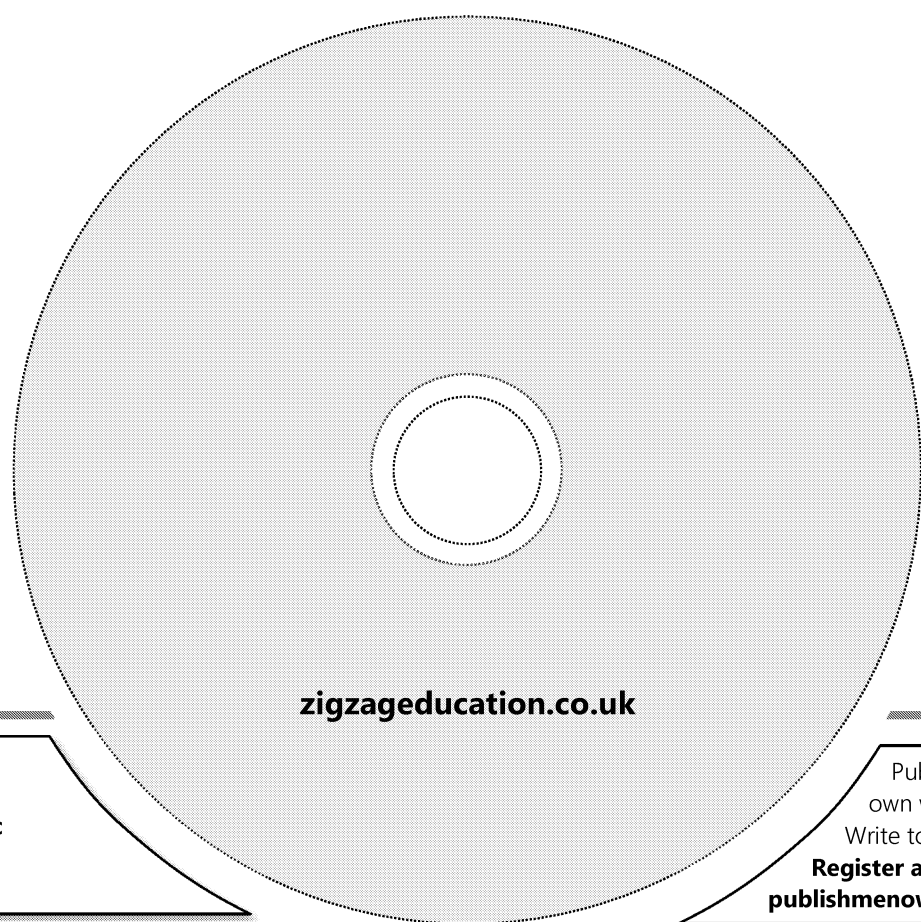




Keyword Activities for GCSE WJEC Music

Unit 3: Appraising



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11690

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Teacher's Introduction

Overview

This resource has been produced to support teaching and learning of the **GCSE WJEC Music specification, Unit 3: Appraising**, for first exams in 2018. The learning content is covered by the following sets of keywords with matching descriptions, which cover all of the topics of the specification:

Melodic Components and Development, Pitch (Part 1), Pitch (Part 2), Tonality, Harmonic Devices, Chords, Forms, Structural Components, Textural Elements, Types of Texture, Tempo, Rhythm, Metre, Dynamics, Popular Music and Jazz, Western Classical Tradition, Folk and World Music, Voice and Wind Instruments, String Instruments and Groups, Keyboard and Percussion, Performing and Recording, Digital Effects and Composition, Articulation, Performance Techniques, Performing, Keys (Visual), Key Signatures (Visual), Scales (Visual), Intervals (Visual)

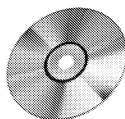
For each set, there are a number of different keyword activities on CD designed to give you a range of different options for classroom, homework and revision. This variety enables you to take a different approach to different topics – such as using the Crosswords as homework for one topic, and the Match Up as a starter for another.

Alternatively, differentiate the activity for a given topic; for example, you might want to give your stronger students the **Crosswords** early on while you start weaker learners on the **Match Up** (where terms and definitions are both available). **Domino** and **Bingo** activities add an element of fun and reinforcement, as well as potential for pair and group work. Finally, the **Flash Cards** come into their own for revision and the **Table Fill** and **Write Your Own Glossary** allow students to test their understanding by correctly filling in keywords or definitions.

For more information about the different activities included, see overleaf →

Digital Format!

All of the activities are provided electronically on the accompanying CD. To use on a school network, the entire contents of the CD need to be copied and pasted into an accessible location.



Providing easy access to the activities are two HTML menus:

1. Access All Menu



Location: <index.html>

This menu, designed primarily for teacher use, includes links to everything provided on the CD – allowing you to easily select what you need when preparing your lessons.

If you intend to give learners access to this menu, then be aware that it does include links to the solutions.

2. Interactive Crossword Menu



Location: <interactive-crosswords/index.html>

This menu, which can be accessed via the Access All Menu, is included to allow learner access to just the interactive crosswords (without the answers).

Melodic Components and Development

Pitch (Part 1)

Pitch (Part 2)

Tonality

Melodic Components and Development

Across

12 Also called consequent, a turn or turn-of-phrase that completes an opening phrase and ends with a cadence. (8-10)

13 A sequence of notes for various types of musical exercises, including solo, duo, ensemble, and orchestral. (1-15)

14 ... it is an entry by voice or instrument that follows the melody just heard. (7)

15 A note or phrase that is repeated at a lower or higher pitch. (6)

Down

1 A sequence of notes or rhythmic fragments that act as a starting device. (2)

2 First used by Richard Wagner to represent the combination of a musical theme or motif in a person, place or thing. (7)

3 The parallel horizontal lines on which notes are written to indicate their pitch. (5)

4 A four-note scale that contains no sharps or flats. (10)

5 A non-harmonic note, usually a short-duration note. (4)

Please note that the following terms are not listed in the specification, but we have included them in this resource as they may be useful for students to revise to support their learning:

| | | |
|---|---|---|
| <i>natural</i> <i>stave</i> <i>atonal</i> <i>transposition</i> <i>suspension</i> <i>arch-shape</i> <i>cadenza</i> <i>cyclic</i> <i>through composed</i> <i>contrapuntal</i> <i>fugal</i> <i>polyrhythm</i> <i>rhythmic accompaniment</i> <i>fermata</i> <i>presto</i> <i>clave</i> <i>marching band</i> <i>piccolo</i> <i>steel drums</i> <i>tambourine</i> <i>automatic double-tracking</i> <i>hairpins</i> <i>terraced dynamics</i> | <i>bhangra</i> <i>big band</i> <i>bluegrass</i> <i>Bollywood</i> <i>calypso</i> <i>disco</i> <i>funk</i> <i>gospel</i> <i>hymn</i> <i>indie</i> <i>oratorio</i> <i>power ballad</i> <i>prelude</i> <i>Renaissance</i> <i>rock 'n' roll</i> <i>R 'n' B</i> <i>salsa</i> <i>samba</i> <i>body percussion</i> <i>choir</i> <i>composite</i> <i>digital effects</i> <i>direct input transformer</i> | <i>frequency modulation synthesis</i> <i>multitracking</i> <i>overdubbing</i> <i>quantising</i> <i>recording engineer</i> <i>remix</i> <i>re-take</i> <i>streaming</i> <i>studio effects</i> <i>underscoring</i> <i>vocoder</i> <i>wah wah</i> <i>attack</i> <i>cadenza (repeated)</i> <i>con sordino</i> <i>drum fill</i> <i>jam</i> <i>sight reading</i> <i>slide guitar</i> <i>unaccented</i> <i>vamping</i> <i>vocal balance</i> |
|---|---|---|

In addition, although the terms listed in genre-based topics are not all listed in the WJEC specification, we have provided suggestions of terminology that may be useful for your teaching. Please check that this content is suitable for your class before using these activities.

P Crundwell, October 2022

Activity Types

All activities are provided as PDF files, allowing for easy printing and sharing on your school's internal network or VLE. In addition, each of the single-page activities (*crosswords*, *match up* and *table fill*), as well as the solutions, are provided on paper too.

The activities included in this resource are as follows:

Bingo

Each student is given a different bingo card containing a selection of words from the set. The teacher reads the definitions using the Keyword Answers and the student must match the definitions to the words on their card to complete rows, columns, and the full bingo card. The bingo activity is available for sets with 12 or more words.

✓ PDF

Crosswords

These traditional keyword activities are equally effective as lesson or homework activities – and are also an excellent way to ease students into their revision programme.

✓ PDF ✓ PAPER



INTERACTIVE

In addition to the photocopiable worksheets and PDF, the crosswords are provided in interactive format on the accompanying CD-ROM. These are web-based (HTML5) and will run straight from your Internet browser.

Dominoes

This is essentially another match-up activity, but this one is designed to be used in a more active way to engage students. It is recommended that students work in pairs or small groups.

✓ PDF

Half of each card contains a keyword, and the other contains a description. To complete the activity, students must align all the cards in the correct order. There is a 'Start' and a 'Finish', meaning that if any cards are left outside of the chain, then students have gone wrong somewhere.

Match Up

Students match descriptions to their keywords by drawing lines between them. Because there are similar descriptions and keywords, students are likely to make the odd mistake while completing the activity, so it is recommended that they use a pencil to start with! By eliminating the keywords that they are familiar with, students can then think about and learn the ones that they are less confident with. **There are four visual match-up activities included on Keys, Key Signatures, Scales and Intervals, in which the terms are matched to images.**

✓ PDF ✓ PAPER

Flash Cards

These are a helpful revision tool. To make the cards, fold the page in half, then cut each card and stick together so the keyword is on one side and the definition on the other. In addition, students could use these to play a game of pairs. Cut each card in two and place face down on the table.

✓ PDF

Students will then take it in turns to turn over two cards with the aim of matching up a keyword to its definition. Matched-up cards are removed and the game is finished when all the cards have been matched.

Table Fill

Nothing fancy – students simply write the keyword which is being described, without any other help. Because this activity tests the students' own knowledge, it is best used as a homework activity at the end of each topic or during revision. This then acts as a check that they have grasped the key terminology for each topic. Alternatively, this could be given to students at the beginning of the topic, to see what they already know.

✓ PDF ✓ PAPER

Write Your Own Glossary

Like the Table Fill, this activity can be used to test pupils before learning a topic, or as a revision tool after learning a topic. Students are given a list of the keywords and need to produce their own definitions. Using Table Fill and Write Your Own Glossary, lessons can be differentiated for all levels of learner.

✓ PDF

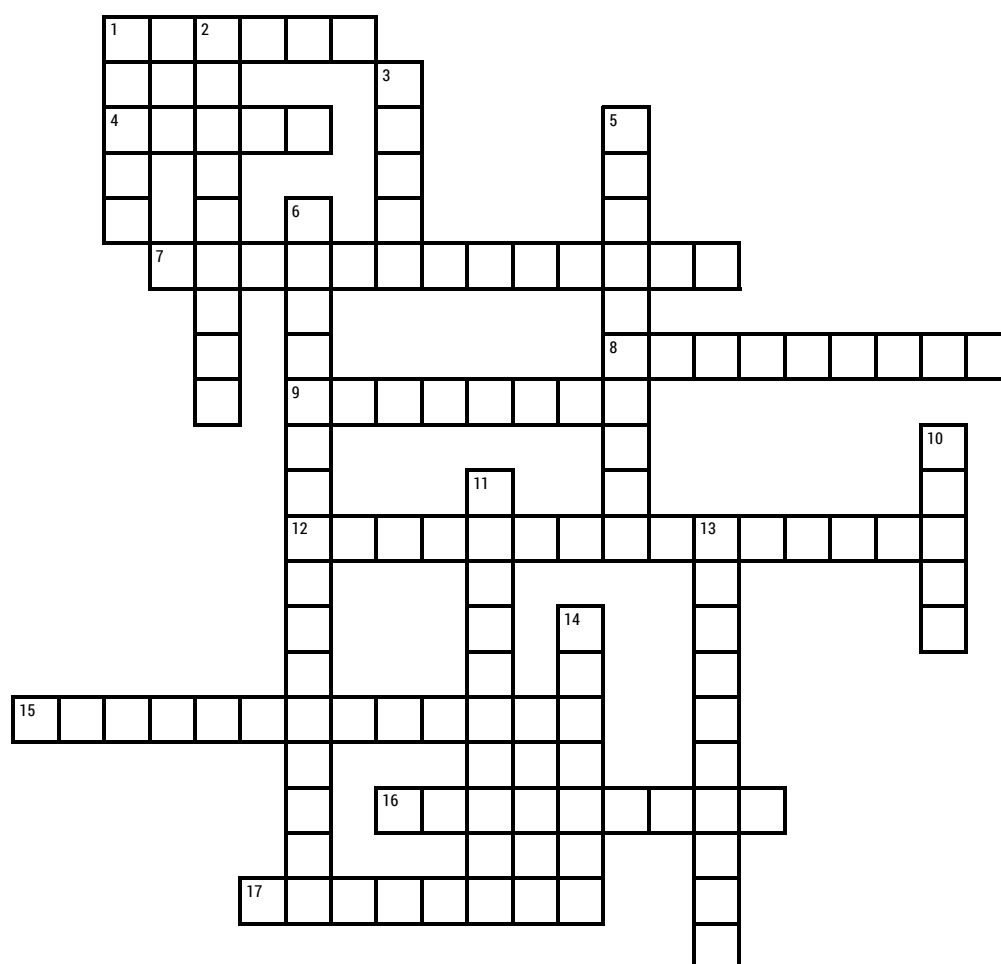
Selected Activities and Completed Glossary Page

This sample shows one example of several activities.

The whole resource contains approximately 175 activities –
6 or 7 activities for each of the 25 topics.

The resource covers 491 key terms.

Melodic Components and Development



Across

- 1 The 'tune' in music, a progression of different pitches which hold together as a unit. (6)
- 4 Type of ornament with repetitive quick alternation of two notes, the written note and the note above it. (5)
- 7 Melody heard alongside the main tune. As well as providing the harmony, it has its own character. (13)
- 8 ___ refers to notes of an incomplete bar before the first bar line of a piece. (9)
- 9 The difference between new and previously heard material, often involving a change in musical elements. (8)
- 12 Also called consequent, a two- or four-bar passage that completes an opening phrase and ends with a cadence. (9,6)
- 15 General term for various types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas. (13)
- 16 ___ is an entry by voice or instrument that 'copies' the melody just heard. (9)
- 17 A motif or phrase that is repeated at a lower or higher pitch. (8)

Down

- 1 A recurring melodic or rhythmic fragment that acts as a unifying device. (5)
- 2 First used by Richard Wagner in his operas; the connection of a musical theme or motif to a person, place or feeling. (9)
- 3 The parallel horizontal lines on which notes are written to indicate their pitch. (5)
- 5 A five-note scale that contains no semitones. (10)
- 6 A non-harmonic note, usually a short-duration note heard just before the rest of the chord is sounded, common at cadence points. (12,4)
- 10 The material, often a melody, on which a piece is based. (5)
- 11 A short melodic fragment, or a section, that is heard more than once. (10)
- 13 A 5-note scale using only degrees 1, 2, 3, 5 and 6 of the major scale, and containing no semitones. (10)
- 14 Ceremonial music typically played by trumpets or other brass instruments. (7)

Melodic Components and Development *(Table Fill)*

| | |
|--|--|
| Also called an upbeat, it refers to notes of an incomplete bar that are heard before the first full bar of a piece. | |
| Also called consequent, a two- or four-bar passage that completes an opening phrase and ends with a cadence. | |
| A non-harmonic note, usually a short-duration note heard just before the rest of the chord is sounded, common at cadence points. | |
| The difference between new and previously heard material, often involving a change in musical elements. | |
| Melody heard alongside the main tune. As well as providing the harmony, it has its own character. | |
| Ceremonial music typically played by trumpets or other brass instruments. | |
| An entry by a voice or an instrument that 'copies' the theme or fragment that has just been heard. | |
| First used by Richard Wagner in his operas; the connection of a musical theme or motif to a person, place or feeling. | |
| The 'tune' in music, a progression of different pitches which hold together as a unit. | |
| A short melodic or rhythmic fragment that is reoccurring. It may be used in development and/or as a unifying device. | |
| General term for various types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas. | |
| Also known as ornamentation, embellishment of a melody e.g. trills, turns, mordents, acciaccaturas and appoggiaturas. | |
| A 5-note scale using only degrees 1, 2, 3, 5 and 6 of the major scale, and containing no semitones. | |
| A short melodic fragment, or a section, that is heard more than once. | |
| A motif or phrase repeated at a higher or lower pitch. | |
| The parallel horizontal lines on which notes are written to indicate their pitch. | |
| The material, often a melody, on which a piece is based. | |
| Type of ornament with repetitive quick alternation of two notes, the written note and the note above it. | |

Melodic Components and Development *(Match Up)*

| | |
|----|--|
| 1 | A 5-note scale using only degrees 1, 2, 3, 5 and 6 of the major scale, and containing no semitones. |
| 2 | A motif or phrase repeated at a higher or lower pitch. |
| 3 | A non-harmonic note, usually a short-duration note heard just before the rest of the chord is sounded, common at cadence points. |
| 4 | A short melodic fragment, or a section, that is heard more than once. |
| 5 | A short melodic or rhythmic fragment that is reoccurring. It may be used in development and/or as a unifying device. |
| 6 | Also called an upbeat, it refers to notes of an incomplete bar that are heard before the first full bar of a piece. |
| 7 | Also called consequent, a two- or four-bar passage that completes an opening phrase and ends with a cadence. |
| 8 | Also known as ornamentation, embellishment of a melody e.g. trills, turns, mordents, acciaccaturas and appoggiaturas. |
| 9 | An entry by a voice or an instrument that 'copies' the theme or fragment that has just been heard. |
| 10 | Ceremonial music typically played by trumpets or other brass instruments. |
| 11 | First used by Richard Wagner in his operas; the connection of a musical theme or motif to a person, place or feeling. |
| 12 | General term for various types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas. |
| 13 | Melody heard alongside the main tune. As well as providing the harmony, it has its own character. |
| 14 | The difference between new and previously heard material, often involving a change in musical elements. |
| 15 | The material, often a melody, on which a piece is based. |
| 16 | The parallel horizontal lines on which notes are written to indicate their pitch. |
| 17 | The 'tune' in music, a progression of different pitches which hold together as a unit. |
| 18 | Type of ornament with repetitive quick alternation of two notes, the written note and the note above it. |

| | |
|---------------------------------|--|
| <i>anacrusis</i> | |
| <i>answering phrase</i> | |
| <i>anticipation note</i> | |
| <i>contrast</i> | |
| <i>countermelody</i> | |
| <i>fanfare</i> | |
| <i>imitation</i> | |
| <i>leitmotif</i> | |
| <i>melody</i> | |
| <i>motif</i> | |
| <i>ornamentation</i> | |
| <i>decoration</i> | |
| <i>pentatonic</i> | |
| <i>repetition</i> | |
| <i>sequence</i> | |
| <i>stave</i> | |
| <i>theme</i> | |
| <i>trill</i> | |

Melodic Components and Development

