

WORKSHEET ACTIVITIES UNIT 2

Worksheet activity 1 (*Untuned percussion instruments*)

Identify the untuned percussion instruments.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

14 _____

15 _____

Worksheet activity 2 (*'Moving Air'*)



List the untuned percussion instruments used in 'Moving Air'.

Worksheet activity 3 (*Tuned percussion instruments*)

Identify the tuned percussion instruments.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

Worksheet activity 4 (*Piano parts*)

Identify the numbered parts in the sketches of the piano and the piano action.

Piano

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

Piano action

1 _____

2 _____

3 _____

4 _____

Worksheet activity 5 ('Astral Air')



1 How does the composer create a dreamy mood at the start of the A section? Discuss the following elements: tempo, dynamics, timbre (dark, mellow, bright), texture, pitch range (wide or narrow) and rhythm.

2 What do the words *una corda* mean under the music of bar 1 and why has the composer used this instruction? (What effect was he trying to create?)

3 What changes do you hear in the music in bars 11–12?

4 How does the music at the start of the B section (from bar 13) differ from that of the A section? (Mention such things as dynamics, timbre, texture, pitch range and use of pedals).

5 How does the music dramatically change at bar 17? (Mention at least two ways.)

6 Where does the A¹ section begin?

7 How are the four bars of the A¹ section different from bars 1–4?

8 Which of the following describes the harmony at the start of bar 26?
a concord **b** discord **c** triad

9 Over which notes do you see pause signs in the A¹ section?

10 What programmatic idea do you think is suggested by the constant, regular quaver rhythms throughout? (What is the composer trying to picture?)

'Around The World In 2 Minutes ... Or Less'



1 How would you describe the articulation of the notes in bars 1–4? (Give both the Italian term and its meaning.)

2 How do the articulation of the notes played by the two hands differ in bars 5–7?

3 What is the special name given to the three-note chords in bars 8–9?

4 What dynamic mark do you see in bar 8, and what does it mean?

5 What is the name given to the sign > on some of the chords in bars 8–9 and what does it indicate?

6 What do the signs 8va and 8vb in bar 13 indicate?

7 How does the performer create the 'blurred' and spatial sound effect in bars 13–16?

8 How is bar 18 different from bar 8?

9 What is the name given to the irregular rhythmic effect created by the accent signs in bar 23?

Where else do you see similar irregular rhythms?

10 In which bar do you hear very loud dynamics?

What sign is used to indicate this in the score?

11 Why do think the treble staff has disappeared in bars 32–34?

Worksheet activity 6 (*Expression marks*)

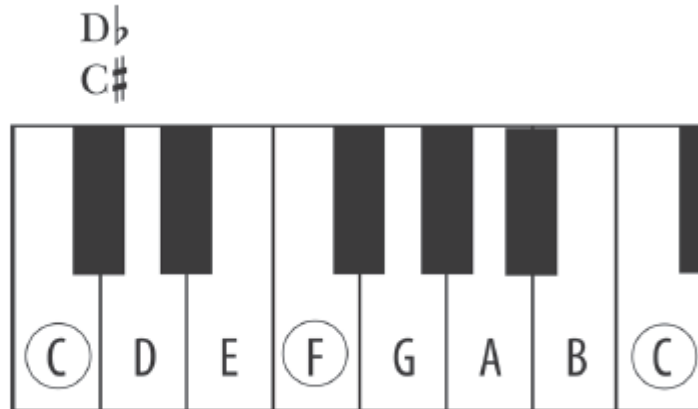


To the music above add the signs that would indicate the following:

- 1 The first bar begins softly.
- 2 The first four notes of bar 1 are played staccato.
- 3 The third note of bar 2 is accented.
- 4 The music becomes louder in bar 3.
- 5 Bar 4 is played very loudly.
- 6 The last note is held for longer than its normal value.

Worksheet activity 7 (*Black keys*)

Identify all the black keys in the sketch of the keyboard below, first as sharps and then as flats.
(The first black key is given as an example.)

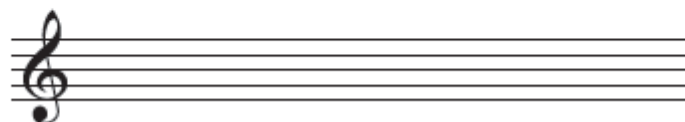
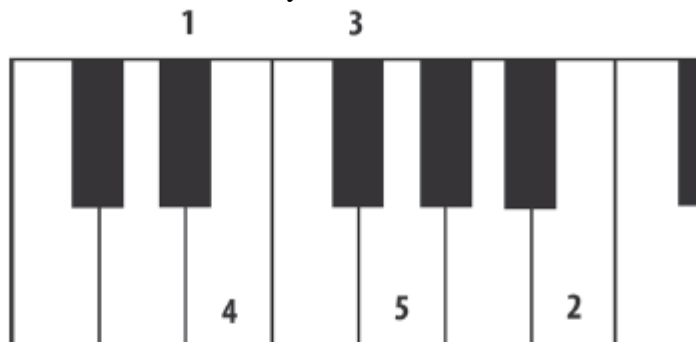


Worksheet activity 8 (*Sharps, flats and naturals*)

1 Each sharp or flat sign below is written incorrectly. Rewrite the note with the sharp or flat sign written correctly.



2 Identify the notes marked 1–5 on the keyboard below and write them as minims on the staff.



Worksheet activity 9 (*'I Still Call Australia Home'*)



Explain how the musical elements of pitch, timbre, texture, rhythm, dynamics and harmony are used to create variety and interest in the arrangement.

Pitch _____

Timbre _____

Texture _____

Rhythm _____

Dynamics _____

Harmony _____

Worksheet activity 10 (*'Tides Of Ocean'*)



Section 1

1 How would you describe the mood of this section?

Name one element of the music that helps to create this mood.

2 Which vocal timbres are contrasted here?

3 What non-vocal sounds do you hear in this section?

What is the composer trying to picture with these sounds?

4 How do the dynamics change towards the end of the section (at 'moonlit glow')?

What Italian word is used for this change?

5 What word describes the harmony of the last chord (on 'glow')?

Section 2

6 What is the mood at the start of this section?

How does the composer create this mood?

7 Which voices sing the opening words 'A moonpath stretches ghostly'?

8 What non-vocal sound do you hear in this section?

What image from the poem does this sound represent?

9 What happens to the dynamics at 'mirrored hand'?

What Italian word is used for this effect?

10 How does the texture of the second part of this section ('night birds in a flowing lane') differ from the first part?

11 How are the words 'southward dip' pictured in the music?

Section 3

12 Which of the four vocal groups starts this section?

Identify the other voices as they enter.

13 How does the composer picture a build-up of excitement?

14 Which word would you describe as the climax (the most important word) of this section?

What means does the composer use to make this word stand out?

Section 4

15 To which other section is this similar?

16 What do you hear against high held notes on 'ocean' at the end?

17 Is the harmony of the last chord concordant or discordant?

Worksheet activity 11 (*Woodwind instruments*)

Identify the main orchestral woodwind instruments.

- 1 _____
- 2 _____
- 3 _____
- 4 _____

Worksheet activity 12 (*Woodwind instruments*)

Describe the pitch and timbre of the sounds of the four main woodwind instruments.

Flute _____

Oboe _____

Clarinet _____

Bassoon _____

Worksheet activity 13 (*Related woodwind instruments*)

Identify the related woodwind instruments.

- 1 _____
- 2 _____

3 _____

4 _____

Worksheet activity 14 (*'The Simpsons'*)



- 1 Contrast the music of the introduction (bars 1–4) with that of section A (bars 5–11). Discuss such things as tempo, articulation, rhythm and dynamics.

	INTRODUCTION	SECTION A
Tempo		
Articulation		
Rhythm		
Dynamics		

- 2 Locate the bar in which the main melody begins and name the instruments that play it.

- 3 Find where the 'scurrying semiquaver patterns' are first heard.

- 4 Locate the bars where the first variation of the melody is heard.

Explain how the composer varies the melody. (Mention at least two ways.)

5 Describe the type of bass line in bars 20–23.

6 Identify the instrument that plays Lisa’s saxophone solo.

In which bars does this occur?

7 Explain the meaning of *a tempo* at bar 32.

8 Locate the bars in section E where you hear a one-bar call-and-response between two instruments and identify these instruments.

9 Describe the texture of the last bar.

10 Give a general word for each of the following musical elements that contribute to the sense of mayhem of the music:

tempo (disregarding the introduction) _____

dynamics _____

harmony (concordant/discordant) _____

Worksheet activity 15 (Saxophones)

Identify the saxophones.

1 _____

2 _____

3 _____

4 _____

Worksheet activity 16 (*'The Pink Panther'*)



1 What is the form of the piece? (Use both a word and letters.)

2 Which solo instrument plays the theme in the A section?

Why is this instrument a suitable choice?

3 What do you notice about the way the last note of every four bars is played?

Why is it played like this? (What programmatic idea is the player trying to convey?)

4 Listen closely to the music of the A section and do the following: **a** describe its volume and texture, **b** identify the instruments used and **c** describe the overall timbre of the sounds.

a Volume _____ texture _____

b Instruments

c Overall timbre of sounds

5 Which jazz style is used in the A section?

6 Listen closely to the music of the B section and do the following: **a** describe its volume and texture, **b** identify the instruments used and **c** describe the overall timbre of the sounds.

a Volume _____ texture _____

b Instruments

c Overall timbre of sounds

7 Which jazz style is used in the B section?

8 Which solo instrument is heard in the B section?

What word is used for the type of performance heard here?

9 Which solo instrument plays the theme in the second A section?

Describe its timbre.

10 What is the name for the unusual sliding effect at the end?

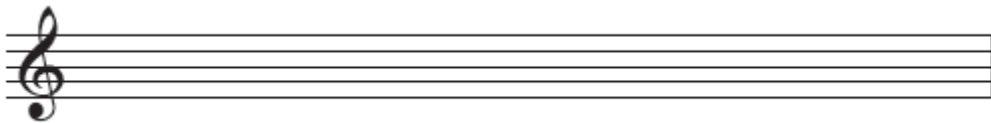
Worksheet activity 17 (Semitones)

- 1 Identify the two pairs of keys on a keyboard that have no intervening black keys and are thus a semitone apart.

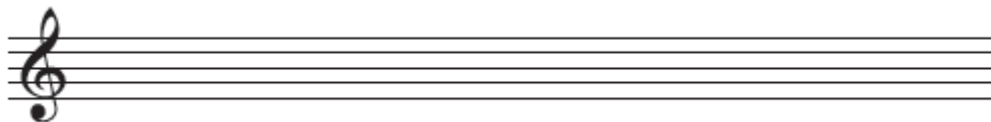
- 2 Count the number of semitones in a chromatic scale (either ascending or descending).

- 3 Underline the correct alternative in each of the following:
 - a a sharp sign # placed in front of a note raises/lowers the note one semitone;
 - b a flat sign ♭ raises/lowers the note one semitone.
- 4 Identify which of the pairs of slurred notes in the first two bars of 'The Pink Panther' melody is not an interval of a semitone.

- 5 Write the G chromatic scale, one octave ascending. (Use sharps for the black notes.)



- 6 Write the D chromatic scale, one octave descending. (Use flats for the black notes.)

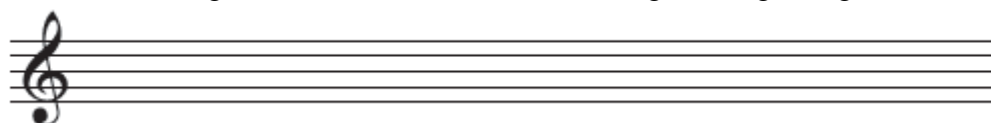


Worksheet activity 18 (Tones and semitones)

- 1 Write the seven intervals in the C major scale using T for tone and S for semitone. The first two have been done for you.

Intervals: T T _ _ _ _ _

- 2 Write a scale consisting of all tones, one octave ascending and beginning on middle C.



Worksheet activity 19 ('The Pink Panther')



1 Is the metre of the music duple, triple or quadruple?

2 a What do the letters *mp* at the start stand for and mean?

b What aspect of the music do these letters indicate?

3 What is the value of the first rest in the bass staff?

4 How is syncopation created in the melody notes of the first two bars?

5 How many pairs of notes are a semitone apart in the first 14 notes of the melody (that is, to the B \flat)?

How many pairs of notes are a tone apart?

6 a What are the notes with the figure 3 above them in bar 3 called?

b What do they indicate?

7 What is another way of writing the melody note of bar 7?

8 What is the phrase structure of the melody?

9 Why are there only two beats in the last bar?

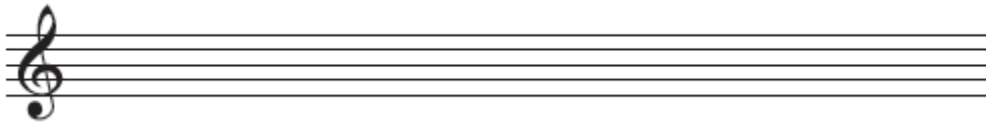
Worksheet activity 20 (*E minor scale*)

Study the E minor scale and work out the tone and semitone intervals between the notes. (Do not forget the key signature.) Write the seven intervals using T for tone and S for semitone. The first two have been done for you. (*Note:* There is a tone and a half, or three semitones, between the sixth and seventh notes. Write $T\frac{1}{2}$ for this interval.)

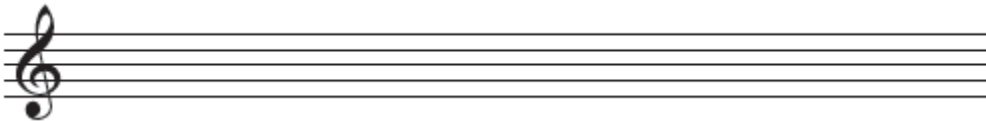
Intervals: T S _ _ _ _ _

Worksheet activity 21 (*Minor scales and keys*)

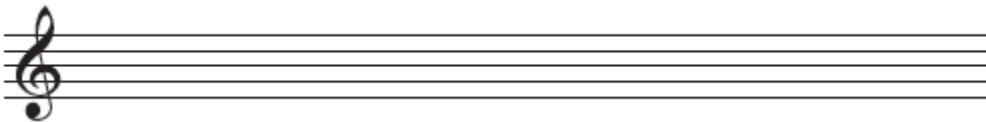
- 1 Write the following minor scales using key signatures where necessary. (Do not forget to include the raised leading note.) Mark the semitones with slurs in each scale.
- a A minor, one octave ascending in crotchets.



- b E minor, one octave descending in minims.



- c D minor, one octave ascending in semibreves.



2 Identify the minor keys of the pieces on pages 90–91. (Remember to look at both the key signature and the final note.)

a Theme from *Schindler's List* _____

b Hedwig's Theme _____

c The Imperial March _____

Worksheet activity 22 (*Brass instruments*)

Identify the orchestral brass instruments.

1 _____

2 _____

3 _____

4 _____

Describe their pitch and timbre.

Trumpet _____

French horn _____

Trombone _____

Tuba _____

Worksheet activity 23 (*'Fanfare For The Common Man'*)

1 Identify the brass instruments playing at the figures 1, 2 and 3.

1 _____

2 _____

3 _____

2 Write suitable words for each of the following musical elements that contribute to creating the serious, ceremonial mood of the piece:

Tempo _____

Rhythm _____

Articulation _____

Dynamics _____

Timbre _____

Melodic contour _____

Pitch _____

Texture _____

Worksheet activity 24 (Acoustic guitar)

Identify the numbered parts of the acoustic guitar shown on page 96.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

Worksheet activity 25 ('Thumb Thing')



Listening guide

Supply the missing words in the Listening guide.

0:00	Section A	Blues progression played on acoustic guitar; backbeat 'slaps'
0:31	Section A ¹	Melody played to blues progression on acoustic guitar
1:01	Section A ²	As for A ¹ but with added fillers on electric guitar
1:32	Section A ³	New melody on _____ guitar heard against a variation of the blues progression
2:03	Section A ⁴	New melody on _____ guitar
2:32	Section A ⁵	New melody on _____ guitar; chords played by _____ guitar
3:01	Section A ⁶	Similar to A ¹ but with electric guitar playing melodic _____
3:26	Coda	Free improvisation on _____ guitar

Worksheet activity 26 (*G blues progression*)

On the staves below write one chord symbol above each bar to indicate the G blues progression. (Refer to the chords used in 'Blues in G' on page 102.) Use slash marks to show the guitar strums. The first four bars have been done for you.

The image shows three musical staves. The first staff is pre-filled with four bars of music. Each bar has a treble clef, a common time signature 'C', and a 'G' chord symbol above it. Each bar contains diagonal slash marks representing guitar strums. The second and third staves are empty, each with a treble clef and four bars for student input.

Worksheet activity 27 (*Orchestral strings*)

Identify the orchestral strings.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

Identify the numbered parts in the sketch of the violin.

- 1 _____
- 2 _____
- 3 _____
- 4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

Worksheet activity 28 (*Orchestral strings*)

Describe the pitch and timbre of the orchestral strings.

Violin _____

Viola _____

Cello _____

Double bass _____

Harp _____

Worksheet activity 29 (*String effects*)

Write a brief explanation of each string effect demonstrated to you.

pizzicato _____

double stopping _____

vibrato _____

tremolo _____

glissando _____

Worksheet activity 30 (*'Lyre Bird Strut'*)

Complete the missing information in the Listening guide.

Listening guide

0:00	<i>Introduction</i>	Call-and-response between viola/cello/double bass and violins playing chordal fillers
0:14	<i>Section A</i>	Call-and-response between viola/cello and violins playing melodic fillers
0:29	<i>Section B</i>	Violins, viola and cello play block chords; double bass plays a walking bass
0:45	<i>Section A¹</i>	
1:00	<i>Section C</i>	Jazz quavers change to _____; violins, viola and cello play in unison then block chords; _____ plays in the breaks
1:29	<i>Section D</i>	Violins, viola and cello play _____ with the bass improvising against them (producing counterpoint); 'drops'
1:44	<i>Section E</i>	Upper strings (violins and viola) play in unison; ends with last part of section D

1:58	<i>Section F</i>	Improvised solo on _____ with second violin, viola and cello playing in unison and double bass playing a _____ bass
2:27	<i>Section A2</i>	Even quavers change to _____
2:45	<i>Coda</i>	All strings play rising phrases in _____, followed by a slow and even 'drop' and finishing on a low trill (perhaps picturing the shaking of the bird's tail)

Worksheet activity 31 ('Lyre Bird Strut')

1 What does the tempo term 'Swing feel' tell us?

2 What does the time signature $\frac{3}{4}$ indicate?

3 Where do you see the first example of syncopation in the music?

4 What kind of string effect is indicated by the sign in the violins in bar 2?

5 What does the number '3' (used twice) in bar 14 indicate and mean?

6 Where do you see an example of syncopation in bar 17 of the violins?

How is the syncopation achieved?

7 What type of bass is used in bar 17?

Explain this term.

8 What does the term 'Even quavers' indicate at bar 33 (section C)?

9 In which bars do you see 'breaks'?

Who plays in the breaks?

10 How is the articulation of the upper strings in bars 41–44 different from that in bars 33–36?

Worksheet activity 32 ('Jack Sparrow')

1 Which instruments play the opening accompanying figures?

Describe the articulation of these figures.

2 Which solo instrument plays the melody?

How many notes are contained in each of the melodic phrases?

3 Describe the pitch and timbre of the opening section (to 0:45).

Why do you think the composer chose these particular sounds?

4 How is the melody varied on the repeat?

5 Which solo instrument plays the jig melody (at 1:41)?

6 How is the A section of the jig melody varied on the repeat?

7 What happens towards the end of the B section of the melody (at 2:00)?

8 What is heard after the B section (at 2:05)?

9 How does the excerpt end?

Worksheet activity 33 ('90 Minutes Circling The Earth')

Identify the instruments heard in the various sections, for example brass, woodwinds, strings. (Note that 'full orchestra' is a possible answer.).

Listening guide

	SECTION	INSTRUMENTAL FAMILY
0:00	<i>Night I</i>	
1:08	<i>Night II</i>	
2:02	<i>Dawn</i>	
2:27	<i>Day I</i>	
2:50	<i>Day II</i>	
3:14	<i>Day III</i>	
3:38	<i>Sunset I</i>	
3:50	<i>Sunset II</i>	
4:14	<i>Sunset III</i>	
4:37	<i>Night III</i>	

1 How does the composer use the elements of texture and volume to show the three different cycles of the day (night/day/sunset)?

2 a In which section do we hear the 'scuttling' of insects?

b As well as the key clicks and bell taps, how else does the composer suggest insect sounds?

3 In which section does the climax occur?

How is this achieved?

4 In the last section ('Night III') we hear two instruments played in their extreme low and high registers, respectively. Identify these instruments and suggest a reason for this pitch effect.

Worksheet activity 34 ('Spider-Man 2 Main Title')



Supply the missing information in the Listening guide.

Listening guide

0:00	High, shimmering sounds played _____ by and _____ (percussion instrument).
0:16	Rhythmic ostinato in _____ metre, played first by _____, then _____ (percussion instrument). The music builds in _____ and _____. _____ sounds are added to the instrumental sounds at 0:33.
0:37	Spider-Man theme in _____ metre, played first on lower _____. (Only the first eight bars of the theme are used in this section.)
1:19	The thundering Doc Ock theme in _____ metre, played by _____.
1:40	The _____ theme is repeated in its entirety, performed by full orchestra and choir.
2:25	The music gets slower and softer and the four-note motive from the Spider-Man theme is heard twice, after which the music builds again.
2:40	A new theme is heard in a _____ key, symbolising the triumphing of good over evil.
2:57	The opening Spider-Man _____ is played quietly, first by solo _____, then by solo _____ accompanied by bell-like notes on _____ (percussion instrument). The music fades to silence.

Worksheet activity 35 (*The Batman Theme*)

1 Explain what happens to the dynamics in the first three bars.

2 What happens after the first phrase in bar 1 is played?

3 a Where do you see the first triad in the treble staff?

b What is the chord symbol of this triad?

c Where do you see the triad again?

4 Contrast the articulation of the notes in the treble and bass staves of bars 7–8.

5 Which note of the triad is missing from the Am chord in bar 13?

6 Where do you see the full Am triad?

7 List all the different minor chords you see in the music. (Write their chord symbols.)

8 List all the different major chords you see. (Include those with '7' after the chord symbol.)

9 Explain how syncopation is achieved in the third last bar (bar 39).

10 What does *sf* in the last bar stand for and mean?

Worksheet activity 36 (Revision)

1 Study the expression terms and signs in the music below, and then do the following:

a Explain what the tempo term at the start means.

b Give the full Italian names and meanings of the dynamic signs used.

c Give the Italian word and its meaning for the articulation of the notes of bar 2.

d Explain how the second note of bar 3 is played.

e Give the Italian word and its meaning for the articulation of the notes of bar 4.

f Explain how the last note should be played. (Refer to the articulation sign.)

2 To the music below add the signs that would indicate the following:



- a The first bar begins very loud.
- b The first four notes of bar 1 are played legato.
- c The second note of bar 2 is held for longer than its normal value.
- d The music becomes softer in bar 3.
- e Bar 4 is played very softly.
- f The notes of bar 4 are played short.

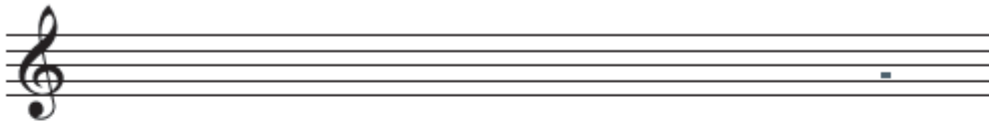
3 Identify the notes on the staff and then label them with the corresponding numbers on the diagram of the keyboard.



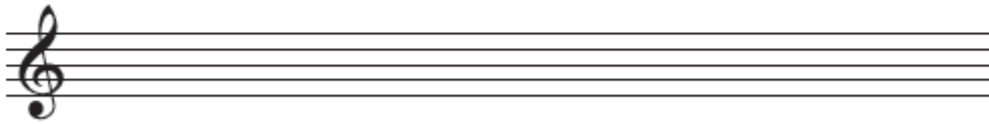
4 Name the notes indicated by the numbers '1', '2' and so on in the music below. (Take notice of any sharps, flats or naturals used previously in the bars.)



- 5 Write the scales of F and G major, one octave descending (going down) in minims. Include the correct 'black note' in each scale.

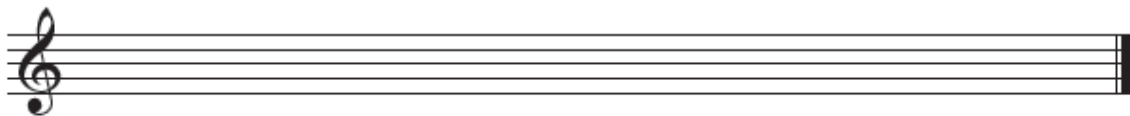


F major scale



G major scale

- 6 Copy the given melody below onto the blank staff. As you proceed, create syncopation in the music by doing the following:



- Add an accent sign to a normally weak beat in bar 1.
 - Add a tie in bar 2 to interrupt the flow.
 - Replace one of the notes with a rest in bar 3 to eliminate a strong beat.
- 7 On the staves below write one chord symbol above each bar to indicate the C blues progression. (Refer to the chords used in 'Blues in C' on page 102.) Use slash marks to show the guitar strums. The first four bars have been done for you.



8 Identify the following scales as major, minor, pentatonic or chromatic. Label them as follows: C pentatonic scale, E minor scale and so on.

- a _____
- b _____
- c _____
- d _____

9 Add the necessary accidentals to make the following minor scales.