

GCSE Music

Knowledge book

GCSE MUSIC from September 2016 SoL Overview

Year 10	Term 1 AoS 2 Baroque/Classical/Romantic Concerto
	Term 2 AoS 4 Film Music
	Term 3 AoS 1/AoS 5 My Music/Solo Artists 1990-Present
	Term 4 AoS 5 Rock'n'Roll 1950's/1960's Performance 2/Comp 2
	Term 5 AoS 3 Music from India/Punjab
	Term 6 AoS 5 Rock Anthems 1970's/1980's

Year 10 - Unit 1

The Concerto through time

Baroque Period 1600 – 1750

Instruments

- Harpsichord (Pre-dated the piano)



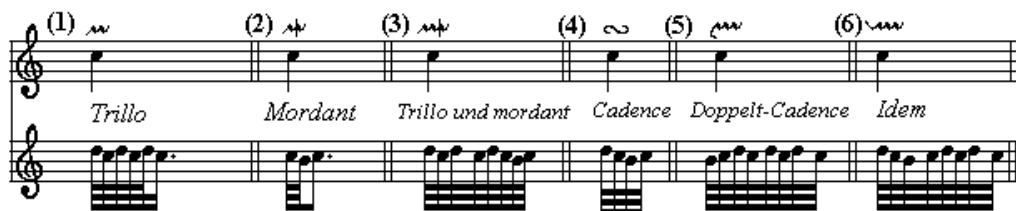
Violins (Main instrument of the Baroque)



Natural Trumpet (No Valves)



Musical Features - Ornamented melodies (trills)



Virtuoso techniques (Hard to play)



Continuo (Harpsichord and cello backing)



Musical Forms - Fugue (uses Contrapuntal/Polyphonic Textures)



Baroque language for learning

Continuo	Harpsichord/cello backing
Ground Bass	Repeated lower part
Virtuoso	Difficult to play fast music
Harpsichord	Keyboard instrument plucked strings
Ornamentation	Extra notes in the melody line for decoration
Fugue	Independent parts fitting together one at a time
Natural Trumpet	No valves, notes achieved by wind pressure

Baroque Solo Concerto



What is the *Baroque Solo Concerto*?

- A Concerto is a piece of music for a solo instrument that is accompanied by an orchestra
- The Baroque period is from 1600 to 1750
- Famous composers of Baroque Concertos are:
 - **Vivaldi, Handel and Bach**
- Solo instruments could include:
 - **Violin, cello, recorder, flute, oboe, bassoon and trumpet**
- The orchestra will be mainly strings and **continuo**
- All Baroque Concertos have a **continuo** part – this is part of the accompaniment played by the harpsichord and the cello
 - **The cello and the left hand of the harpsichord play the bass line**
 - **The right hand of the harpsichord plays the chords**
-



Basic features of the concerto in the Baroque Period:

- Music that has quite long flowing melodies
- Polyphonic or contrapuntal writing where melodies interweave with one another as well as homophonic sections
- Contrasts between solo passages accompanied by the continuo and tutti passages where everyone plays
- Contrast between loud and soft - terraced dynamics
- There may be sequences in the melody
- Quite a lot of ornamentation – trills, turns, mordents and grace notes (acciaccaturas)
- Three movements
- **With a single mood or style within each movement.**



You might be asked to think about the following features:

- | | |
|---|---|
| <ul style="list-style-type: none">• Features of the solo instrument:<ul style="list-style-type: none">- Does it use fast notes and /or slow notes?- Does it use scales and / or leaps?- Does it use ornaments – what type?- What type of articulation does it use? | <ul style="list-style-type: none">• Features of the accompaniment<ul style="list-style-type: none">- Is it chordal or homophonic?<ul style="list-style-type: none">- Long chords?- Repeated chords?- Bass note plus chords- Is it polyphonic or contrapuntal<ul style="list-style-type: none">- Is there some imitation?• How do the solo instrument and the orchestra work together? |
|---|---|

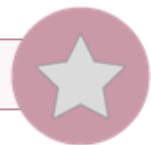
Baroque Concerto Grosso

What is the *Baroque concerto Grosso*?



- A Concerto Grosso is written for a group of solo instruments that are accompanied by an orchestra.
- The Baroque period is from 1600 to 1750.
- Famous composers of Concerto Grossos are:
 - **Vivaldi, Handel and Bach**
- Groups of solo instruments could be taken from the following:
 - **Violin, cello, recorder, flute, oboe, bassoon and trumpet**
- The orchestral accompaniment will be mainly strings and continuo
- All Baroque Concertos have a continuo part – this is part of the accompaniment played by the harpsichord and the cello
 - **The cello and the left hand of the harpsichord play the bass line**
 - **The right hand of the harpsichord plays the chords**

Basic features of the Baroque Concerto Grosso:



- Music that has quite long flowing melodies.
- Polyphonic or contrapuntal writing where melodies interweave with one another as well as homophonic sections.
- Contrasts between the solo passages accompanied by the continuo and tutti passages where everyone plays.
- Contrast between loud and soft - terraced dynamics
- There may be sequences in the melody.
- Quite a lot of ornamentation – trills, turns, mordents and grace notes (acciaccaturas).
- Three movements.
 - **With a single mood or style within each movement.**

You might be asked to think about the following features:



- Features of the solo instruments
- Do they use fast notes and /or slow notes?
- Do they use scales and / or leaps?
- Do they use ornaments – what type?
- What type of articulation do they use?
- Features of the accompaniment
- Is it chordal or homophonic?
- Long chords?
- Repeated chords?
- Bass note plus chords
- Is it polyphonic or contrapuntal
- Is there some imitation?
- How do the solo instruments and the orchestra work together?
- How do the solo instruments work together?

Classical Concerto

What is the *Classical Concerto*?



- A Concerto is a piece of music for a solo instrument that is accompanied by an orchestra
- The Classical period is from 1750 to 1810
- Famous composers of Classical Concertos are:
 - **Mozart, Haydn and Beethoven**
- Solo instruments could include:
 - **Piano, violin, cello, flute, oboe, clarinet, bassoon, French horn**
 - **Remember that the piano and the clarinet were invented during this period**
- Many Classical Concertos have a cadenza – this is an unaccompanied passage that is usually very difficult and ‘virtuosic’ – the player ‘shows off’.

Basic features of the *Classical Period*:



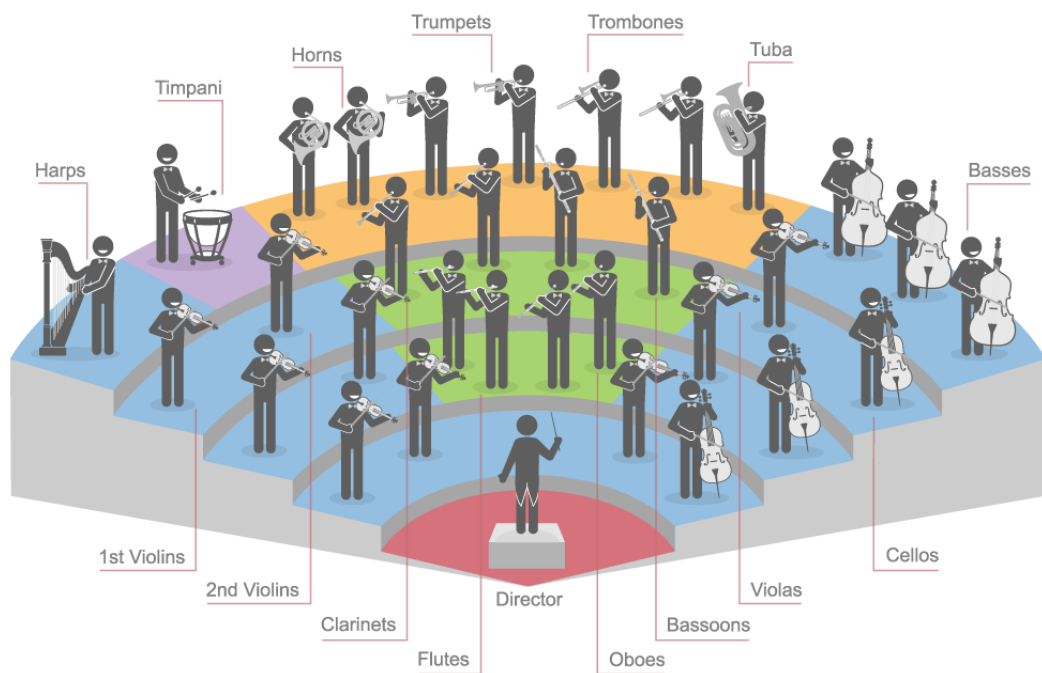
- Music that has a clear melody with an accompaniment which is often quite simple
- Use of crescendos and diminuendos
- The phrases will be balanced or even – i.e. 4 or 8 bar phrases maybe with some question and answer phrases
- Use of sequences in the melody
- Use of ornaments – trills, turns, mordents and grace notes (acciaccaturas) – perhaps not as much as in the Baroque Period
- Use of simple harmony – Primary chords – I, IV and V.

You might be asked to think about the following features:



- | | |
|--|---------------------------------|
| • Features of the solo instrument | • Features of the accompaniment |
| - Does it use fast notes and /or slow notes? | - Is it chordal? |
| - Does it use scales and / or leaps? | - Long chords? |
| - Does it use ornaments – what type? | - Repeated chords? |
| - What type of articulation does it use? | - Bass note plus chords |
| | - Is there some imitation? |

The Classical Orchestra

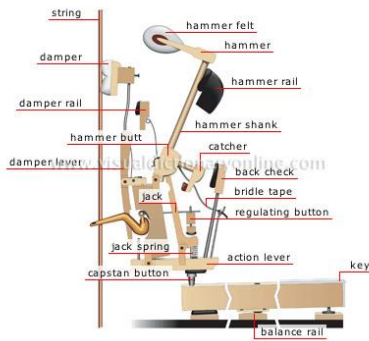


Baroque or Classical?



Classical

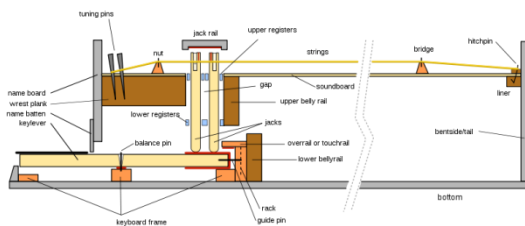
Baroque



Classical

(Piano action)

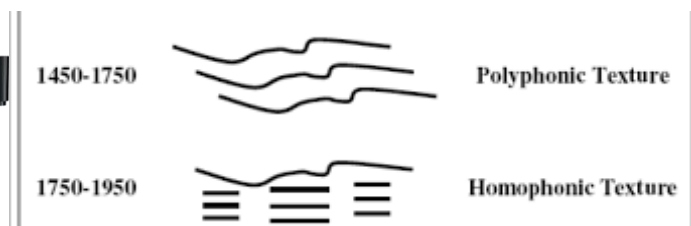
Classical Architecture



Baroque

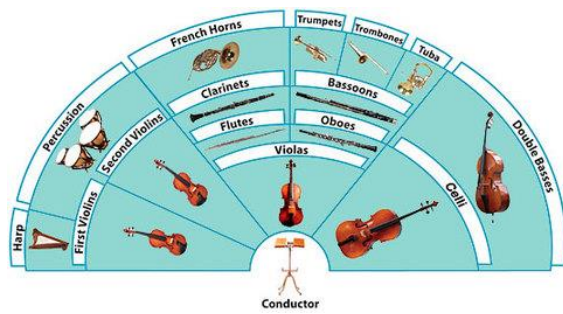
(Plucking action)

Classical (with valves)



Classical Piano

Polyphonic – Baroque Homophonic = Classical



Classical



Baroque



Baroque (Natural Trumpet)

Classical Period features

The Piano

Melody and accompaniment with Alberti Bass

More Homophonic texture

Less ornamentation than Baroque

Clear melodies Balanced even phrases

Dynamics (crescendo/diminuendo) not terraced like Baroque

The Orchestra Wood wind keys and trumpet valves for greater range

Clear simple structures (e.g. Sonata form)

Sonata Form

Exposition		Development	Recapitulation		Coda
1 st Subject	2 nd Subject		1 st Subject	2 nd Subject	

Concerto Sonata Form

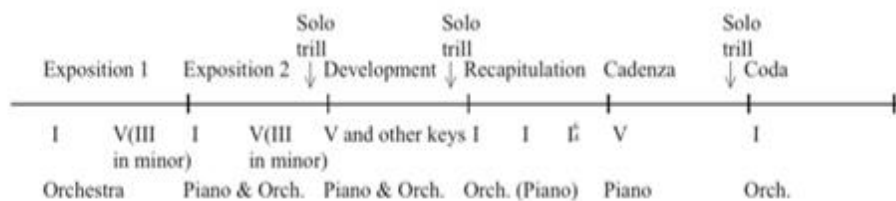
Orchestra Exposition	Soloist Exposition	Development	Recapitulation	Cadenza	Coda

Concerto Form

- Concertos have 3 movements
 1. Fast, modified sonata form
 2. Slow
 3. Fast, Rondo or Sonata form
- In Concerto-Sonata Form, the soloist joins in the repeat of the exposition and plays a lengthy **cadenza** that ends with a trill before the Recapitulation.

Double-Exposition Concerto Form

- **First movement--sonata form**
 - **2 expositions**
 - 1st--orchestra alone; all in tonic
 - 2nd--soloist and orchestra together; 2nd theme modulates to related key (as in other sonata form movements)
 - **Development**--avoids tonic, like sonata form
 - **Recapitulation**--all themes in tonic
 - Contains **cadenza**--virtuostic, improvisatory section based on themes and other material
 - **Coda**--follows cadenza--orchestra plays alone; tonic key



Romantic Concerto

What is the *Romantic Concerto*?



- A Concerto is a piece of music for a solo instrument that is accompanied by an orchestra.
- The Romantic period was from 1810 to 1900
- Famous composers of Romantic Concertos were:
 - **Brahms, Rachmaninov, Tchaikovsky**
- Solo instruments could include:
 - **Almost any orchestral instrument but many piano or violin concertos**
- The orchestra was large and often contrasted dramatically with the soloist
- More freedom and expression within the music
 - **Composers wrote music that expressed their inner most feelings.**

Basic features of the Romantic Period:



- Music that often changed tempo and time signature
- Solo parts that were very virtuosic and difficult to play
- Long and often dramatic melodies
 - **Loud and powerful or warm and emotional**
 - **Often use of wide leaps to enhance emotion**
- Music that had a great deal of expression
 - **extreme dynamics**
 - **specific indications of how to play – *espressivo*, *dolce* etc.**
- Flexibility within phrase lengths
- Clear melody and harmony but more complex than previously
- Wide variety in texture and timbre
 - **Rich and colourful orchestration**
- Music that was diatonic but that had an interesting use of harmony, chromatic harmony and chords with added notes – 9ths etc.

Questions may focus on:



- the relationship between the soloist and the orchestra
- The virtuosic nature of the solo part
- The use of expression
- The texture and timbre used in the music
- A knowledge of composers
- The development of the concerto over time
- The use of the musical elements within the music.

Romantic Period Music 1810 - 1900

POWERFUL – LYRICAL – EMOTIONAL

Cast iron framed piano for wider range



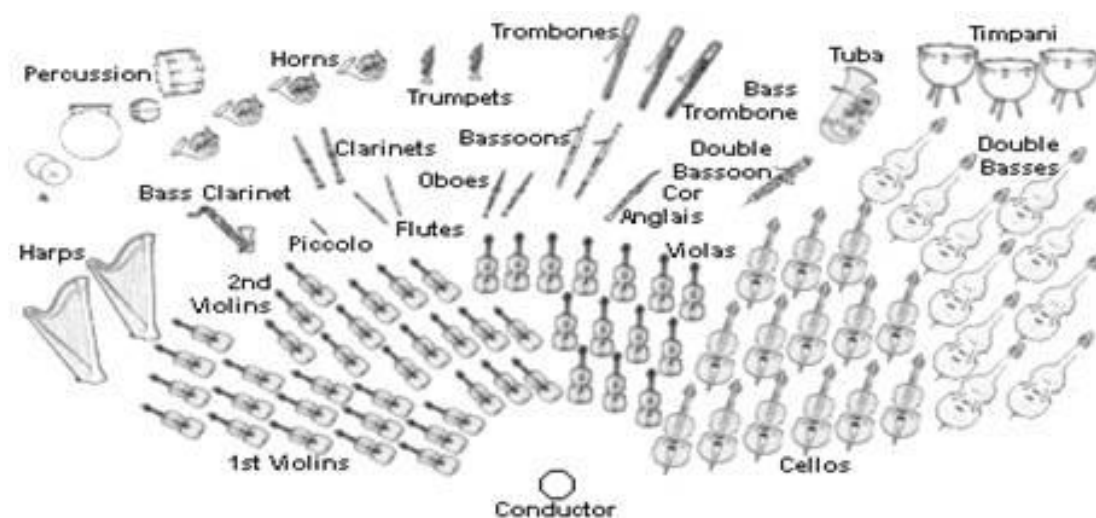
Chromatic melodies



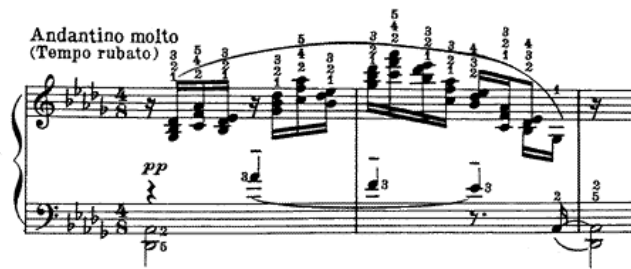
Powerful chords



Larger Orchestra



Rubato (not strict timing)



Romantic Language for learning

Advanced piano

Cast Iron Frame

Rubato

Free tempo

Chromaticism

All the notes of the scale

Large Orchestra over 70 players'

powerful sound

Lyrical melodies

Long phrases

Year 10

Unit 2 – Film Music

Classical music in films

Extra-Diegetically

Music used to create an atmosphere

Diegetically

Characters are aware of the music and is part of the plot

Learner information sheet: Film Music

Listen to some of the amazing sound tracks that have been written for films:

Jaws

Star Wars



Raiders of the Lost Ark

Psycho

Classical Music used in films

Many composers of the past have written wonderful music that has been used by others as part of a film sound track

- Rachmaninov's '2nd Piano concerto' was used in *Brief Encounter*.
- Wagner's 'Ride of the Valkyrie' was used in *Apocalypse Now*.
- Tchaikovsky's 'Swan Lake' theme was used in 1931 was a *Dracula* film.

Famous composers of film music:

John Williams
James Horner
Jerry Goldsmith



Famous composers of video game music:

Koji Kondo
Michael Glacchino
Mieko Ishikawa



Video game music

There are some really exciting orchestral sound tracks that have been written for video games:

- Zelda
- Halo
- Assassin's Creed
- Advent Rising.

How do you describe the music that you hear?

It is not always easy and it takes practice!

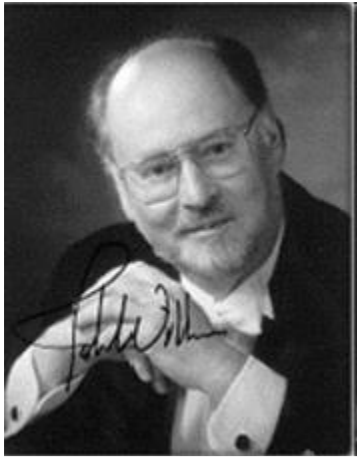
Use the elements of music to help:

- Tempo (fast and slow)
- Dynamics (loud and soft)
- Pitch (high and low)
- Articulation (staccato/legato)
- Texture (thick and thin)
- Timbre (tone quality)

Other things to listen for:

- Instruments
- Melody
- Rhythm
- Harmony
- Tonality
- Structure





John Williams has worked with many of the great directors, such as Stephen Spielberg, George Lucas, Ron Howard, Oliver Stone and Sydney Pollack. Apart from film music, John Williams has written music for the Olympic Games and for the concert hall. Here are some of the famous films whose soundtrack he has composed :

Jaws, Indiana Jones, The star wars trilogy, Jurassic Park, Saving Private Ryan, ET, Close Encounters of the Third Kind, Hook, Harry Potter and the Sorcerer's Stone.



Gerry Goldsmith was born in 1929 and is still composing film music. He now lives in Beverley Hills. He started his career as a typist in a film studio. His latest score is for Star Trek: Nemesis. He has written music for more films than any other composer. He first started writing for television with the Twilight Zone theme, then wrote music for Planet of the Apes, The Mummy, Mulan, Basic Instinct, Gremlins, Alien, The Omen and many more besides.



James Horner was born in 1953 and lives in Los Angeles. He studied composition at the Royal Academy of Music in London. He has received many Oscars for films and has written the music to many films, including Aliens, Titanic, Enemy at the Gates, Deep Impact, The Perfect Storm, The mask of Zorro, Apollo 13 and Braveheart.



Hans Zimmer was born in Frankfurt, Germany in 1957 and studied music in London. His music mixes electronic and acoustic sounds. His films include Gladiator, Rain Man, The Lion King, The Thin Red Line, Pearl Harbor, Hannibal.

Solo Artists 1990-Present

Solo Artists who came out of bands to go solo

Michael Jackson – Jackson 5

Robbie Williams – Take That

Justin Timberlake – NSYNC

Beyonce – Destiny's Child

Other Solo artists

Madonna

Lana Del Ray

George Ezra

Amy Winehouse

Paloma Faith

Lady Gaga

Taylor Swift

Katy Perry

Rihanna

Bryan Adams

1990's

Michael Jackson



1991 – Black or White (Dangerous)

1995 - You are not alone (HIStory)

1995 – Earth Song (HIStory)

Whitney Houston



1992 – I Will Always Love You (The Bodyguard)

1992 – I'm Every Woman (The Bodyguard)

Solo Artists from the 1990s to the Present Day

Specification suggested listening:

- Michael Jackson: *Black or White* (1991)
- Kylie Minogue: *Can't Get You Outta My Head* (2001)
- Adele: *Someone Like You* (2011)

Typical musical features of Solo Artists:

- | | |
|---|--|
| <ul style="list-style-type: none">• Solo singer (male or female)• Strong melody; catchy chorus• Harmonic paces varies depending on the track• Often 4/4 time | <ul style="list-style-type: none">• Instruments to accompany – guitars; drums; backing singers; keyboard• Use of technology – this is more developed now than in the early 1990's |
|---|--|

You might be asked (to think about the following features):

- | | |
|--|---|
| <ul style="list-style-type: none">• Vocal and Instrumental techniques• Roles and Interactions between performers• Changes and development of instruments | <ul style="list-style-type: none">• Development of styles• Typical characteristics of the genre• The use of technology within the genre |
|--|---|

Listen to some pieces from the list below and consider the following questions:

- | | |
|--|---|
| <ul style="list-style-type: none">• How does the voice work with the instruments?• What are the musical features of the accompaniment?• Is there an instrumental solo in the piece? What instrument is playing?• Describe the music of the solo section | <ul style="list-style-type: none">• What is the structure of the piece?• What is the tempo of the piece?• How does the texture change?• Can you identify the chord structure?• How is the melody or the accompaniment constructed? Does it use scales, leaps or repeated notes? |
|--|---|

Other pieces to listen to:

1990s solo artists to the present day

- Madonna: *Vogue* (1990)
- Robbie Williams: *Let Me Entertain You* (1997)
- Britney Spears: *Baby One More Time* (1999)
- Beyoncé: *Crazy in Love* (2003)
- KT Tunstall: *Suddenly I See* (2004)
- Amy Winehouse: *Back to Black* (2006)
- Bruno Mars: *The Lazy Song* (2010)
- Taylor Swift: *I Knew You Were Trouble* (2012)
- Justin Bieber: *What Do You Mean* (2015)

Unit 4 - Rock 'n' Roll 1950's -1960's

Rock 'n' Roll of the 1950s and 1960s

Specification suggested listening

- Elvis Presley: *Hound Dog* (1952)
- The Beatles: *Saw Her Standing There* (1963)
- The Beach Boys: *Surfin' USA* (1963)

Typical musical features of Rock 'n' Roll:

- Instruments – guitar, vocals; drum kit, piano
- Sometimes other instruments such as harmonica
- Infectious beat or rhythm
- Guitar riffs
- Derived from blues and jazz
- Moderate to fast tempo
- 4/4 time signature
- Vocal melody and accompaniment
- Melodies have a narrow vocal range
- Heavy reliance on chord progressions. Many songs just using chords I IV and V.



You might be asked to think about the following features:

- Vocal and Instrumental techniques
- Roles and Interactions between performers
- Typical characteristics of the genre
- The use of musical elements.



Listen to some pieces from the list below and consider the following questions:

- How does the voice work with the instruments?
- What are the musical features of the accompaniment?
- Is there an instrumental solo in the piece? What instrument is playing?
- Describe the music of the solo section
- What is the structure of the piece?
- What is the tempo of the piece?
- How does the texture change?
- Can you identify the chord structure?



Other pieces to listen to:

- Bill Haley: *Shake Rattle and Roll* (1955)
- Johnny Cash: *Blue Suede Shoes* (1956)
- Chuck Berry: *Roll Over Beethoven* (1956)
- Buddy Holly: *That'll be the Day* (1957)
- Chuck Berry: *Johnny B Goode* (1958)
- Chubby Checker: *The Twist* (1960)
- The Doors: *Light My Fire* (1967)

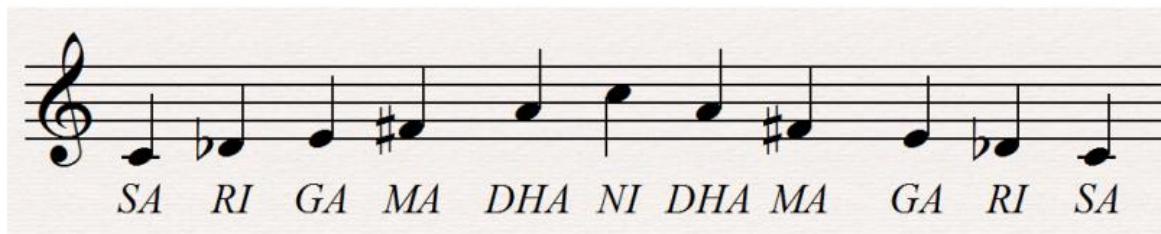
Unit 5 - India and the Punjab

Indian classical music

Raga

- All Indian classical music is based around a specific raga.
- Ragas are scales and there are hundreds of them.
- Named after different times of day/seasons and only played at these times – creates an atmosphere.

Raga Vibhasa – Dawn Raga

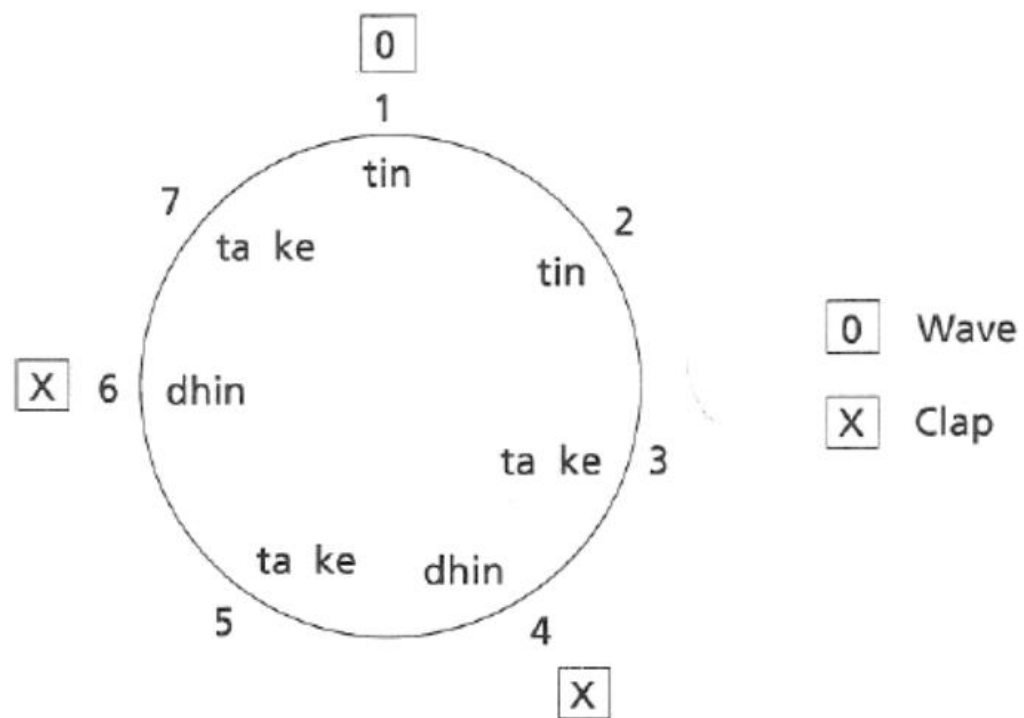


Instruments

- Tabla – set of two drums that play a tala (a rhythmical raga)
- Sitar – 21 string instrument like a guitar that plays the raga & improvises
- Tambura – 4 string instrument like a sitar that plays a drone



Tala – Rupak Tala

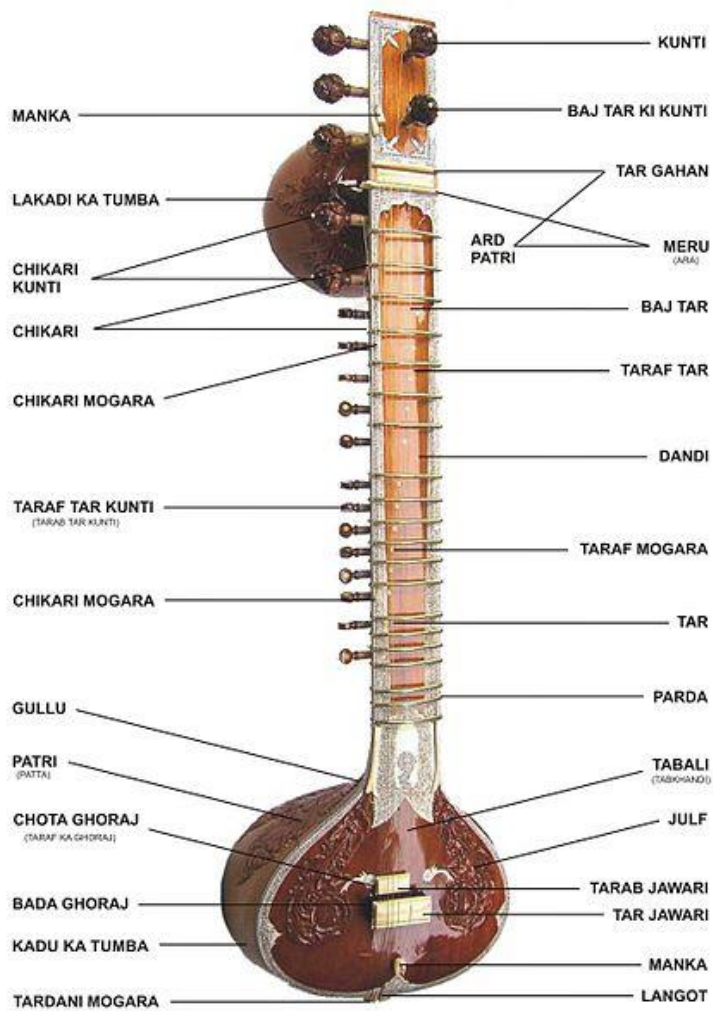


Indian Classical Ensemble

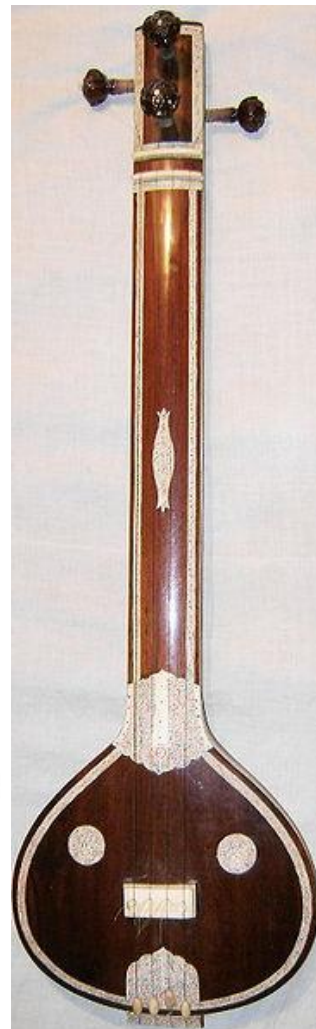


Tabla Plays the rhythmic cycle called the Tala

www.rockshop.de



Sitar Plays the melody based on a scale called the Raga



Tambura Plays the backing drone

1. Kanakangi



2. Rastnangi



3. Ganamurti



4. Vanaspathi



5. Manavati



6. Tanarupi



2

7. Senavati



8. Hanumatodi



9. Dhenuka



10. Natakapiya



11. Kokilapriya



12. Rupavati



13. Gayakapriya



14. Vakulabharanam



15. Mayamalavagowla



16. Chakravakam



17. Suryakantam



18. Hatakambari



The 10 Standards

<i>Tala-s</i>	<i>matra-s</i>	<i>Vibhag</i>
11. Tintal	16	4 x 4
12. Sitarkhani	16 3-3-2/	4 x 4
13. Keharwa	8 3-3-2/	2 x 4 (accentuated)
14. Dadra	6	2 x 3
15. Rupak	7	3+2+2
16. Jhaptal	10	2+3+2+3
17. Ektal	12	6 x 2
18. Charchar	14	3+4+3+4
19. Chowtal	12	6 x 2
20. Dhammar	14	5+2+3+4

+ three special forms

<i>Tala-s</i>	<i>matra-s</i>	<i>Vibhag</i>
4. Ardha Jaital	6 ½	3+2+1½
5. Upa Dasi	10 ½	7 x 1½
6. Chartal Ki Sawari	11	2+2+2+2+1½+1½

Indian Classical Music

Indian classical music is based on **rāgas**. They are associated with different moods, seasons or times of the day. Each rāga has:

- at least five different notes from a particular rāga scale
- rules for how each note should be played (duration, decoration, omission, detuning)

Scale - rāga scales are based on seven notes (twelve with the flats/sharps), but they are not equally spaced in pitch (it is a **non-tempered scale**).

Note names in Western scale	C	D	E	F	G	A	B
Note names in Rāga scale	sa	re	ga	ma	pa	dha	ni

Instruments



The **tambura** is a four-stringed instrument that plays a **drone** - a simple two-note harmony pattern set to an independent rhythm.



A **sitar** uses the scale implied by the tambura to improvise melodies, often adding bends and slides.



The **tabla** plays the main rhythm, called a **tal** (explained later).

Tal - The Indian system of rhythm. The beats of each tal **cycle** are divided into groups:

	<div style="text-align: center;"> Sam (1st beat of tal) ↓ </div>															
drum	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
words	dha	dhi	dhi	dha	dha	dhi	dhi	dha	dha	tin	tin	ta	ta	dhi	dhi	dha
action	clap				clap				wave				clap			
	vibhag				vibhag				vibhag khali (contrast)				vibhag			

Structure - Rāgas have four linked sections:

- Alap** - long free improvisation outlining the scale; this is set to a drone

Jhor - tambura and sitar play to a slow steady pulse

Jhala - a exciting, faster paced section

Gat (instrumental) or **Bandish** (song) - very fast composition with complex tabla rhythms, and improvised 'Q&A' between instruments

Language for learning

Traditional Indian and Punjabi drumming and Indian classical music:

ostinato

polyrhythms

cross-rhythms

tabla

tala

raga

sitar

tanpura

Punjabi Bhangra:

ostinato

chaal

dhol

Unit 6 Rock Anthems

Rock Anthems of the 1970s and 1980s

Specification suggested listening

- Queen: *We Will Rock You* (1977)
- Bon Jovi: *Living on a Prayer* (1986)
- Guns and Roses: *Sweet Child o' Mine* (1987)

Typical musical features of Rock Anthems:

- | | |
|--|--|
| <ul style="list-style-type: none"> • Amplified music played by guitars and drums • Three guitarists – lead; rhythm and bass • Piano/keyboard often used • Vocals (often husky male) • 4/4 time signature • Many sub-genres of rock (soft rock; punk rock; glam rock) • Verse/chorus structure | <ul style="list-style-type: none"> • Some have long intros (more so than rock and roll and pop ballads) • The sound of rock is centred upon the electric guitar • Strong guitar riffs/ostinatos • Strong rhythm • Power chords • Powerful lyrics |
|--|--|

You might be asked (to think about the following features):

- | | |
|--|--|
| <ul style="list-style-type: none"> • Vocal and Instrumental techniques • Roles and Interactions between performers • Changes and development of instruments | <ul style="list-style-type: none"> • The use of technology within the genres • Typical characteristics of the genre • The use of musical elements |
|--|--|

Listen to some pieces from the list below and consider the following questions:

- | | |
|---|--|
| <ul style="list-style-type: none"> • How does the voice work with the instruments? • What are the musical features of the accompaniment? • Is there an instrumental solo in the piece? What instrument is playing? | <ul style="list-style-type: none"> • What is the structure of the piece? • What is the structure of the piece? • What is the tempo of the piece? • How does the texture change? • Can you identify the chord structure? • What other musical features can you recognise? |
|---|--|

Other pieces to listen to:

- | | |
|--|---|
| <ul style="list-style-type: none"> • Black Sabbath: <i>Paranoid</i> (1970s) • Eric Clapton: <i>Layla</i> (1973) • Led Zeppelin: <i>Kashmir</i> (1975) • Meatloaf: <i>Bat Out of Hell</i> (1977) • Status Quo: <i>Rockin' All Over the World</i> (1977) • Rainbow: <i>Since You've Been Gone</i> (1979) | <ul style="list-style-type: none"> • Joan Jett: <i>I love Rock n Roll</i> (1981) • U2: <i>Pride</i> (1984) • Europe: <i>The Final Countdown</i> (1986) • Guns and Roses: <i>Paradise City</i> (1987) • U2: <i>Desire</i> (1988) • Kiss: <i>Crazy Crazy Nights</i> (1989) • Transvision Vamp: <i>Baby I Don't Care</i> (1989) |
|--|---|

Rock Anthems of the 1970's – 1980's

What is an Anthem?

- A song designed for large groups to sing together
- Uplifting lyrics

What is Rock?

- Evolved from Rock 'n' Roll in 1960's

- Harsher style

What are the typical features of a Rock Anthem?

- Unison vocal
- Limited range
- Easy to sing
- Repetitive

Why use Rock Anthems?

- Used for live gigs to involve audience
- Liven up an audience for a gig
- Unifies audiences often use “We” in the lyrics

Why are they popular with audiences?

- Memorable lyrics
- Interaction with performers

Year 11

Overview

1 AoS 3 Music from Africa and South America

2 AoS 5 Pop Ballads 1970's/1980's/1990's

3 AoS 3 Music from Eastern Mediterranean/Middle East

4 AoS 5 Solo Artists from 1990 – Present

Unit 1 African & Latin American Music

African Music Features

1. **Polyrhythms & Cross-rhythms**

European music is usually divided into beats in groups of 3 or 4. African music can use combinations of 5,7,9 at the same time. The difference is that polyrhythms can constantly change and cross-rhythms are just two opposing patterns.



2. Cyclic patterns & Ostinato

Cyclic Patterns are repeated rhythms that can slightly change when repeated, but are mainly the same. Ostinato is rigidly the same

3. Master drummer

The Master drummer leads the group setting the speed, leading the changes and taking solos.



4. Layered or interlocking parts

Lots of Different parts playing their own rhythms that fit together as a whole piece of music. (Like a sandwich)

5. Instruments

Djembe



Mbira



Talking Drum



6. Syncopation & Off-Beat

Syncopation is a combination of both on and off beats



Off-Beat



7. Singing

Call & Response

Acapella

Mbube (Loud & Powerful)

Isicathamiya (Soft & Gentle)

Vocal effects (Rolling R's, animal noises)

Stamping, tip toeing, finger clicking



Traditional African drumming:

ostinato

polyrhythms

cross-rhythms

syncopation

dotted rhythms

djembe

talking drum

conga

CHARACTERISTICS OF SUB-SAHARAN AFRICAN MUSIC

- ▶ **Polyrhythm:** *Rhythms that occur at the same time in two different meters*
- ▶ **Responsorial Forms:** *An exchange between a performer's vocal or instrumental call and a group response*
- ▶ **Ostinato:** *A short pattern that repeats over and over again*
- ▶ **Use of Percussion:** *Reflects the emphasis of music making with drums, rattles, bells, xylophones, and the mbira (we'll discuss this more later)*

* **African a capella singing** originated in **South Africa**.

* The term **a capella** means singing without instrumental accompaniment or '**unaccompanied**'. Literally it means '**in the chapel**' and comes from religious unaccompanied singing.

* **Mbube** singing is loud and powerful, mbube means '**lion**'.

* **Isicathamiya** singing is much softer and gentler, isicathamiya means '**on tip-toes**'.

* Examples of isicathamiya singing can be found in Disney's 'The Lion King' in song such as '**The lion sleeps tonight**'.

* **Ladysmith Black Mambazo** are an all **male vocal group** who specialise in isicathamiya singing. The group are known worldwide.

* Paul Simon's **Graceland album** (1986) featured Ladysmith Black Mambazo in songs such as 'Homeless', this led to African a capella music becoming much more widely known around the world.

* African a capella songs can be **polyphonic, homophonic and sung in unison**. There can be a range of **textures** within one song.

* Male vocal ranges: **tenor** (high/medium), **baritone** (medium/low) and **bass** (low).

* Songs often include **dance moves**, these are quite subtle with small feet and body movements co-ordinated by the group. They usually stand in a semi-circle or straight line.

* Although there are no actual instruments, other sounds can be added by the singers such as **clicking, clapping, stamping** or more unusual vocal sounds such as **tongue clicks**.

* Many of the songs feature a **lead singer** with the **backing chorus** accompanying. **Call and response** is used frequently between the lead and backing chorus.

* **Work songs** are a type of African a capella singing. The song lyrics are about hard work on a particular task. The main beat of the song is based on the **actions** of the task such as **digging**.

* Today, isicathamiya competitions in Johannesburg and Durban with 30 or more choirs taking part.

* African languages are often **tonal** which means that the pitch of a word can determine its meaning.

* African a capella songs can be heard sung in **English**, this demonstrates the global popularity of the style.

Listening example:

[Ladysmith Mbaliso Mkhomo 'Rain, rain, beautiful rain'.](#)

[Lightning- Long John \(Old song by a chain gang\)](#)

Traditional rhythms of the Americas:

Samba band:

son clave

call and response

surdo

timbales

repenique

cuica

shakers

guiro

agogo bells

whistle

Latin American Information Sheet



Surdo



Repinique



Tambourim



Agogo



Ganza



Caixa

Repinique

Caixa

Ganza

Agogo

Surdo



Timbales

Cuica

The **cuíca** has a wooden stick fastened at one end inside the drum in the center of the drumhead.

This stick is rosined and rubbed with a cloth. ... The rubbing motion produces the sound and the



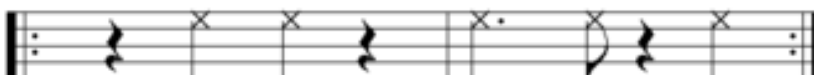
Samba Whistle

Son Clave

3-2 son clave in two measures of 2/2



2-3 son clave in two measures of 2/2



Types of Samba

- Carnival samba (e.g. *samba batucada* and *samba enredo*)
 - Characterized by heavy percussion, songs about themes presented in Carnival
- (Year-round) samba
 - Characterized by light percussion and plucked string accompaniment (guitar, cavaquinho)
 - Songs often satiric, witty, improvised

Escolas de Samba

- Mangueira (1929; colors: pink and green)
- Portela (1935; colors: blue and white)



Samba Batucada

- Instruments of the *Bateria*:
 - Surdo drums (basic pulse in 2 divided among three sizes of surdo)
 - Pandeiro (sixteenth-note division)
 - Cuíca (accents)
 - Tamborim (syncopation)
 - Caixa (snare drum)



Unit 2 Pop Ballads 1970's 80's 90's

Pop Ballads of the 1970s, 1980s and 1990s

Specification suggested listening:

- Elton John: *Candle In The Wind* (1973)
- Bette Midler: *Wind Beneath My Wings* (1988)
- Bob Dylan: *Make You Feel My Love* (1997).

Typical musical features of Pop Ballads:

- | | |
|---|---|
| <ul style="list-style-type: none">• Slow to moderate tempo• 4/4 time signature• Romantic lyrics; expressive vocal performance | <ul style="list-style-type: none">• Verse/Chorus structure• Slow harmonic rhythm• Dynamics usually increase towards the chorus. |
|---|---|

You might be asked (to think about the following features):

- | | |
|--|---|
| <ul style="list-style-type: none">• Vocal and Instrumental techniques• Roles and Interactions between performers• Changes and development of instruments | <ul style="list-style-type: none">• Development of styles• Typical characteristics of the genre• The use of technology within the genre |
|--|---|

Listen to some pieces from the list below and consider the following questions:

- | | |
|--|---|
| <ul style="list-style-type: none">• How does the voice work with the instruments?• What are the musical features of the accompaniment?• Is there an instrumental solo in the piece? If so, what instrument is playing? | <ul style="list-style-type: none">• Describe the music of the solo section• What is the structure of the piece?• What is the tempo of the piece?• How does the texture change?• Can you identify the chord structure? |
|--|---|

Other pieces to listen to:

1970s Pop Ballads:

- The Carpenters: *Close to You* (1970)
- Lou Reed: *Perfect Day* (1972)
- Harry Nilsson: *Without You* (1972)
- Stevie Wonder: *You Are the Sunshine of my Life* (1973)
- Carly Simon: *Nobody Does It Better* (1977)
- Bill Withers: *Lovely Day* (1977)
- Eric Clapton: *Wonderful Tonight* (1977)
- Earth Wind and Fire: *September* (1978)

1980s Pop Ballads:

- REO Speedwagon: *Keep on Lovin' You* (1981)
- Bonnie Tyler: *Total Eclipse of the Heart* (1983)
- Lionel Richie: *Hello* (1984)
- George Michael: *Careless Whisper* (1984)
- Alexander O'Neal: *If You Were Here Tonight* (1985)
- Whitney Houston: *Saving All My Love for You* (1985)
- Bangles: *Eternal Flame* (1988)
- Gloria Estefan: *Don't Want to Lose You* (1989)

1990s Pop Ballads:

- Sinéad O'Connor: *Nothing Compares to You* (1990)
- Extreme: *More than Words* (1990)
- Eric Clapton: *Tears in Heaven* (1992)
- Sting: *Fields of Gold* (1993)
- The Pretenders: *I'll Stand by You* (1994)
- Seal: *Kiss from a Rose* (1994)
- Boyzone: *Love me for a Reason* (1995)
- Robbie Williams: *Angels* (1997)

Unit 3 Eastern Mediterranean Music

Traditional Eastern Mediterranean and Middle Eastern folk rhythms:
irregular metre (5/8, 7/8, etc)

mode

microtonal

parallel melodies

ornament

improvise

cadence

tambourine (can be labelled 'Defi' or 'Daf' or 'Riq' in Greek and Arabic countries)

bouzouki

Unit 4 Solo Artists

Solo Artists from the 1990s to the Present Day

Specification suggested listening:

- Michael Jackson: *Black or White* (1991)
- Kylie Minogue: *Can't Get You Outta My Head* (2001)
- Adele: *Someone Like You* (2011)

Typical musical features of Solo Artists:

- | | |
|---|--|
| <ul style="list-style-type: none">• Solo singer (male or female)• Strong melody; catchy chorus• Harmonic paces varies depending on the track• Often 4/4 time | <ul style="list-style-type: none">• Instruments to accompany – guitars; drums; backing singers; keyboard• Use of technology – this is more developed now than in the early 1990's |
|---|--|

You might be asked (to think about the following features):

- | | |
|--|---|
| <ul style="list-style-type: none">• Vocal and Instrumental techniques• Roles and Interactions between performers• Changes and development of instruments | <ul style="list-style-type: none">• Development of styles• Typical characteristics of the genre• The use of technology within the genre |
|--|---|

Listen to some pieces from the list below and consider the following questions:

- | | |
|--|---|
| <ul style="list-style-type: none">• How does the voice work with the instruments?• What are the musical features of the accompaniment?• Is there an instrumental solo in the piece? What instrument is playing?• Describe the music of the solo section | <ul style="list-style-type: none">• What is the structure of the piece?• What is the tempo of the piece?• How does the texture change?• Can you identify the chord structure?• How is the melody or the accompaniment constructed? Does it use scales, leaps or repeated notes? |
|--|---|

Other pieces to listen to:

1990s solo artists to the present day

- Madonna: *Vogue* (1990)
- Robbie Williams: *Let Me Entertain You* (1997)
- Britney Spears: *Baby One More Time* (1999)
- Beyoncé: *Crazy in Love* (2003)
- KT Tunstall: *Suddenly I See* (2004)
- Amy Winehouse: *Back to Black* (2006)
- Bruno Mars: *The Lazy Song* (2010)
- Taylor Swift: *I Knew You Were Trouble* (2012)
- Justin Bieber: *What Do You Mean* (2015)

