical notation in bass clef, 3/4 time. The first staff begins with a dynamic marking of *mf* and ends with *f*. The second staff begins with a dynamic marking of *mp* and ends with *f*. The notation includes various note values, rests, and slurs.

Remember to copy every single piece of information

There are four sets of empty musical staves, each consisting of five horizontal lines, provided for the student to copy the musical notation from the example above.

ASSIGNMENT #180

Intervals II

What are the intervals created by each of these pairs of notes?

Exercise 1: 

This interval is a/an _____.

Exercise 2: 

This interval is a/an _____.

Exercise 3: 

This interval is a/an _____.

Exercise 4: 

This interval is a/an _____.

Exercise 5: 

This interval is a/an _____.


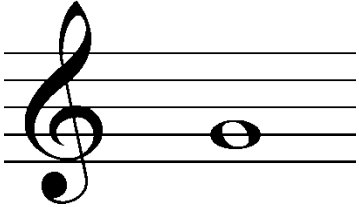
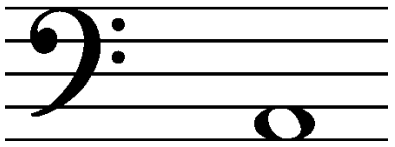
Exercise 6: 

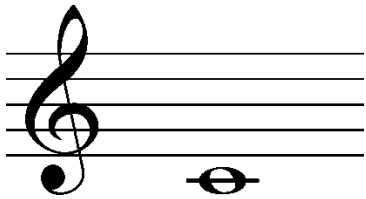
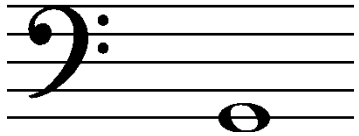
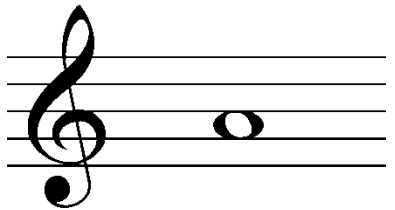
This interval is a/an _____.

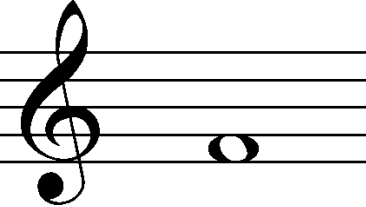
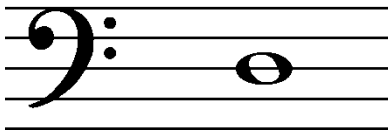
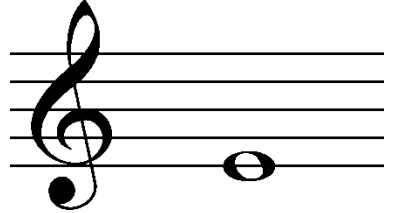
ASSIGNMENT #181

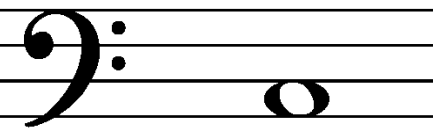
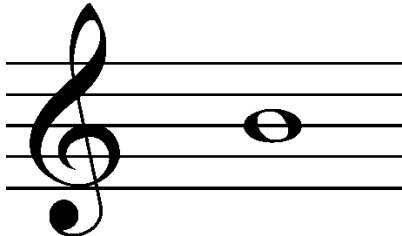
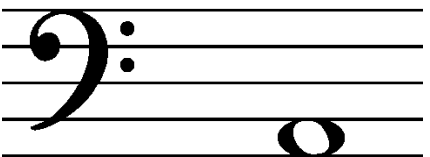
Key Signatures, Scales & Chords II

1. Draw the following chords, using the given note as the Root of the Chord.

| | | |
|---|--|---|
|  |  |  |
| MAJOR | MINOR | DOMINANT 7 TH |

| | | |
|---|--|--|
|  |  |  |
| DIMINISHED 7 TH | AUGMENTED | ADDED 6 TH |

| | | |
|---|--|---|
|  |  |  |
| MAJOR | MINOR | DOMINANT 7 TH |

| | | |
|---|--|---|
|  |  |  |
| DIMINISHED 7 TH | AUGMENTED | ADDED 6 TH |

ASSIGNMENT #182

What Is Neo-Classicism?

Through your work in class you have been studying a Contemporary/Modern composition style called NEO-CLASSICISM.

Create a Spider Diagram detailing the WHO, WHAT, WHEN , WHERE and WHY of NEO-CLASSICISM.

ASSIGNMENT #183

Repetition & Sequence I

Identify whether each of the following tunes are examples of REPETITION or SEQUENCE.

Exercise 1: This is an example of _____



Exercise 2: This is an example of _____



Exercise 3: This is an example of _____



Exercise 4: This is an example of _____



Exercise 5: This is an example of _____



Exercise 6: This is an example of _____



ASSIGNMENT #184

What's The Genre III

All the concepts you are required to learn are listed under one (or more) of the following five headings.

| | | | | |
|--------|----------------|--------------|------------------------|-----------------|
| STYLES | MELODY/HARMONY | RHYTHM/TEMPO | TEXTURE/STRUCTURE/FORM | TIMBRE/DYNAMICS |
|--------|----------------|--------------|------------------------|-----------------|

Identify which of the above headings applies to each of the concepts listed below:

| | CONCEPT | HEADING |
|-----|----------------------------|---------|
| 1. | Diminished 7 th | |
| 2. | Recitative | |
| 3. | Irregular Time Signatures | |
| 4. | Added 6 th | |
| 5. | Fugue | |
| 6. | Consort | |
| 7. | Counter Tenor | |
| 8. | Turn | |
| 9. | Motet | |
| 10. | Jazz Funk | |
| 11. | String Quartet | |
| 12. | Passacaglia | |
| 13. | Hemiola | |
| 14. | Mass | |
| 15. | Celtic Rock | |
| 16. | Strophic | |
| 17. | Arco | |
| 18. | Anthem | |
| 19. | Bothy Ballad | |
| 20. | Air | |

ASSIGNMENT #185

Literacy Quiz III

Look at this piece of music. Match the twelve numbered features with the list below. For example if you think number 1 is a crotchet F# write 1 in the box beside the word *crotchet F#*. (Be careful, there are more concepts in the list below than needed!)

Semi-quaver "F"

"moderately loud"

Quaver "D"

Quaver "C"

Moderate Tempo

Semi-quaver "D"

Bar line

Double Bar line

crescendo

Slow Tempo

Time Signature

"moderately quiet"

Semi-quaver "E"

Semi-quaver "C"

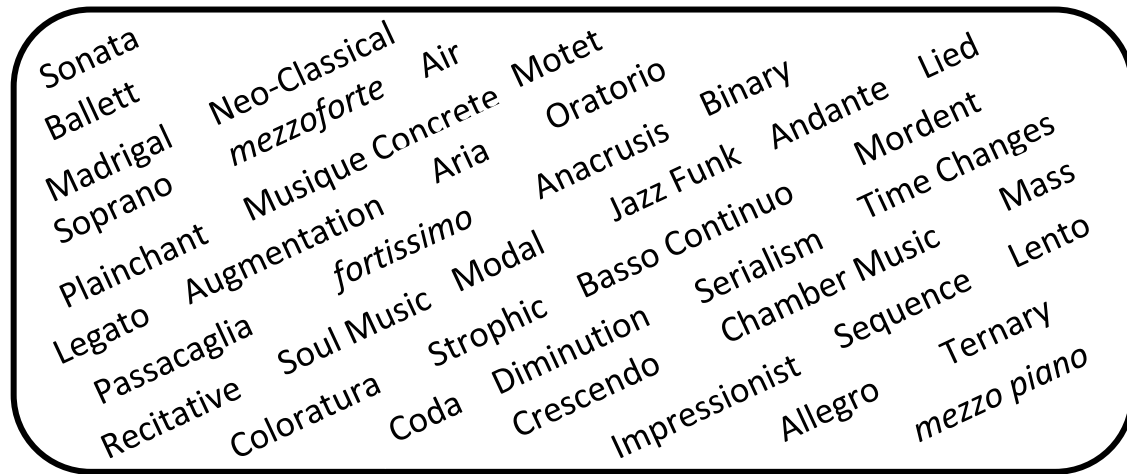
Quaver "E"

"loud"

ASSIGNMENT #186

Match The Concept II

Here is a collection of Musical Concepts that you have learned about in class.



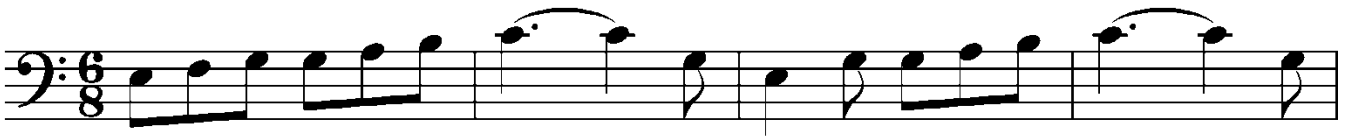
Match Concepts from the box above with the Definitions printed in the table below.

| CONCEPT | DEFINITION |
|---------|--|
| | A note, or a group of notes, heard before the first strong beat of a phrase, particularly at the start of a piece. |
| | A large scale religious work for soloists, choir and orchestra. |
| | Music where the ideas merge and change to create a rather vague, blurred atmosphere. Debussy was one of the main composers to compose in this style. |
| | Smoothly |
| | A polyphonic secular part-song, sung in English, from the Renaissance Era that uses a lot of imitation. |
| | Music for a small number of players i.e. an ensemble that would fit in a room. |
| | A reduction in the length of notes in a repeated phrase. |
| | A religious choral piece set to Latin words from the Roman Catholic Church Service. Originally sung A Cappella in the Renaissance Era. |
| | An early type of scale used before Major and Minor scales were developed. |
| | A simple song-like tune. Sometimes a section of music in a suite. |

ASSIGNMENT #187

Note Naming III

Exercise 1: Name each of the notes in this tune. Remember to identify any note that has a sharp or flat in its name.



.....



.....

Now write this tune on the music lines below, UP an octave and in the TREBLE clef.

Blank music lines for writing the tune in the treble clef, up an octave.

ASSIGNMENT #188

Instruments of the Orchestra I

Being able to identify the various Instruments Of The Orchestra by sound is an essential skill.

In the table below write several characteristics that would help you identify the instruments listed.

| Instrument | Audible Characteristics |
|--------------|-------------------------|
| Oboe | |
| Glockenspiel | |
| Viola | |
| Trombone | |
| Harp | |

ASSIGNMENT #189

Writing Music IV

When writing music it needs to be done as neatly as possible; the information in a piece of music is read, and has to be understood at very high speeds so neatness is VERY important.

Copy this tune onto the empty music lines below.

Allegro

The image shows two staves of musical notation. The first staff is in treble clef, key of D major (one sharp), and 5/4 time. It begins with a forte (*f*) dynamic marking. The melody consists of eighth and quarter notes. The second staff is also in treble clef, key of D major, and 5/4 time. It begins with a forte (*f*) dynamic marking and ends with a forte (*f*) dynamic marking. The melody is similar to the first staff but ends with a quarter note. There are slurs and hairpins indicating dynamics and phrasing.

Remember to copy every single piece of information

Four sets of empty musical staves for copying the tune. Each set consists of five horizontal lines.

ASSIGNMENT #190

Key Signatures, Scales & Chords III

MAJOR

MINOR

AUGMENTED

DOMINANT 7TH

ADDED 6TH

DIMINISHED 7TH

Using the words printed above identify the type of chords printed below:

ASSIGNMENT #191

Intervals III

What are the intervals created by each of these pairs of notes?

Exercise 1: 

This interval is a/an _____.

Exercise 2: 

This interval is a/an _____.

Exercise 3: 

This interval is a/an _____.

Exercise 4: 

This interval is a/an _____.

Exercise 5: 

This interval is a/an _____.

Exercise 6: 

This interval is a/an _____.

ASSIGNMENT #192

Concept Detective Work II

In the table below are ten definitions that describe some of the concepts you have been learning about. Can you identify the concepts from the clues you have been given?

| CONCEPT | DEFINITION |
|---------|---|
| | A large work for orchestra and soloist, usually in four movements. |
| | When the end of a musical phrase uses chord IV followed by chord I. It helps "finish" the piece. Sounds similar to the 'Amen' at the end of a hymn. |
| | Music where various strands are woven together to produce a texture - lines of melody intertwine. |
| | A religious choral work sung in Latin. |
| | A large-scale religious work for solo singers, chorus and orchestra. |
| | When no instruments were available people sang nonsense Gaelic words for dancing to. |
| | A large work for orchestra, usually in four movements. |
| | A tune plus chords, with all the notes moving at more or less the same time. |
| | Making up music as you play it. |
| | A lively dance from the Renaissance era, with 3 beats in a bar. |
| | A rhythmic Scottish work song, in a Call and Response format from the Western Isles. |
| | When the final chord of a piece of music is Major although the piece was in a Minor key. |

ASSIGNMENT #193

Time Signatures II

Insert the correct time signature in the appropriate place in each of the following tunes and identify the key signature.

Exercise 1: Insert the missing time signature in the appropriate place.



What key is this piece in? (Name the key signature.) _____

Exercise 2: Insert the missing time signature in the appropriate place.



What key is this piece in? (Name the key signature.) _____

Exercise 3: Insert the missing time signature in the appropriate place.



What key is this piece in? (Name the key signature.) _____

Exercise 4: Insert the missing time signature in the appropriate place.



What key is this piece in? (Name the key signature.) _____

ASSIGNMENT #194

Structures & Forms II

FUGUE

Describe, in detail, the structure of a FUGUE. You may wish to use a diagram to help with your description.

ASSIGNMENT #195

Literacy Quiz IV

Look at this piece of music. Match the twelve numbered features with the list below. For example if you think number 1 is a crotchet F# write 1 in the box beside the word *crotchet F#*. (Be careful, there are more concepts in the list below than needed!)

The musical score consists of three staves in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked *Allegro*. The first staff starts with a *ff* dynamic. The second staff has a *mf* dynamic and a slur over a group of notes. The third staff ends with a *ff* dynamic. The numbered callouts are: 1 (first note), 2 (second note), 3 (tempo marking), 4 (first eighth note), 5 (slur), 6 (note under slur), 7 (note with staccato dot), 8 (first note of third staff), 9 (first note of third staff), 10 (crescendo hairpin), 11 (crescendo hairpin), 12 (last note).

- | | | | |
|--------------------------|----------------|--------------------------|---------------|
| <input type="checkbox"/> | Quaver "D" | <input type="checkbox"/> | Treble Clef |
| <input type="checkbox"/> | "loud" | <input type="checkbox"/> | "very loud" |
| <input type="checkbox"/> | Crescendo | <input type="checkbox"/> | "fast" |
| <input type="checkbox"/> | Time Signature | <input type="checkbox"/> | Bar line |
| <input type="checkbox"/> | Key Signature | <input type="checkbox"/> | Quaver "G" |
| <input type="checkbox"/> | Slur | <input type="checkbox"/> | Get quieter |
| <input type="checkbox"/> | Tie | <input type="checkbox"/> | Staccato Dots |
| <input type="checkbox"/> | Quaver "F#" | <input type="checkbox"/> | Bass Clef |

ASSIGNMENT #196

What's The Genre? IV

All the concepts you are required to learn are listed under one (or more) of the following five headings.

| | | | | |
|--------|----------------|--------------|------------------------|-----------------|
| STYLES | MELODY/HARMONY | RHYTHM/TEMPO | TEXTURE/STRUCTURE/FORM | TIMBRE/DYNAMICS |
|--------|----------------|--------------|------------------------|-----------------|

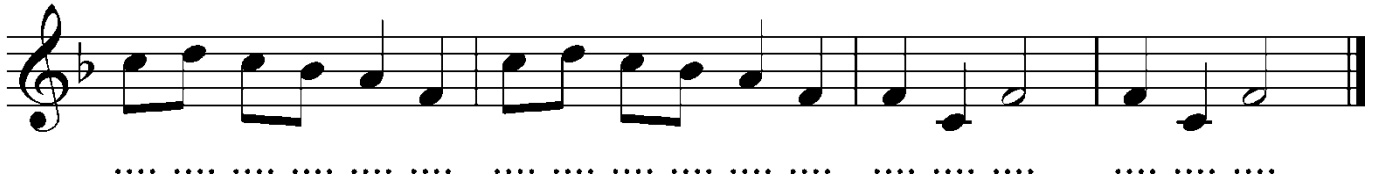
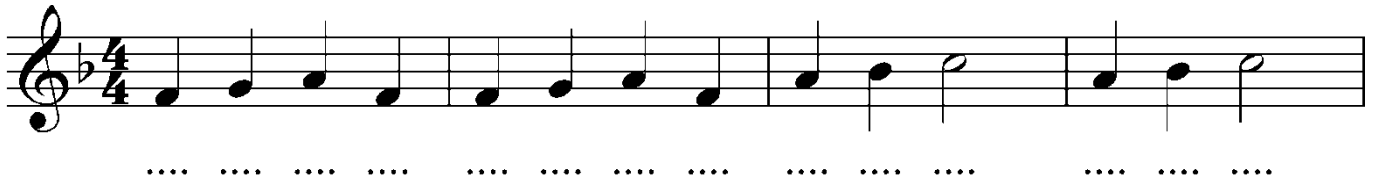
Identify which of the above headings applies to each of the concepts listed below:

| | CONCEPT | HEADING |
|-----|-----------------|---------|
| 1. | Sontata | |
| 2. | Mordent | |
| 3. | Oratorio | |
| 4. | Counter subject | |
| 5. | Renaissance | |
| 6. | Stretto | |
| 7. | Pavane | |
| 8. | Augmentation | |
| 9. | Turn | |
| 10. | Coloratura | |
| 11. | Hemiola | |
| 12. | Plainchant | |
| 13. | Fugue Subject | |
| 14. | Chamber Music | |
| 15. | Consort | |
| 16. | Soul Music | |
| 17. | Sprechgesang | |
| 18. | Plagal Cadence | |
| 19. | Motet | |
| 20. | Neo-Classical | |

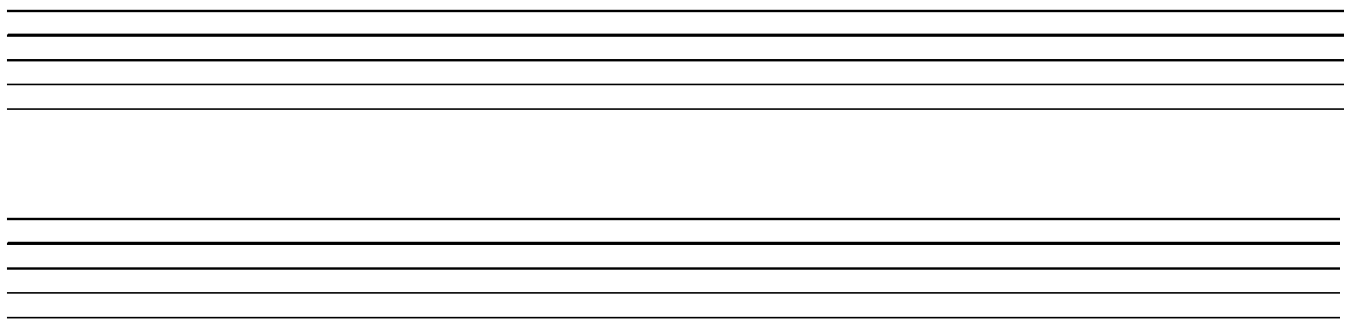
ASSIGNMENT #197

Name The Notes IV

Exercise 1: Name the notes in this tune.



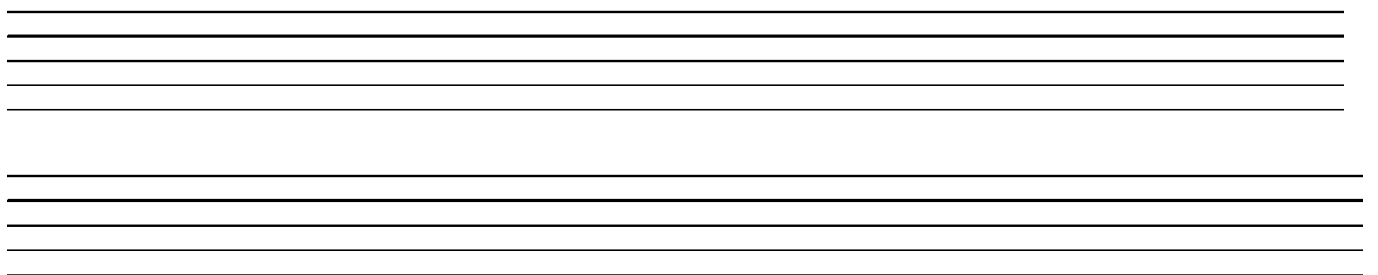
Exercise 2: Now write the **last line** down an octave in the Bass clef.



Exercise 3: Name the notes in this tune.



Exercise 2: Now write the tune up an octave in the Treble clef.



ASSIGNMENT #198

Define That Concept II

On the table below is a list of concepts: in the second column write a definition explaining what each of the concepts mean.

| Concept | Definition |
|---------------|------------|
| Madrigal | |
| Neoclassical | |
| Hemiola | |
| Consort | |
| Counter Tenor | |
| Fugue | |
| Stretto | |
| Appoggiatura | |
| Serialism | |
| Air | |
| Renaissance | |
| Ballett | |

ASSIGNMENT #199

Writing Music V

When writing music it needs to be done as neatly as possible; the information in a piece of music is read, and has to be understood at very high speeds so neatness is VERY important.

Copy this tune onto the empty music lines below.

§ Fine D.S. al Fine

Remember to copy every single piece of information

Blank musical staff lines for copying the tune.

ASSIGNMENT #200

Literacy Quiz V

Look at this piece of music. Match the twelve numbered features with the list below. For example if you think number 1 is a crotchet F# write 1 in the box beside the word *crotchet F#*. (Be careful, there are more concepts in the list below than needed!)

The musical score consists of three staves in treble clef, 3/4 time signature, and B-flat key signature. The first staff contains measures 1-4 with numbered boxes 1-5 pointing to various notes and rests. The second staff contains measures 5-8 with numbered boxes 6-8 pointing to notes and rests, and includes the instruction "al Fine". The third staff contains measures 9-12 with numbered boxes 9-12 pointing to notes and rests, and includes the instruction "D.C. al Coda Fine".

Quaver "C"

Bar line

Minim "C"

Quaver "F"

diminuendo

Key Signature

Crotchet "E"

Double Bar line

Crotchet "Eb"

Quaver "A"

Time Signature

Dotted Minim "C"

Repeat Sign

Quaver "D"

Dotted Minim "F"

Treble Clef

Notes
