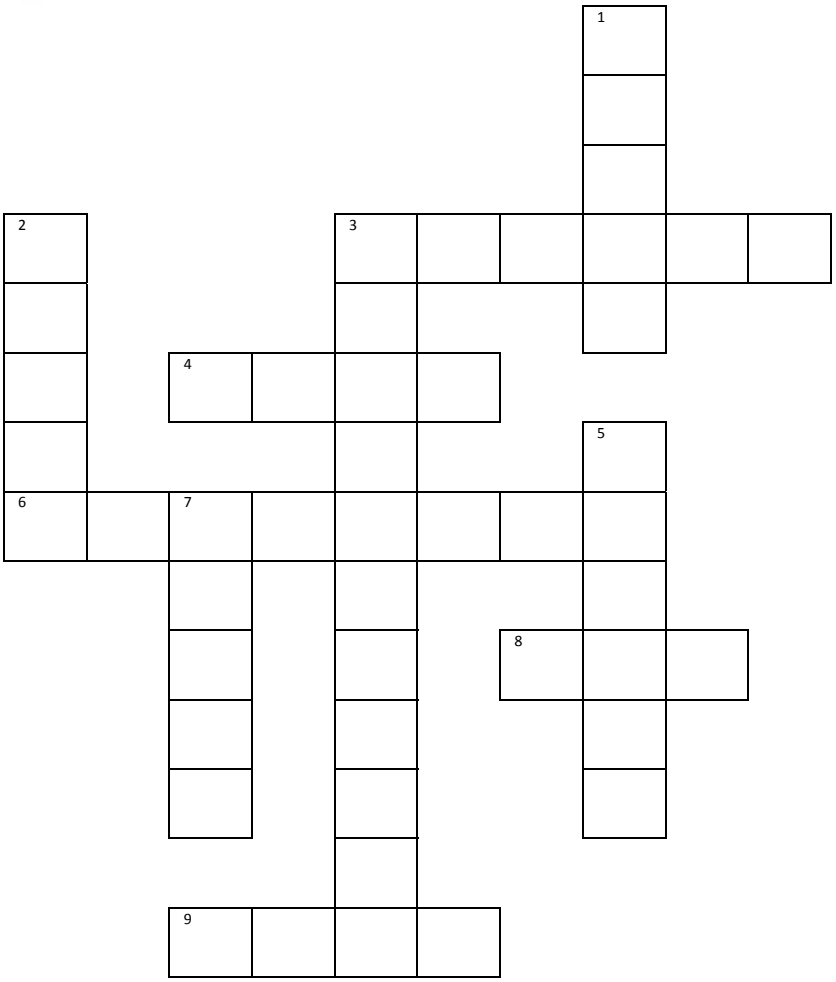
Crossword

Faber Music's **Basics** Series



Across

3 Note value half the length of a crotchet [6]

4 Lowers a note by a semitone [4]

6 A sharp raises a note by this amount [5]

8 Section of music separated by lines on the stave [3]

9 A piece of music for two musicians playing together [4]

Down

1 Five horizontal lines that notes are written on [5]

2 Markings on a stave that represent sounds [5]

3 Another term for a crotchet note [7/4]

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Crossword

Faber Music's **Basics** Series

5 Joining up the notes smoothly [6]

7 A note the same length as 2 crotchet beats [5]

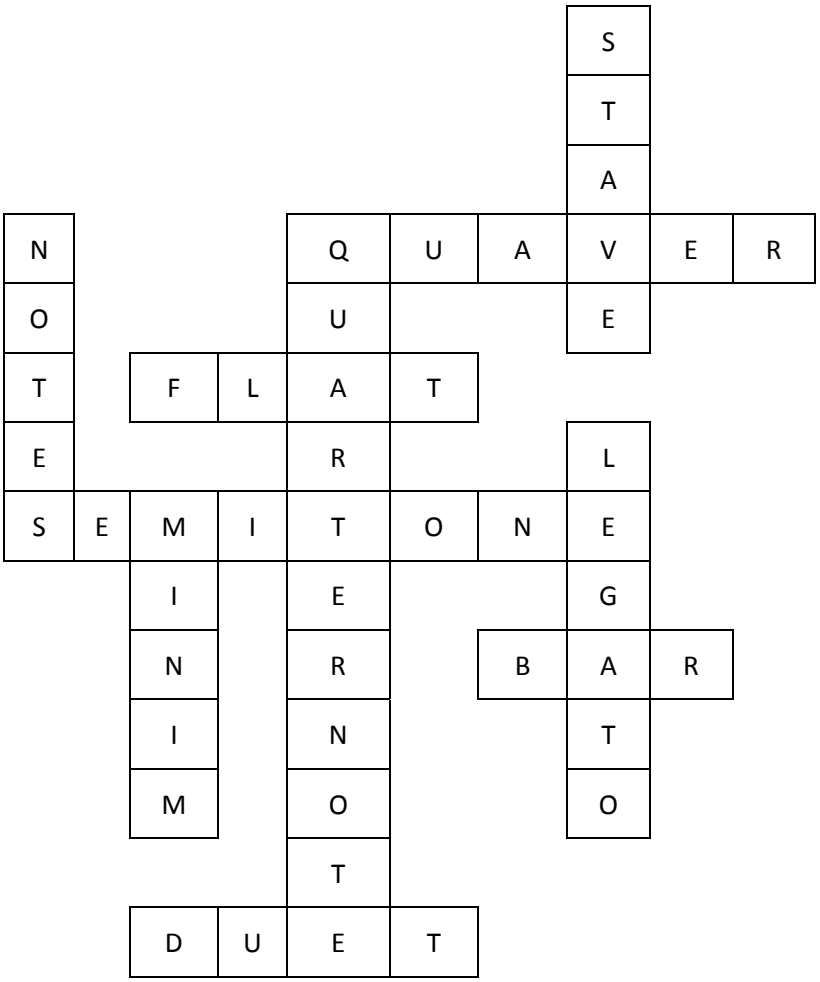
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Answers

Faber Music's **Basics** Series



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Musical timeline

Fill in the correct musical periods.

500

1400

1600

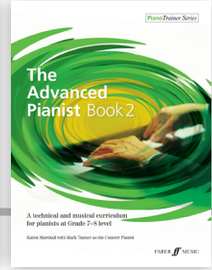
1750

1810

1910







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Musical timeline

Listen to a piece of music. Can you identify which of the time periods it is from? Write the name next to the appropriate place on the time line. List the features that indicate that specific period.

500

MEDIEVAL

1400

RENAISSANCE

1600

BAROQUE

1750

CLASSICAL

1810

ROMANTIC

1910

CONTEMPORARY







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Chord grids

Chord grids are an easy way to identify the chords in any given key. Use the bass notes to identify root positions, first and second inversion chords. The seventh notes should also be given for chords I and V.

Key:				
Chord	**Root pos.**	**1st inv.**	**2nd inv.**	**7th**
I				
II				
III				
IV				
V				
VI				
VII				

Key:				
Chord	**Root pos.**	**1st inv.**	**2nd inv.**	**7th**
I				
II				
III				
IV				
V				
VI				
VII				

Key:				
Chord	**Root pos.**	**1st inv.**	**2nd inv.**	**7th**
I				
II				
III				
IV				
V				
VI				
VII				







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Repertoire explorer

Try the activities below with every piece you learn.

Name of piece _____

- ☐ Clap the pulse as your teacher plays the piece, stressing the first beat of each bar.
- ☐ Is it in 2, 3 or 4 time – or another time signature? _____
- ☐ Your teacher will play two bars from the piece – sing the melody back. (N.B. teachers can transpose the melody into singing range as needed.)
- ☐ Describe the style/period of the music. _____

  _____
- ☐ What are the dynamics? _____
- ☐ How would you describe the tempo? (Use an Italian term if you can.)

  _____
- ☐ Is the piece in a major or minor key (or both)? _____
- ☐ Your teacher will play a bar and then play it again with a change to the pitch or rhythm. What is the change?

  _____
- ☐ Your teacher will play an interval from the piece (either a major 2nd, 3rd, perfect 4th or 5th or octave). Name the interval.

  _____
- ☐ Circle the correct description of the time signature of the piece:

Simple duple	Compound duple
Simple triple	Compound triple
Simple quadruple	Compound quadruple

- ☐ Find out three facts about the composer:

  _____

  _____





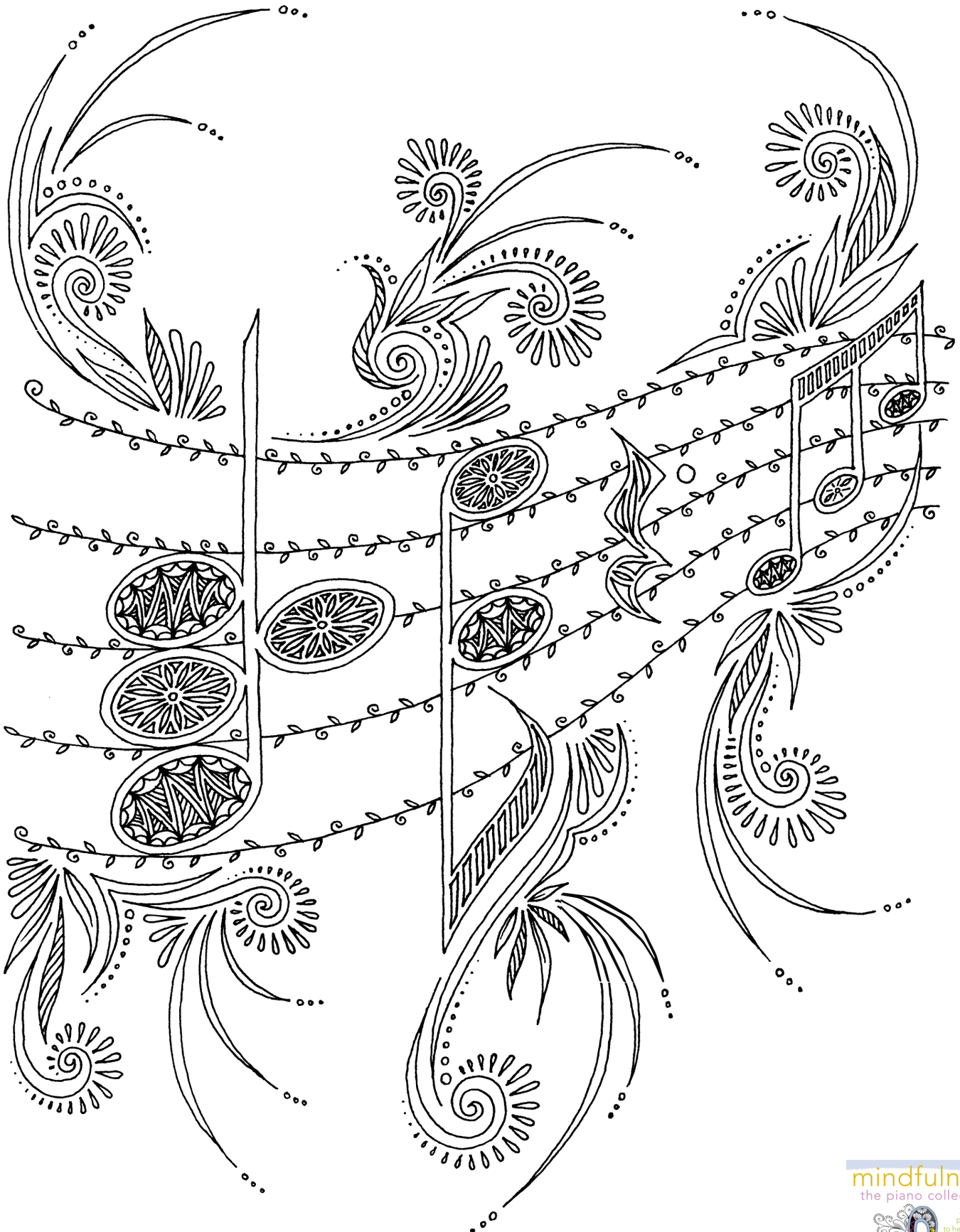


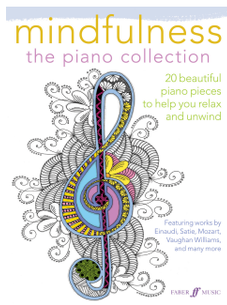
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Taken from **Mindfulness: the piano collection**
Illustration by Jess King

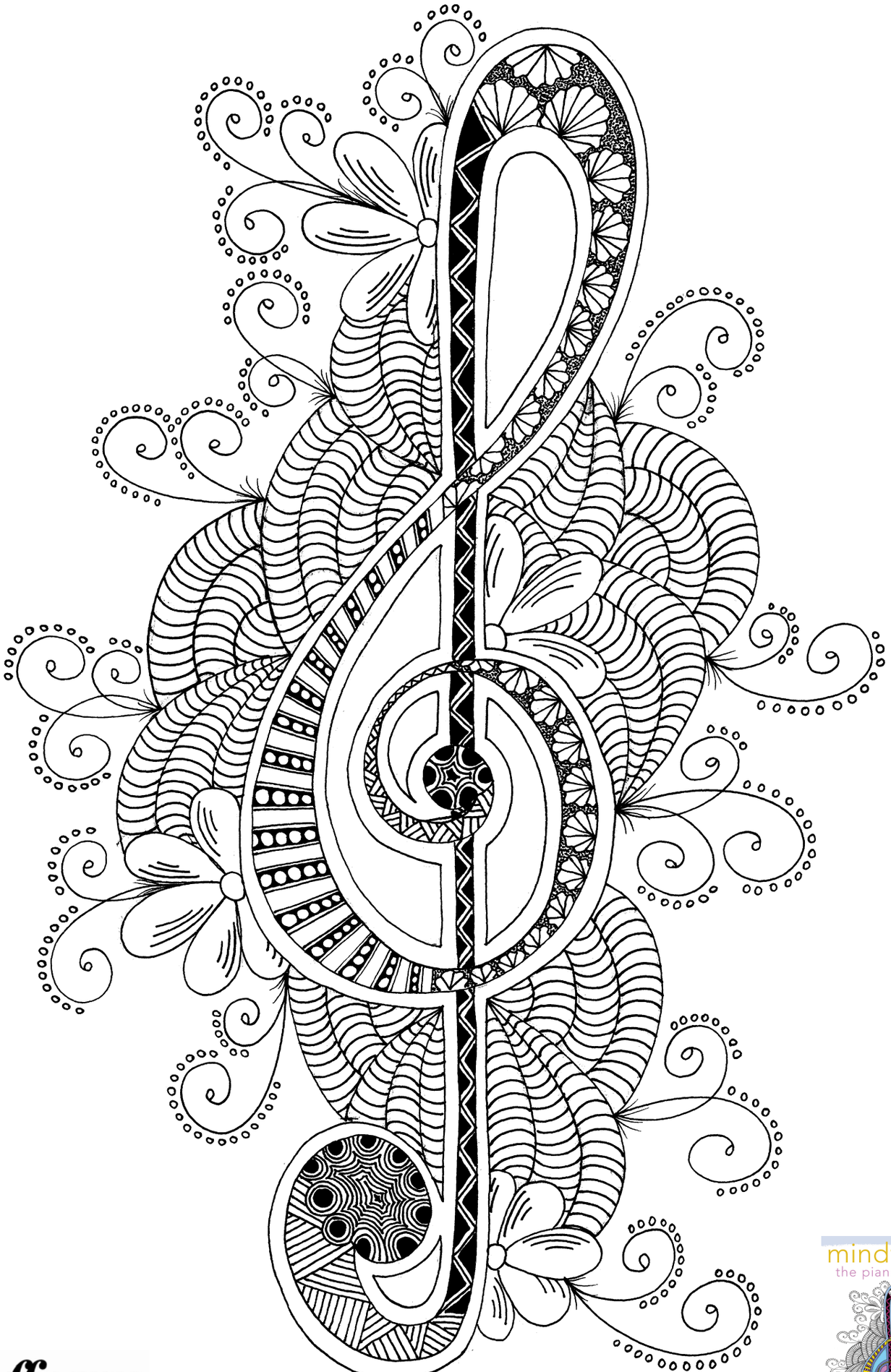


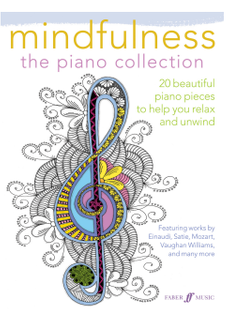


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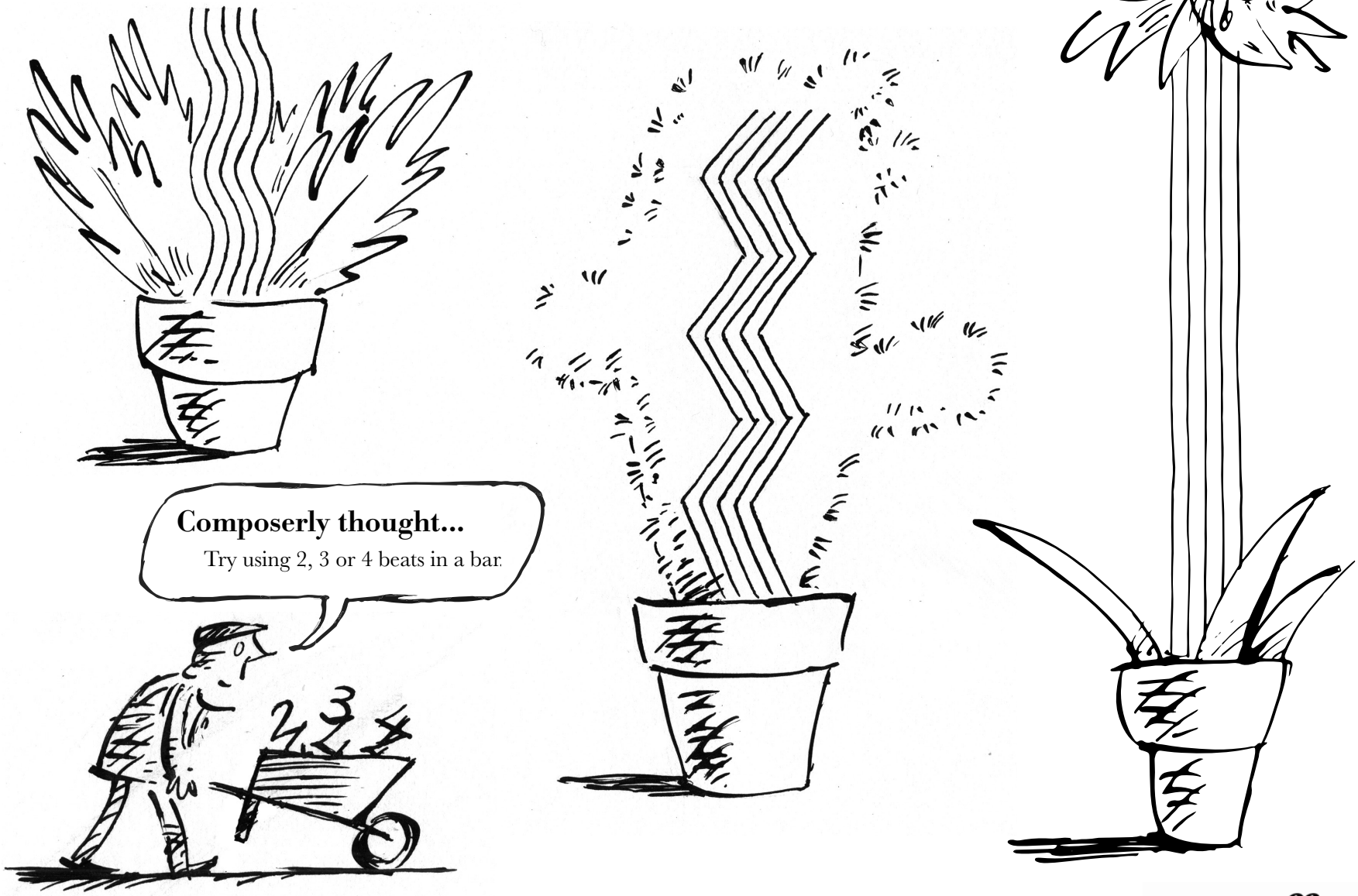
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Taken from **Musical Doodles** by Paul Harris
Illustration by Bill Jones

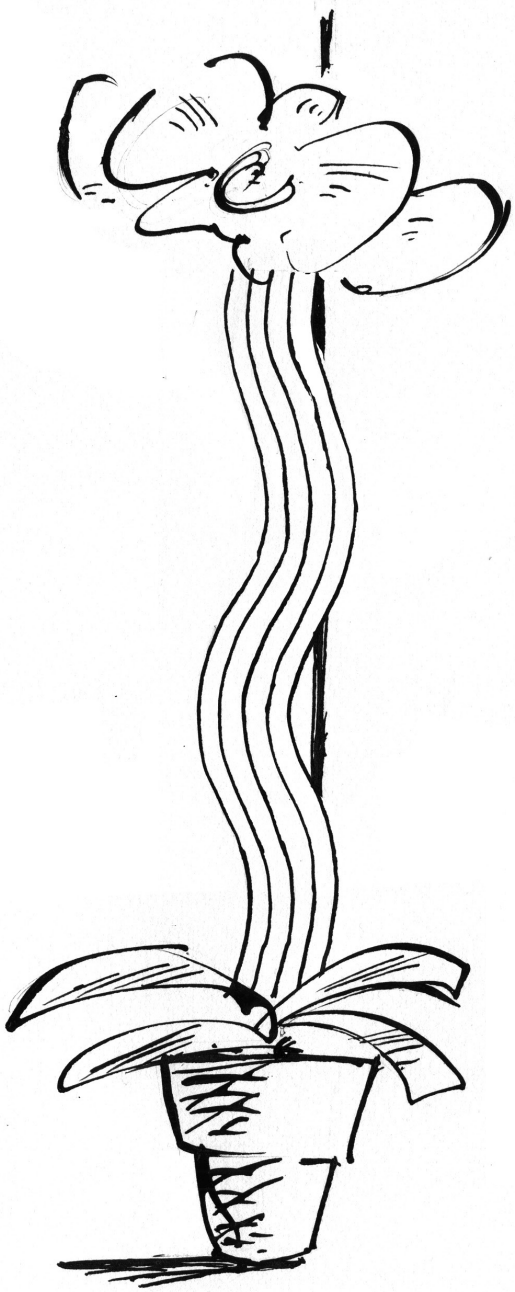
Grow your own music

It's time to write some short tunes to reflect these musical plants (you'll have to turn the book sideways!). Try to make your music reflect the size, shape and feel of the plants.



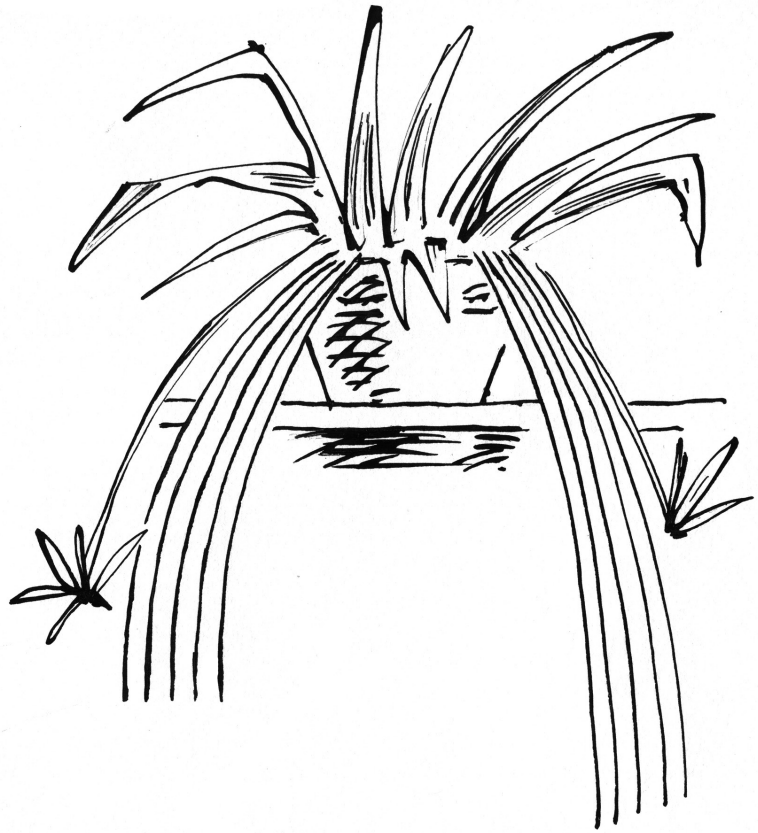
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Taken from **Musical Doodles** by Paul Harris
Illustration by Bill Jones





Doodle your own stave and tune in this plant pot



Professional level

Try adding articulation (slurs, staccatos and accents) and dynamics to make each piece unique and characterful.

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Taken from **Musical Doodles** by Paul Harris
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Your name (in rhythm)

Work out the rhythm of your name – in fact, you may be able to say it with different rhythms. Try clapping the rhythm as you say the name to work it out, then write it down.

Your name: _____

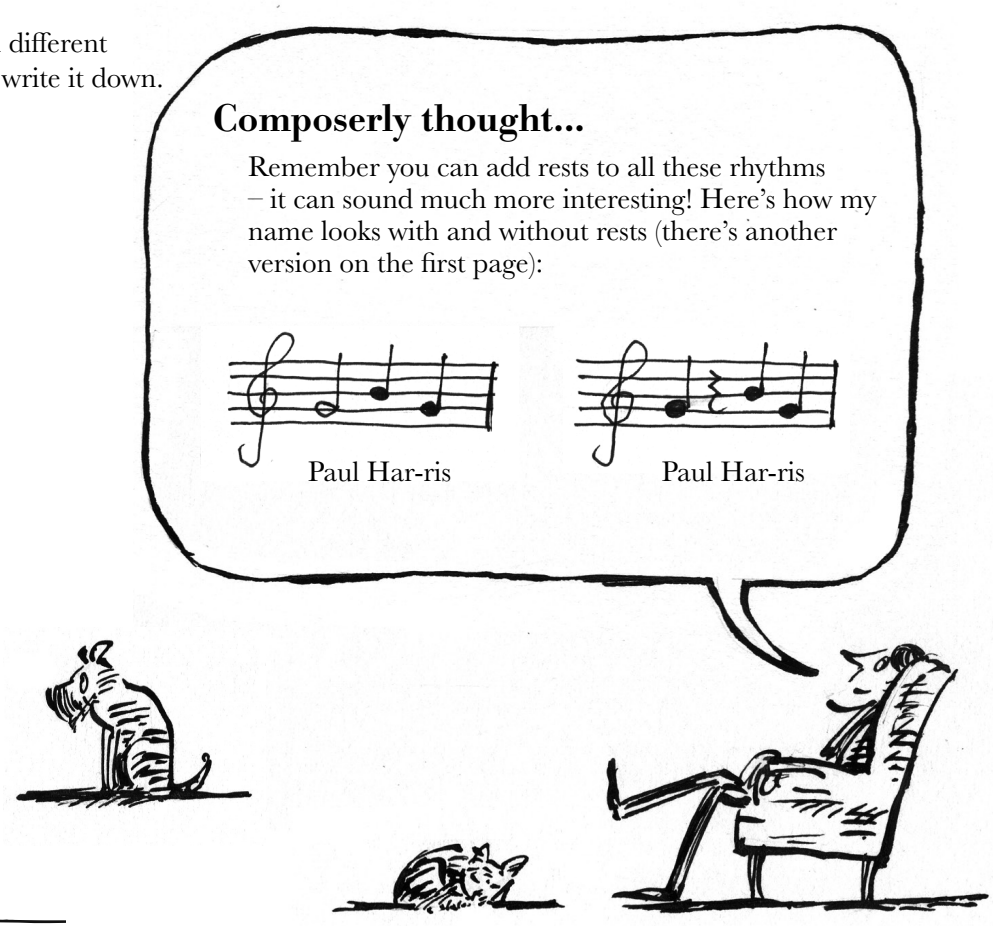
Its rhythm:

Now try your pet's name, or the name of your best friend:

Name: _____

Its rhythm:

Pick your favourite and try adding notes to it.
Write the words underneath.



Composerly thought...

Remember you can add rests to all these rhythms – it can sound much more interesting! Here's how my name looks with and without rests (there's another version on the first page):

Professional level

Here's a way to compose a piece: write out this example four times, altering the last time so it feels like an ending.

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SIMULTANEOUS LEARNING

PRACTICE MAP PAD: Instructions for use

by Paul Harris

Welcome to a new way to think about practising!

Instead of the 'list' (which so many pupils ignore anyway!) we create a Map of the lesson – which becomes a template for thinking and doing in practice.

1. The Practice Map is filled out collaboratively between pupil and teacher during the lesson. With the piece or song in mind, write the title in the box; then add words to describe the character of the piece or song below.

2. Then set about filling in the significant features in the appropriate bubbles: almost certainly you'll begin with the scale/key; some technical features or points concerning posture; important, recurring or new rhythms; other markings; ideas for improvisations, aural or theory; a relevant sight reading exercise and so on. Whatever you think appropriate to take from the lesson into the week's practice.

3. At home and armed with the Map, pupils begins by thinking… 'Which connection will I make first?' Where next? and begin working through them, making interesting musical decisions and doing the activities in a meaningful kind of way. Once the connection has been made and the activity has been done, they draw a line to represent that connection. They see their understanding literally growing pictorially in front of them. It all makes sense. They will achieve some really effective Simultaneous Practice!

There is no pre-set order to the activities, and at each subsequent practice things may happen slightly differently – one activity just leads on happily and logically to the next.

The Simultaneous Learning Practice Map Pad can be used for new pieces/songs or for pieces/songs in a more advanced state of learning. A new Map might be started each week or an older one added too. It's very much up to you and your pupils.

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SIMULTANEOUS LEARNING

PRACTICE MAP

Paul Harris

Rhythm

Technique

Memory

Keys/Scales

Posture

Title:

Character:

Improvising

Aural

Sight reading

Theory

Performing

Listening

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