

Melody - the main tune

Ascending



Going up in pitch.

Descending



Going down in pitch.

Range



The difference between the highest and lowest note - wide or narrow

Conjunct



Moves up or down by step.

Disjunct



Moves in big leaps.

Articulation - how the notes are played

Legato



Smooth and flowing.

Staccato



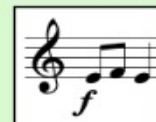
Detached, spiky.

Piano



Quiet

Forte



Loud

Diminuendo



Getting quieter

Crescendo



Getting louder

Dynamics - how loud or soft the music is played

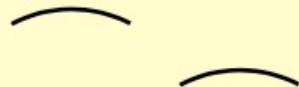
Texture - the layers of sound and how they fit together

Unison



All doing the same thing at the same time

Imitation



When one part copies another

Monophonic



A single voice or instrument

Polyphonic



Different parts that interweave together

Melody and Accompaniment



A main melody with all other parts in the background







Structure - the sections and how they are ordered

Common Chords and Drum Rhythms

Intro	Contrasting section	Repeated section	Coda
The beginning section	A section that has new ideas in it	A section where you hear the same music again	The end section









C - CEG	Major	R R R R
Dm - DFA	Minor	L L
Em - EGB	Sus 4	RF RF
F - FAC	7th	R R R R
G - GBD	9th	L
Am - ACE		RF

Instrumentation - the instruments used

Orchestra	Rock Band	Vocal	String	Brass	Woodwind	Percussion
						
Strings, brass, woodwind and percussion instruments	Vocals, electric guitar, bass guitar, drum kit	Male and/or female singer	Violin, viola, cello, double bass	Trumpet, french horn, trombone, tuba	Flute, oboe, clarinet, bassoon, saxophone	Timpani Snare Drum Cymbal Tambourine Triangle Bass Drum

Rhythm - the pattern of notes against the beat

Tempo - the speed of the music

Beat	Note value	Time Signature	Presto	Allegro	Andante	Adagio	Largo
							
Steady pulse of the music	How long a note lasts	How many beats in a bar	Very quick	Quick	Walking pace	Leisurely	Slow and stately

Blues

Exploring The Blues Through Performance/Composition and Listening



Where Blues and Jazz started

During the 18th and 19th centuries thousands of people were taken as slaves from Africa to America. For these Africans life became a nightmare. Many died on their long journey by sailing ship. Those that survived were sold in auctions and put to work on farms in the Southern states of America. Families were often split up. Children were taken from their parents and husbands from their wives. The life of slavery was cruel and horrible.



Slavery was a nightmare come true. Yet the slaves played and sang music which later influenced music all over the world. From the music of slaves came blues and jazz.

Time	Bar 1	2	3	4	Bar 2	2	3	4	Bar 3	2	3	4	Bar 4	2	3	4
Verse 1	C Chord				C Chord				C				C			
	Woke up this morning				didn't want to go to				school,				(Riff)			
	F				F				C				C			
Verse 2	G				F				C				C			
	I know I got to go 'cos				I don't want to be a				Fool.				(Riff)			
	C				C				C				C			
Verse 3	Everybody's telling,				Me what to do all the				Time,				(IMPROVISATION)			
	F				F				C				C			
	G				F				C				C			
Verse 4	If I keep on working				I'll be doing just				Fine.				(IMPROVISATION)			
	Improvisation over 12 bar blues (vocal and/or instrumental) – use call and response								C				C			
	C				C				C				C			
Coda (Italian word for ending)	F				F				C				C			
	G				F				C				C			
	That's the only way I can				get these school blues off my				mind.				(Riff)			

A. Blues Key Words

- RIFF/OSTINATO** – Short, repeated musical patterns often used in SOLOS.
- IMPROVISATION** – music created 'on the spot' (previously unprepared performance)
- SEVENTH CHORD** – a TRIAD (root, third and fifth) with a fourth note added which is seven notes about the root/tonic. C7 = C, E, G (triad) + B flat.
- SWING/SWUNG RHYTHM** – performing a regular 'straight' rhythm with a 'lilt' in a "ONE and A, TWO and A" style (using TRIPLETS) common in swing music.

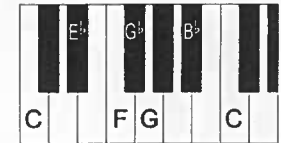
B. The Twelve Bar Blues

Some or all of these chords can be SEVENTH CHORDS (7)

CEG (I)	CEG (I)	CEG (I)	CEG (I)
FAC (IV)	FAC (IV)	CEG (I)	CEG (I)
GBD (V)	FAC (IV)	CEG (I)	CEG (I)

C. The Blues Scale

BLUES SCALE – a series of notes often used within improvisations in blues music (*the Blues Scale on C is shown to the right*).



BLUE NOTES – additional or extra sharpened or flattened notes in a melody.

D. Instruments of Jazz and Blues

RHYTHM SECTION Accompaniment and Backing

- Double Bass ("Bass") or "String Bass"
- Drum Kit/Drums
- Piano
- Electric Guitar (or could be Acoustic)

FRONTLINE INSTRUMENTS ("REEDS")

- Trumpets
- Trombones
- Saxophones
- Clarinets

Perform SOLOS as well as with the ensemble/band.

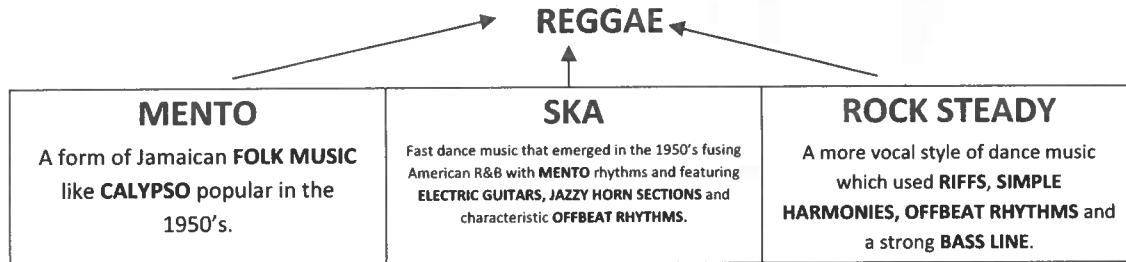
Reggae

Exploring Reggae, Syncopation, Off-beat



How did Reggae develop?

REGGAE is one of the traditional musical styles from JAMAICA. It developed from :



Reggae was first heard in the UK in the 1950's when immigrants began to settle. During the 1960's, people began importing singles from Jamaica to sell in UK shops. Now, Reggae is known as the national music of Jamaica.

I shot the Sheriff

Keyboard

5

Kbd

Offbeat Rhythms & Syncopation

OFFBEAT RHYTHMS – Rhythms that emphasise or stress the **WEAK BEATS OF A BAR**. In music that is in 4/4 time, the first beat of the bar is the strongest, the third the next strongest and the second and fourth are weaker. Emphasising the second and fourth beats of the bar gives a “missing beat feel” to the rhythm and makes the music sound **OFFBEAT**, often emphasised by the **BASS DRUM** or a **RIM SHOT** (hitting the edge of a **SNARE DRUM**) in much Reggae music.

ONBEAT RHYTHM GRID

Pulse/Beat	1	2	3	4	1	2	3	4
"Onbeat" rhythms (strong beats)	♩	♩	♩	♩	♩	♩	♩	♩

OFFBEAT RHYTHM GRID

Pulse/Beat	1	2	3	4	1	2	3	4
"Offbeat" rhythms (weak beats)	♩	♩	♩	♩	♩	♩	♩	♩

SYNCPATION – A way of changing a rhythm by making some notes a bit early, often so they cross over the main beat of the music giving the music a further **OFFBEAT** feel – another common feature of Reggae music.

Musical Features of Reggae

OFFBEAT RHYTHMS AND CHORDS
SYNCPATED RHYTHMS AND MELODIES
SUNG LYRICS
LEAD SINGER often with **BACKING SINGERS** sometimes singing in **CALL AND RESPONSE** accompanied by a Reggae band which often features: **BRASS INSTRUMENTS** and **SAXOPHONES, ELECTRIC GUITARS, BASS GUITAR, KEYBOARDS, DRUMS AND PERCUSSION INSTRUMENTS.**
VOCAL AND INSTRUMENTAL IMPROVISATIONS (see F2)
MELODIC RIFFS (see F5)
SLOW, RELAXED ('chilled!') **TEMPO**
4/4 METRE/TIME SIGNATURE
 Most Reggae songs are structured in **VERSE AND CHORUS/POPULAR SONG FORM.**

3 Little Birds

Chords:
 Play the following chords on beats 2 and 4 only:

/ C / C I / C / C I / C / C I / C / C I

/ F / F I / F / F I / C / C I / C / C I

C Chord:

F Chord:

Bass Line: Start playing on beat 3:

Lines 1, 2 and 4:

Line 3:

No Woman No Cry

Verse 1
 Said I remember when we used to sit
 In the government yard in Trenchtown
 Oba, oba-serving the hypocrites
 As they would mingle with the good people we meet

Verse 2
 Good friends we've had, oh good friends we've lost along
 the way
 In this bright future you can't forget your past
 So dry your tears I say

Chorus
 No woman, no cry
 No woman, no cry
 Oh my Little sister, don't she'd no tears
 No woman, no cry

Verse 3
 Said, said, said I remember when we used to sit
 In the government yard in Trenchtown
 And then Georgie would make the fire light – as it was log wood
 burnin' through the night
 Then we would cook corn meal porridge
 Of which I'll share with you

Verse 4
 My feet is my only carriage
 So I've got to push on through
 But while I'm gone...
 Everything's gonna be alright (Repeat X8)

Chorus
 No woman, no cry
 No, no woman, no woman, no cry
 Oh, little sister, don't she'd no tears
 No woman, no cry

Structure

Intro (Chorus Chords)

Verse 1 (Verse chords)

Verse 2 (Verse chords)

Chorus (Chorus chords)

Verse 3 (Verse chords)

Verse 4 (Verse chords)

Chorus (Chorus chords)

Verse

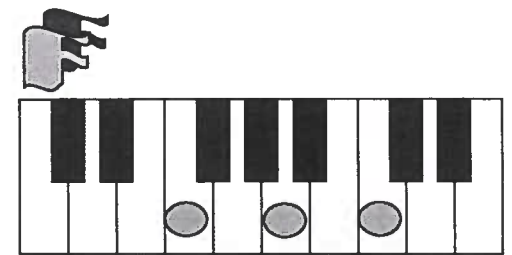
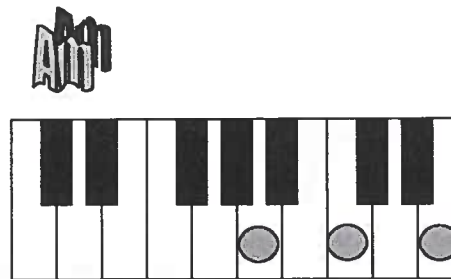
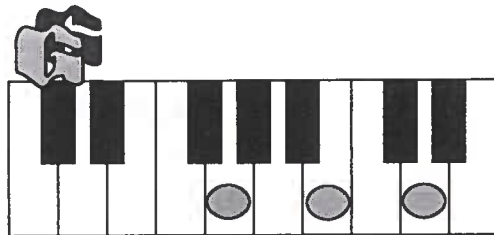
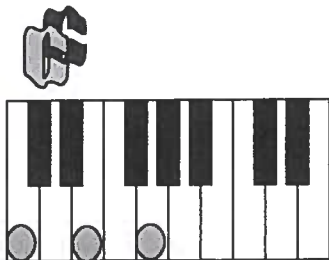
C	G	Am	F
C	G	Am	F
C	G	Am	F
C	G	Am	F

Chorus

C	G	Am	F
C	G	C	G

Drums

R	R	R	R
		L	
		RF	



Baroque Concerto Grosso

A **BAROQUE CONCERTO GROSSO** is an instrumental form involving two groups of performers: the **CONCERTINO** (or Concertante) featuring a small group of soloists accompanied by an orchestral accompaniment called the **RIPIENO**.

1600-1750

Harmony & Tonality

All Baroque Concerto Grossos have a **CONTINUO** part – an accompaniment which “fills in the harmonies and texture” played by the **HARPSICHORD** (or Organ) (playing **CHORDAL HARMONY** from **FIGURED BASS NOTATION**) with the **CELLO** or **BASSOON** doubling the Bass Line. **MODULATIONS** (changes of key) tended to go to the Dominant key or to the Relative minor of the original key. Tonality was mainly **DIATONIC** and in either clear **MAJOR** or **MINOR** tonalities.

Form & Structure

THREE MOVEMENTS – contrasted by **TEMPO** and a single mood or style within each movement. Movements in

1 st Movement	Ritornello or a Fugue	Brisk and purposeful
2 nd Movement	Da Capo Aria or Ternary Form	Slow and song-like often dotted rhythms
3 rd Movement	Ritornello or a Fugue	Fast and Cheerful

RIITORNELLO FORM began with a **TUTTI** section which featured a **THEME**. Between appearances of this Ritornello Theme came **EPISODES** (contrasting sections).

Sometimes feature a short **CADENZA** section towards the end of the first movement (unaccompanied).

Rhythm, Tempo & Metre

The three movements of a Baroque Concerto Grosso were contrasted in **TEMPO** – Fast-Slow-Fast – with a consistent tempo within each movement. Dotted Rhythms were often a feature of the slower/second movements.

Texture

Mainly **POLYPHONIC** or **CONTRAPUNTAL** textures – complex and interweaving of parts, though some **HOMOPHONIC MELODY & ACCOMPANIMENT** sections for musical contrast.

Dynamics

TERRACED DYNAMICS – clear dynamic contrasts achieved by the whole orchestra changing the volume suddenly (rather than Crescendos or Diminuendos). No building up or fading down of volume in Baroque Concerto Grossos.

Melody

Melodies are decorated and embellished with **ORNAMENTS** (often by performers) e.g. *trills, turns, mordents and grace notes such as acciaccaturas*, which make melodies sound “busy”. Melodies often long and flowing and use **SEQUENCES** (a musical phrase that is repeated at a different pitch either going up or down) and **IMITATION** (where one instrumental part is copied (imitated) by other instruments).

Soloists

The Baroque Concerto Grosso is a work for two or more soloists. The soloists (**CONCERTINO** – meaning “little ensemble”) were the “stars of the show” and performed demanding and technically difficult parts.

Soloists vs. Orchestral Accompaniment

The soloists were always “in the spotlight” but sometimes performed with the accompanying orchestra in **TUTTI** sections. Musical contrast between sections is important.

Venue

Baroque Concerto Grossos were performed either in churches, opera houses or small salons (rooms) or courts of wealthy individuals.

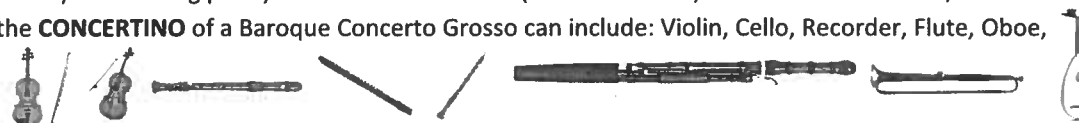
Baroque Concerto Grosso Composers



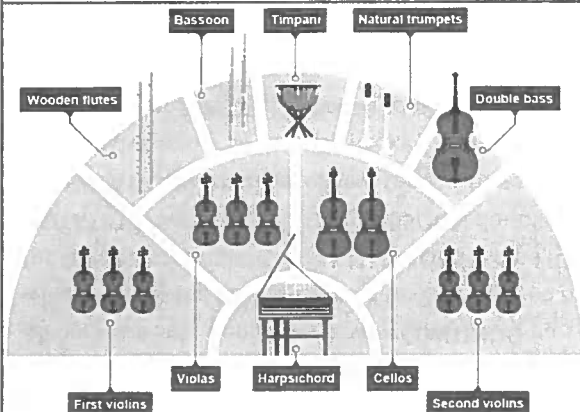
J. S. Bach Handel Vivaldi Corelli

Instrumentation – Typical Instruments, Timbres and Sonorities

The orchestra used for a Baroque Concerto Grosso was split into two sections: the **RIPIENO** (the main orchestra who provided the accompaniment and less technically-demanding parts) and the **CONCERTINO** (or Concertante) who were the Soloists/Solo Section. The instruments used within the **CONCERTINO** of a Baroque Concerto Grosso can include: Violin, Cello, Recorder, Flute, Oboe, Bassoon, Trumpet and Lute.



The **BAROQUE ORCHESTRA** typically numbered between 10-30 players. The main and largest section was the **STRINGS** (1st and 2nd Violins, Violas, Cellos and Double Bases) who played most of the ‘main melody’. A small **WOODWIND** section could consist of 2 Wooden Flutes, 2 Oboes and 2 Bassoons. The **BRASS** section may feature 2 “Natural” Trumpets and 2 Horns and the **PERCUSSION SECTION** featured only **TIMPANI** which were used only for dramatic effects. The **CONTINUO** player led and directed the Baroque Orchestra from the Harpsichord (no conductor).



Baroque Solo Concerto

The **BAROQUE SOLO CONCERTO** grew out of the **BAROQUE CONCERTO GROSSO** in which a single solo instrument is accompanied by an orchestra.

1600-1750

Harmony & Tonality

All Baroque Solo Concertos have a **CONTINUO** part – an accompaniment which “fills in the harmonies and texture” played by the **HARPSICHORD** (or Organ) (playing **CHORDAL HARMONY** from **FIGURED BASS NOTATION**) with the **CELLO** or **BASSOON** doubling the Bass Line. **MODULATIONS** (changes of key) tended to go to the Dominant key or to the Relative minor of the original key. Tonality was mainly **DIATONIC** and in either clear **MAJOR** or **MINOR** tonalities.

Rhythm, Tempo & Metre

The three movements of a Baroque Solo Concerto were contrasted in **TEMPO** – Fast-Slow-Fast – with a consistent tempo within each movement. Dotted Rhythms were often a feature of the slower/second movements.

Texture

Mainly **POLYPHONIC** or **CONTRAPUNTAL** textures – complex and interweaving of parts, though some **HOMOPHONIC MELODY & ACCOMPANIMENT** sections for musical contrast.

Form & Structure

THREE MOVEMENTS – contrasted by **TEMPO** and a single mood or style within each movement. Movements in **RITORNELLO FORM** began with a **TUTTI** section which featured a **THEME**. Between appearances of this Ritornello Theme came **EPISODES** (contrasting sections)

1 st Movement	Ritornello or a Fugue	Brisk and purposeful
2 nd Movement	Da Capo Aria or Ternary Form	Slow and song-like often dotted rhythms
3 rd Movement	Ritornello or a Fugue	Fast and Cheerful

RITORNELLO FORM began with a **TUTTI** section which featured a **THEME**. Between appearances of this Ritornello Theme came **EPISODES** (contrasting sections)

Sometimes feature a short **CADENZA** section towards the end of the first movement (unaccompanied).

Dynamics

TERRACED DYNAMICS – clear dynamic contrasts achieved by the whole orchestra changing the volume suddenly (rather than Crescendos or Diminuendos). No building up or fading down of volume in Baroque Solo Concertos.

Melody

Melodies are decorated and embellished with **ORNAMENTS** (often by the soloist) e.g. *trills, turns, mordents and grace notes such as acciaccaturas*, which make melodies sound “busy”. Melodies often long and flowing and use **SEQUENCES** (a musical phrase that is repeated at a different pitch either going up or down) and **IMITATION** (where one instrumental part is copied (imitated) by other instruments).

Soloists

The Baroque Solo Concerto is a work for a single solo instrument. The soloist’s parts were often very technically difficult with a chance for the solo performer to “show off” their technical ability and skill.

Soloist vs. Orchestral Accompaniment

The soloist was always “in the spotlight” but sometimes performed with the accompanying orchestra in **TUTTI** sections. Musical contrast between sections became more important than in Concerto Grossos.

Venue

Baroque Solo Concertos were performed either in churches, opera houses or small salons (rooms) or courts of wealthy individuals.

Baroque Solo Concerto Composers



J. S. Bach



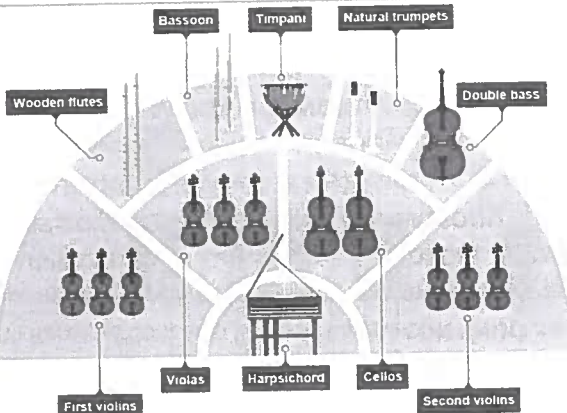
Handel



Vivaldi

Instrumentation – Typical Instruments, Timbres and Sonorities

The orchestra used to accompany Baroque Solo Concertos was slightly larger than the Baroque Concerto Grosso but typically numbered between 10-30 players. The main and largest section was the **STRINGS** (1st and 2nd Violins, Violas, Cellos and Double Basses) who played most of the ‘main melody’. A small **WOODWIND** section could consist of 2 Wooden Flutes, 2 Oboes and 2 Bassoons. The **BRASS** section may feature 2 “Natural” Trumpets and 2 Horns and the **PERCUSSION SECTION** featured only **TIMPANI** which were used only for dramatic effects. The **CONTINUO** player led and directed the Baroque Orchestra from the Harpsichord (no conductor). The instruments used as soloists within Baroque Solo Concertos included the Violin, Cello, Recorder, Flute, Oboe, Bassoon, Trumpet and Lute.



Classical Solo Concerto

During the **CLASSICAL PERIOD**, the Baroque Concerto Grosso went "out of fashion" and Classical composers continued to write **SOLO CONCERTOS** for a single solo instrument with more difficult and technically demanding solo parts (**VIRTUOSIC**), accompanied by a now, much larger and more developed, orchestra.

1750-1820

<p>Harmony & Tonality</p> <p>SIMPLE HARMONY making use of mainly PRIMARY CHORDS – I, IV and V. DIATONIC harmony in either clear MAJOR or MINOR tonalities. MODULATIONS to RELATED KEYS (relative major/minor, subdominant major and minor and dominant major/minor).</p>	<p>Venue</p> <p>Performance spaces were becoming larger than in the Baroque period due to size of orchestras. Recital and Concert Halls and Opera Houses were popular venues for performing Concertos.</p>	<p>Form & Structure</p> <p>THREE MOVEMENTS – contrasted by TEMPO and style/mood. RONDO form now popular (ABACADA...) where A is the recurring THEME between contrasting EPISODES (B, C, D..) and SONATA FORM (EXPOSITION, DEVELOPMENT, RECAPITULATION, CODA) now popular. Classical Solo Concertos often have long orchestral sections before the soloist enters – "delayed entry of the soloist". Movements longer than Baroque.</p> <table border="1" data-bbox="929 303 1724 494"> <tr> <td>1st Movement</td> <td>Sonata Form</td> <td>Brisk and purposeful</td> </tr> <tr> <td>2nd Movement</td> <td>Ternary or Variation Form</td> <td>Slow, lyrical and song-like</td> </tr> <tr> <td>3rd Movement</td> <td>Rondo, Variation Form or Sonata Form</td> <td>Fast and Cheerful</td> </tr> </table>		1 st Movement	Sonata Form	Brisk and purposeful	2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like	3 rd Movement	Rondo, Variation Form or Sonata Form	Fast and Cheerful
1 st Movement	Sonata Form	Brisk and purposeful										
2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like										
3 rd Movement	Rondo, Variation Form or Sonata Form	Fast and Cheerful										

<p>Rhythm, Tempo & Metre</p> <p>The three movements of a Classical Solo Concerto were contrasted in TEMPO – Fast-Slow-Fast and style/mood. Some changes of TEMPO for effect/expression.</p>	<p>Texture</p> <p>Busy Baroque Polyphonic Textures now replaced with clearer HOMOPHONIC (MELODY AND ACCOMPANIMENT) textures.</p>	<p>Dynamics</p> <p>Wider range of Dynamics – <i>pp, ff, mp, mf</i> CRESCENDOS and DECRESCENDOS or DIMINUENDOS now used showing an increasing range of dynamics and more emphasis on expression in the music.</p>	<p>Melody</p> <p>The melodies in Classical Solo Concertos were LIGHT, SIMPLE and ELEGANT and continue to use SEQUENCES and ORNAMENTS (although not as much as in the Baroque period). Musical phrases are BALANCED and EVEN (e.g. 4 or 8 bars) maybe with some QUESTION AND ANSWER phrases.</p>
--	--	--	---

Soloist

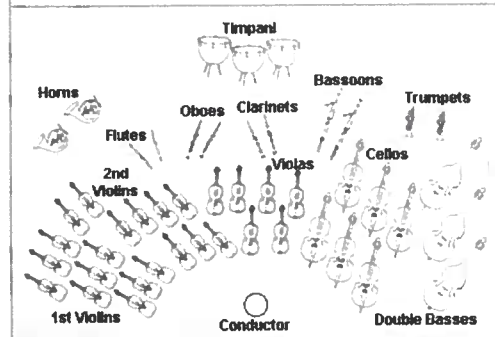
CADENZA – became integral to the end of the 1st movement (and sometimes last movement) – very difficult and **VIRTUOSIC** unaccompanied sections allowing the soloist to show off their technical skill often containing lots of fast scale passages, broken chords and decorated and ornamented melodies. Often cadenza sections end with a long, held **TRILL** to signal to the orchestra to enter again for the final **CODA** section. Cadenzas were improvised by the soloists during performance, however, composers such as Beethoven wrote cadenzas out on the score. The soloist's part was more technically demanding and **VIRTUOSIC** than in Baroque Concertos.

Soloist vs. Orchestral Accompaniment

Sometimes the soloist and orchestra perform sections in **DIALOGUE** with each other. **The conductor follows the soloist and the orchestra follow the conductor** depending on the soloist's **INTERPRETATION** of the piece (which requires rehearsal).

Classical Solo Concerto Composers

 <p>Haydn Solo Trumpet, Flute, Oboe, Bassoon, Violin, Cello and Piano Concertos</p>	 <p>Mozart 27 Solo Piano Concertos and Concertos for Solo Violin, Clarinet, Horn and Flute.</p>	 <p>Beethoven Solo Concertos for Piano and Violin. Early style was "Classical".</p>
---	---	---















Instrumentation – Typical Instruments, Timbres and Sonorities

As the Harpsichord declined in popularity, Classical composers no longer added **CONTINUO** parts to the orchestral accompaniment and a **CONDUCTOR** was now established to lead the orchestra. The **CLASSICAL ORCHESTRA** grew in size and new instruments such as the Clarinet were added. The **CLASSICAL ORCHESTRA** typically numbered between 30-60 players. The **STRINGS** (1st and 2nd Violins, Violas, Cellos and Double Basses) continued to be the 'main section' playing most of the 'main melody' and contained more players than in Baroque orchestras. The **WOODWIND** now typically featured 2 x **METAL** Flutes, 2 x Oboes, 2 x Bassoons, and 2 x (newly invented) Clarinets. **BRASS** continued to consist of 2 x Horns and 2 (now valved) Trumpets and the **PERCUSSION** continued to feature only the **TIMPANI**. Classical composers wrote Solo Concertos for instruments including the **PIANO** (newly invented and replacing the Baroque Harpsichord), **VIOLIN, CELLO, FLUTE, OBOE, CLARINET** (also newly invented), **BASSOON** and **FRENCH HORN**.

Romantic Solo Concerto

ROMANTIC SOLO CONCERTOS continued to be instrumental works for a single solo instrument with orchestral accompaniment but became much more **DRAMATIC** sounding and emotive. Sometimes **DOUBLE CONCERTOS** were written for 2 solo instruments.

1820-1900

<p>Harmony & Tonality</p> <p>Harmony continued to be mainly DIATONIC but much more use of CHROMATIC HARMONY, DISSONANCE (<i>clashing notes and chords</i>) and ADDED NOTE CHORDS <i>e.g. 9ths</i> to create dramatic effects.</p>		<p>Form & Structure</p> <table border="1"> <tr> <td>1st Movement</td> <td>Sonata Form</td> <td colspan="2">Allegro – soloist plays virtually throughout</td> </tr> <tr> <td>2nd Movement</td> <td>Ternary or Variation Form</td> <td colspan="2">Slow, lyrical and song-like, often short and acting mainly as an introduction to the very fast and virtuosic finales. Sometimes linked to final movement with a pause.</td> </tr> <tr> <td>3rd Movement</td> <td>Rondo, Variation or Sonata Form</td> <td colspan="2">Fast and Cheerful</td> </tr> </table>		1 st Movement	Sonata Form	Allegro – soloist plays virtually throughout		2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like, often short and acting mainly as an introduction to the very fast and virtuosic finales. Sometimes linked to final movement with a pause.		3 rd Movement	Rondo, Variation or Sonata Form	Fast and Cheerful		<p>THREE MOVEMENTS – (<i>sometimes "linked" (Mendelssohn) or even in just one movement (Liszt)</i>)</p>
1 st Movement	Sonata Form	Allegro – soloist plays virtually throughout														
2 nd Movement	Ternary or Variation Form	Slow, lyrical and song-like, often short and acting mainly as an introduction to the very fast and virtuosic finales. Sometimes linked to final movement with a pause.														
3 rd Movement	Rondo, Variation or Sonata Form	Fast and Cheerful														
<p>Rhythm, Tempo & Metre</p> <p>Frequent changes of time signature and tempo.</p>	<p>Texture</p> <p>HOMOPHONIC (MELODY AND ACCOMPANIMENT) but more complex than in Classical Concertos.</p>	<p>Dynamics</p> <p>Extremes of dynamics common (<i>ppp, fff</i>) and specific EXPRESSION MARKINGS <i>e.g. espressivo, dolce, appassionato</i></p>	<p>Melody</p> <p>The regular and balanced phrases of the Classical Concerto were less important with composers giving more freedom to expression within their melodies which were now often long and dramatic, loud and powerful or warm and emotional.</p>													
<p>Soloists (and Articulation)</p> <p>The soloist's part became even more difficult, VIRTUOSIC and technically difficult to play. CADENZA sections continued to allow the soloist to "show off" becoming more complex and difficult with lots of MELODIC DECORATION, ORNAMENTATION and FAST SCALE PASSAGE and demanding playing techniques particular to the solo instrument <i>e.g. glissandi on the piano, double stopping and harmonics on the violin</i>. Cadenzas were now written out and not improvised by the performer. Soloist often enters immediately (NO ORCHESTRAL INTRODUCTIONS) at the start of the 1st movement sharing themes with the orchestra.</p>		<p>Soloists vs. Orchestral Accompaniment</p> <p>In the Romantic period, the soloist stepped forward as a "heroic figure" with the orchestra slipping back into a more "subordinate" role, but these changing roles also added to excitement and drama and more "competition" between soloist and orchestra. The conductor continues to follow the soloist and the orchestra follows the conductor. The soloist's interpretation of the music is now more important due to the music being more dramatic and powerful.</p>		<p>Venue</p> <p>Many Romantic Solo Concerto composers were also VIRTUOSO PERFORMERS <i>e.g. Franz Liszt, Chopin, Clara Schumann</i> and <i>Niccolo Paganini (Violin Virtuoso)</i> who wrote and performed in large-scale public concerts, subscription concerts and festivals. Larger concert halls had to be built due to the rise of the "middle class" concert goer.</p>	<p>Romantic Solo Concerto Composers</p> <table border="0"> <tr> <td></td> <td></td> </tr> <tr> <td>Beethoven Late Concertos</td> <td>Brahms Violin and Piano Concertos</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Liszt Piano Concertos</td> <td>Mendelssohn Solo Violin Concerto</td> </tr> </table>			Beethoven Late Concertos	Brahms Violin and Piano Concertos			Liszt Piano Concertos	Mendelssohn Solo Violin Concerto			
																
Beethoven Late Concertos	Brahms Violin and Piano Concertos															
																
Liszt Piano Concertos	Mendelssohn Solo Violin Concerto															
<p>Instrumentation – Typical Instruments, Timbres and Sonorities</p> <p>The Romantic orchestra was large and often contrasted dramatically with the soloist. With the growth of the Romantic orchestra, new TIMBRES and SONORITIES became available to composers who explored rich and colourful orchestration. The STRINGS section was enlarged again, often with the addition of Harps. New instruments were added to the WOODWIND section such as the Double Bassoon, Cor Anglais, Bass Clarinet and Piccolo. The BRASS section saw Trombones and a Tuba added along with an extra Trumpet and two further French Horns and the PERCUSSION section now featured a vast array of Drums, Cymbals, Pitched Percussion and other instruments which could be hit, struck, banged or plucked! There could be between 90-100 players in a Romantic orchestra. Romantic composers wrote Solo Concertos for almost any orchestral instrument, but the PIANO and VIOLIN continued to be popular choices as solo instruments.</p>																

The Purpose of Music in Film

Film Music is a type of Descriptive Music that represents a mood, story, scene or character through music; it is designed to support the action and emotions of the film on screen.

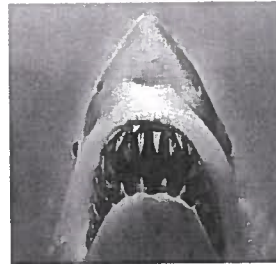
To create or enhance a mood

Frequent effects used by Film Music composers to create or enhance a mood include:

- A repeated **OSTINATO** pattern
- Sustained notes of **LONG DURATION**
- **TREMOLO** strings
- A **CRESCENDO** with the **DYNAMICS** gradually getting louder
- Increasing **TEMPO** (*Accelerando*)
- **PITCH** getting higher
- The use of **SILENCE** before something dramatic (to make you jump!)
- Unusual harmonies such as the use of minor and **DISSONANT** or **CHROMATIC CHORDS**, **DISCHORDS** and **DIMINISHED CHORDS**
- **IRREGULAR TIME SIGNATURES** (5/4, 7/8)
- Rapid Scale Patterns help create a frantic mood and a feeling of unrest and urgency
- **INTERRUPTED CADENCES** create a sense of tension and suspense
- The use of the **TRITONE** (*Augmented 4th*)
- The use of low pitch brass and strings to provide a "dark sound"
- The use of percussive metallic sounds
- The use of **SUSPENSIONS** that don't resolve to build tension and make you think danger is near
- Frequent changes in **DYNAMICS** to hint an imminent danger
- The use of electronic sounds and synthesisers
- The use of **SAMPLED SOUNDS**
- The use of effects such as **REVERB** or **DISTORTION** applied to electronic, synthesised or sampled sounds to change and manipulate the sound
- The use of unusual (often electronic) instruments *e.g. Rózsa's use of the Theremin* in his soundtrack to Alfred Hitchcock's thriller 'Spellbound' (1945)

To function as a Leitmotif

A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs can be changed (*sequencing, repetition, modulation*) giving a hint as to what will happen later in the film or may be heard in the background giving a "subtle hint" to the viewer/listener.



To emphasise a gesture

This is known as **MICKEY-MOUSING** and is used especially in animated films, cartoons and comedy films and is where the music mimics every small movement reinforcing or illustrating the action *e.g. sliding trombones as characters journey up and down in a lift, a descending chromatic scale as a character goes down a set of stairs*. Timing is crucial when using Mickey-Mousing and Film Music composers often use **CLICK TRACKS** to help them time their music exactly.



To provide unexpected juxtaposition/irony

Using music which the listener/viewer wouldn't normally expect to hear creating a sense of uneasiness, comparison or even humour *e.g. Tchaikovsky's "Swan Lake" is heard in the 'Dracula' (1931) film*.



To influence the pacing of a scene making it appear faster/slower/more comprehensive

Film Music composers often use fast, dramatic music in action sequences to "drive the action and pace forward". In love or romantic scenes, a slow, sweeping theme on the Strings can be used to "slow the pace down".

To link one scene to another and smooth over visual cuts, providing continuity

Repeated sections of music can be used to link different parts of the film together – it can remind you of something that happened earlier in the film. The style of music can also change within a film with different sections of the film having different moods – love, humour, battle/war. Film scores may be **MONOTHEMATIC** where the entire film score is based upon a single melody *e.g. David Raksin's "Laura" (1944)* which is heard so often and in many different circumstances, that it comes to "haunt the listener".

To give added commercial impetus

The independent commercial 'afterlife' of the film score has become an increasingly important aspect of Film Music. "Hit" songs will help sell the film and are often used in the opening or closing credits. Songs may be used as title tracks but can return 'in the background' of the film soundtrack later. All of the James Bond films feature 'big songs' often released as popular music singles independently to help advertise the film and add commercial impetus.



To illustrate geographic location or historical period

Westerns often use music "from the time" to set the scene using 'traditional' instruments. Films set in a different country often combine traditional instruments "associated with a particular country" in their soundtracks to help the audience imagine the film's setting and give a sense of "place" *e.g. the Sitar can help "place a film" in India or the Bagpipes help "place a film" in Scotland*. Films set in a particular historical period *e.g. the 1970's or 1980's*, may use pop songs from the time to set the scene with the audience recognising the songs and reminding them of that particular decade.

History of Film Music

Early Film Soundtracks

Early films had no soundtrack ("Silent Cinema"), so music had to be provided live, usually **IMPROVISED** by a pianist or organist. The first soundtracks appeared in the 1920's and used existing music, particularly from operas and ballets (Wagner and Verdi) and libraries of "Mood Music" were formed.

Film Music in the 1930's and 40's

Soundtracks first appeared at the end of the 1920's and until the Second World War, Hollywood hired Classical composers to write huge Romantic-style film soundtracks.

Film Music in the 1950's and 60's

In the 1950's and 1960's, film producers tried using contemporary popular and classical styles, including jazz and experimental music but from the 1970's, there was a rise of post-Romantic Film Music.

Film Music Today

Film music today often blends popular, electronic and classical music in a flexible way that suits the needs of the particular film. Nevertheless, Hollywood still creates superstar composers whose film music often takes on a life of its own away from its original context, on CDs, downloads and in the concert hall.

How Film Music is Produced

Music Spotting

The Film Music composer attends a 'music-spotting' session with the Director and decides where music is to feature in the finished film.



Cue Sheets

Cue Sheets are then produced containing accurate timings (in seconds and fractions of seconds) of all dialogue and descriptions of the action.

MUSIC CUE SHEET						
Program: <i>THE SHOW</i> Episode: 1010		Air Date: 1987		Air Time: 09M, EST		
TITLES OF MUSICAL COMPOSITIONS	TIME OF MUSIC USED	TYPE OF USAGE	COMPOSER/LYRICIST	PUBLISHER/COPYRIGHT OWNER	APPLICATION	
Red Dress	1:28	M/T	Alan Branch	Roost-Belle Music	ASCAP	
XYZ Theme	:54	T	Donato Reyes	Monroe Reed Music	ASCAP	
			Jose Munoz			
			Carol Rags			
			Paul Brown			
Frankie Dimes	:58	M/T	Tommy Hall	Melody Dancer Songs	ASCAP	
Stand By For Me	1:28	TV	Leo West	Warshaw Publishing	ASCAP	
			Paul Carr	Warshaw Music	ASCAP	
			Elaine Quen		ASCAP	
			St. Proverb		ASCAP	

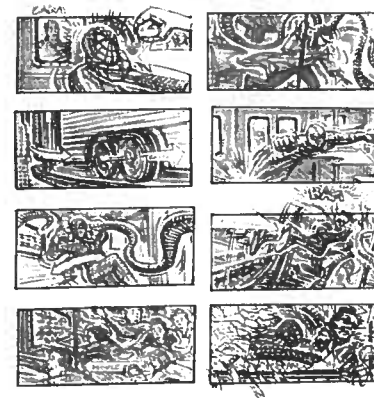
Click Tracks

An electronic metronome which facilitates the accurate synchronisation of music to events exactly – used extensively in creating music for animated films and cartoons.



Storyboards

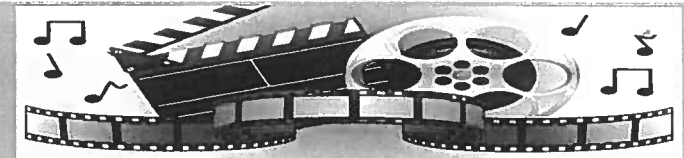
A graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or video game sequence.



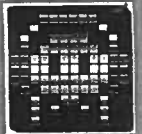
Diegetic and Non-Diegetic Film Music

DIEGETIC FILM MUSIC – music within the film for both the characters and audience to hear *e.g. a car radio, a band in a nightclub or sound effects such as guns in the distance or screeching car breaks*. Also known as **SOURCE MUSIC** or **IN-VISION MUSIC**.
NON-DIEGETIC FILM MUSIC – music which is "put over the top" of the action to increase the effect of the film and for the audience's benefit and which the characters within the film can't hear *e.g. music to accompany a car chase*. Also known as **UNDERScore** or **INCIDENTAL MUSIC**.

Musical Features of Film Music



<u>Pitch & Melody</u>	<u>Articulation</u>	<u>Dynamics</u>	<u>Texture</u>	<u>Harmony</u>
<p>LEAPS (DISJUNCT MELODIC MOVEMENT) and CHROMATICISM for weirdness and “baddies” – STEPWISE (CONJUNCT MELODIC MOVEMENT) and DIATONIC melodies for happiness and “goodies”.</p> <p>RISING MELODIES for increasing tension or increasing triumph – FALLING MELODIES for decreasing tension or hopelessness/defeat. Westerns often feature a “BIG THEME” played on sweeping Strings. Q&A phrases can represent “Good vs. Evil”. The interval of a FIFTH is often used in Sci-Fi film soundtracks as its “bare, open and sparse” sound quality matches that of “outer space”.</p>	<p>LEGATO or flowing for happier situations – STACCATO or spiky for more challenging ones or to represent ‘frozen’ or ‘brittle’.</p> <p>ACCENTS (>) for violence</p> <p>SFORZANDOS (sfz/sf) for sudden emphasis and to create a ‘shock’.</p> <p>PIZZICATO (strings) – plucking the strings to create short, detached notes.</p> <p>ARCO (strings) – using the bow to play.</p>	<p>LOUDER for bolder or more powerful (whether good or bad) – SOFTER for more timid/weak</p> <p>CRESCENDOS used for increasing threat, triumph or proximity – DECRESCENDOS and DIMINUENDOS used for subsiding things and things ‘going away into the distance’.</p> <p>Horror Film soundtracks often use EXTREME DYNAMICS or SUDDEN CHANGES IS DYNAMICS to enhance sudden actions on-screen and to “shock” the listener.</p>	<p>THIN or SPARSE textures used for bleak or lonely situations.</p> <p>THICKER or FULLER textures used for warmer, more “normal” situations and THICK, DENSE orchestral sounds heard during battles and chases.</p> <p>Complex POLYPHONIC textures for confused or very active situations.</p> <p>HOMOPHONIC MELODY AND ACCOMPANIMENT texture used for more straightforward or calm situations or for “love themes”.</p>	<p>DIATONIC harmony for simpler situations and good characters.</p> <p>CHROMATIC harmony for more complex situations or bad characters.</p> <p>CONSONANCE for normal situations or “good” characters.</p> <p>DISSONANCE for scary situations or “evil” characters often using notes which are a semitone apart.</p> <p>MAJOR for happier – MINOR for sadder.</p> <p>SEVENTH CHORDS (including the use of the flattened 7th) often used to create harmonic richness, especially in Westerns. Sudden changes of harmonies create unexpected moods. ATONAL and BITONAL harmonies used to create ambiguous atmospheres often in Sci-Fi or Supernatural Film soundtracks.</p>
<u>Rhythm</u>	<u>Metre</u>	<u>Duration</u>	<u>Leitmotifs, Themes & Motifs</u>	<u>Timbre & Sonority</u>
<p>FAST for chases and hectic situations. SLOWER can mean more hesitant. IRREGULAR rhythms for threatening or unusual situations and REGULAR rhythms for safety or more “normal” situations. OSTINATO rhythms for repeated sounds e.g. horse’s hooves. SYNCOPIATION and CROSS-RHYTHMS to create tension and unease. “Traditional” dance rhythms e.g. <i>American Square Dance, Tango and Bolero</i> often used in soundtracks to Westerns.</p>	<p>2/4 or 4/4 for Marches, 3/4 for Waltzes. Metre isn’t as important in Film Music as the importance is on the music directly matching and enhancing the on-screen action which sometimes doesn’t fall into the regular divisions of a time signature. “Big Themes” and songs used within films are often in 4/4 metre. IRREGULAR TIME SIGNATURES often used to create unease and tension with a lack of clear pulse.</p>	<p>LONG, held notes are often used in Westerns to show the vast open spaces of the North-American plains or to help describe the vastness of open space in a Sci-Fi film soundtrack.</p> <p>SHORT notes are often used to describe “busy”, chaotic or hectic situations e.g. <i>a bustling crowd, a chase scene or a battle</i>.</p> <p>PEDAL notes are long held notes in the bass line above changing harmonies and melodies and can also create tension and suspense.</p>	<p>A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs are often <i>fragmented</i> e.g. in Horror films to show the deteriorating state of the hero or heroine as the film progresses.</p> <p>The SIGH MOTIF is often used – a short rising then falling melody in an arch shape. Animated films and cartoons use a range of MUSICAL CLICHÉS – short motifs e.g. <i>pedal notes, ‘calamity motif’, cluster chords etc.</i> which are used every time a character does a certain action or ends up in a certain situation.</p>	<p>Traditional orchestral instruments often combined with electronic instruments. Orchestral instruments played in different ways e.g. <i>slashing the bow across the strings of a violin</i></p> <p>Sound Effects combines with traditional and electronic instruments.</p> <p>Brass Fanfares often used in Space Film soundtracks and in films when there is a battle or warfare.</p> <p>“Traditional” musical instruments ‘of the time’ help <i>place</i> a film in a specific place or time period.</p> <p>Unusual instruments often used in Sci-Fi, Space or Horror films – <i>Theremin, Celesta</i>. Instruments such as a the glockenspiel used in Horror film soundtracks to create tension.</p>



Video Game Music

Early Video Game Music

Early video game music consisted primarily of **SOUND EFFECTS**, **CHIPTUNES** (a style of music which used simple melodies) and early sound **SYNTHESISER** technology. **SAMPLING** began in the 1980's allowing sound to be played during the game, making it more realistic and less "synthetic-sounding".



How Video Game Music is used within Video Games



Music within a video game is often used for **CUES** (knowing when a significant event was about to occur). Video game music is often heard over a game's title screen, options menu and bonus content as well as during the entire gameplay. Music can be used to increase tension and suspense *e.g. during battles and chases* and can change, depending on a player's actions or situation *e.g. indicating missing actions or "pick-ups"*.

How Video Game Music is Produced



Fully-orchestrated video game music scores are now popular – technology is used in their creation but less in their performance. The composer uses music technology to create the score, it is then played by an orchestra and then digitally converted and integrated into the game. Video game soundtracks have become popular and are now commercially sold and performed in concert with some radio stations featuring entire shows dedicated to video game music.

Character Themes in Video Game Music



Characters within a video game can also have their own **THEMES** – like **LEITMOTIFS** within Film Music. These can be manipulated, altered and changed – adapting the elements of music – orchestration, timbre, sonority, texture, pitch, dynamics – depending on the character's situation or different places they travel to within the game.

Famous Video Game Music Composers and their Soundtracks



Koji Kondo
Super Mario Bros. (1985)
The Legend of Zelda (1986)



Michael Giacchino
The Lost World: Jurassic Park (1997)
Medal of Honour (1999)
Call of Duty (2003)



Mieko Ishikawa
Dragon Slayer (1993)



Martin O'Donnell and Michael Salvatori
Halo (2002)


















Jesper Kyd
Assassin's Creed (2007)



Tommy Tallarico
Assassin's Creed (2007)

Film Music Composers and their Soundtracks

<p><u>Bernard Herrmann</u></p>  <p>Psycho Vertigo Taxi Driver</p>	<p><u>Jerry Goldsmith</u></p>  <p>Planet of the Apes Star Trek The Motion Picture The Omen Alien</p>	<p><u>John Williams</u></p>  <p>Star Wars Jaws Harry Potter Indiana Jones Superman E.T.</p>	<p><u>Hans Zimmer</u></p>  <p>The Lion King Gladiator Pearl Harbour Madagascar Dunkirk Blade Runner 2049</p>	<p><u>James Horner</u></p>  <p>Titanic Apollo 13 A Beautiful Mind Braveheart Star Trek II Aliens</p>
<p><u>John Carpenter</u></p>  <p>Halloween Halloween II Halloween III The Fog Season of the Witch</p>	<p><u>Harry Robinson</u></p>  <p>Twins of Evil Countess Dracula Demons of the Mind The Ghoul</p>	<p><u>Ennio Morricone</u></p>  <p>The Good, The Bad and The Ugly For a Few Dollars More The Mission Exorcist II</p>	<p><u>Elmer Bernstein</u></p>  <p>The Magnificent Seven</p>	<p><u>Jerome Moross</u></p>  <p>The Big Country</p>
<p><u>Carl Stalling</u></p>  <p>Many "Looney Tunes" and cartoon shorts.</p>	<p><u>John Barry</u></p>  <p>James Bond Films</p>	<p><u>Danny Elfman</u></p>  <p>Mission Impossible (adapted) Dick Tracy Batman Returns Men in Black Spider-Man</p>	<p><u>Wendy Carlos</u></p>  <p>Clockwork Orange The Shining</p>	<p><u>Rachel Portman</u></p>  <p>Chocolat</p>

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

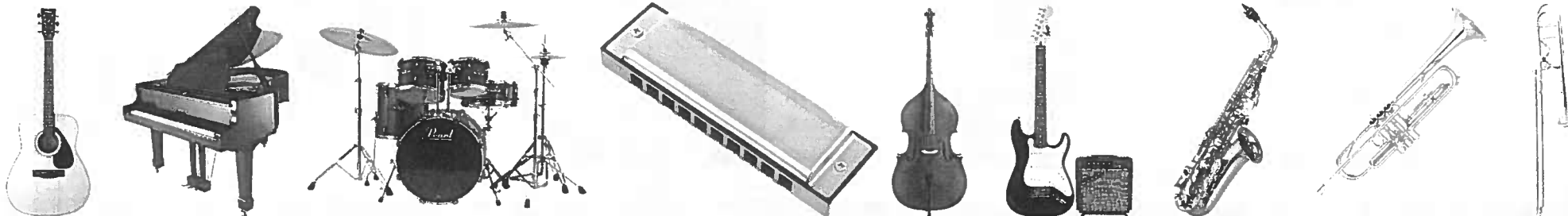
Rock 'n' Roll combines elements of Rhythm and Blues and Country and Western Music and emerged in the mid-1950's. Rock 'n' Roll helped establish the typical pop music instrumental combination of Lead and Rhythm Guitars, Bass Guitar and Drum Kit. Repetition is an important feature of Rock 'n' Roll meaning untrained composers and performers could quickly and easily learn music and then improvise over the basic structure.



<p>Lyrics Simple, repetitive and easily memorable – teenage concerns: love, relationships, cars, school life and holidays.</p>	<p>Tempo & Metre Fast (<i>Allegro</i>) – ideal for dancing. 165-185 bpm. 4/4 Time Signature.</p>	<p>Harmony & Tonality Major tonality using mainly simple and repetitive Primary Chords – I, IV & V with slow Harmonic Rhythm often in the 12-Bar Blues Structure: I, I, I, I, IV, IV, I, I, V, IV, I, I. Close Harmonies used in the vocals.</p>	<p>Melody Often uses 'blue notes' (flattened 3rd, 5th and 7th against a major chord). "Catchy" Melodies have a narrow vocal range. Vocal and guitar melodies use repeated phrases, riffs and hooks.</p>	<p>Dynamics Consistent loud volume – <i>Forte (f)</i> often louder in the choruses – <i>Fortissimo (ff)</i> achieved through amplification.</p>
<p>Rhythm Backbeat (accenting 2nd and 4th beats of the bar on the snare drum). Often features a Walking Bass Line. Syncopation, Swung Rhythms and Boogie-Woogie rhythms also used.</p>	<p>Texture Homophonic (Melody & Accompaniment) Texture – a solo singer accompanied by instruments. Some textural variety within songs e.g. instruments 'dropping out'.</p>	<p>Articulation Harsh, brash and raw sound possessing energy and drive. Accents on the 2nd and 4th beats of the bar provide the Backbeat.</p>	<p>Accompaniment Sometimes Call and Response between solo voice and accompaniment (band or backing singers). Lead singers and/or instrumental solos backed by band.</p>	<p>Form & Structure Verse-Chorus Form with a short Introduction (often instrumental but sometimes vocal), solo verses, chorus, instrumental section (improvised solos or shuwwaddy section featuring Scat singing) ending with a Coda/Outro.</p>
<p>Vocal Performance & Technique Mainly male lead singers using high-pitch vocals and Falsetto giving an untrained or shouty tone/timbre with screeches, jeers and cheers. Portamentos and Scat Singing often used.</p>	<p>Technology Amplifiers for Electric Guitars used for the first time. Basic effects such as Reverb and Echo. Clean guitar sounds (not overdriven). Double-track lead and backing vocals for richer sounds. "Raw" sound of recordings.</p>	<p>Venue Dance Halls, Clubs (live), Concert Halls, Juke Boxes, Coffee Bars, Radio and to buy on Record/Vinyl.</p>	<p>Artists, Bands & Performers Little Richard, Elvis Presley, The Beatles, Bill Haley & The Comets, The Beach Boys, Johnny Cash, Chuck Berry, Buddy Holly, Chubby Checker, The Doors.</p>	

Instrumentation – Typical Instruments, Timbres and Sonorities

Early Rock 'n' Roll – lead vocalist accompanied by a small group of acoustic instruments – piano, drum kit, saxophone, trumpet, harmonica, trombone and double bass. The Electric Guitar soon became an essential part of Rock 'n' Roll and Backing Singers/Vocalists were frequently used in Rock 'n' Roll songs.



Rock Anthems of the 1970's and 1980's

By the 1960's, Rock 'n' Roll evolved into a new style of music, known simply as Rock Music. There are many sub-genres of Rock Music:

Hard Rock – loud and aggressive, distorted electric guitars, solo guitar sections, use of power chords

Heavy Metal – harder, louder and more distorted than Hard Rock with longer guitar solos

Glam Rock – theatrical and glitzy, catchy hooks, spangly suits and make up

Progressive Rock – experimental and complicated structures, long instrumentals with effects and mythological lyrics

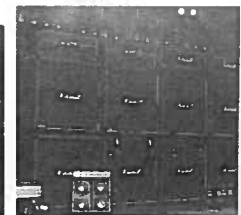
Punk Rock – harsh and angry, loud and fast, anarchic and rebellious themes



<p>Lyrics</p> <p>Wider subject matter than the simpler lyrics of Rock 'n' Roll with themes such as: politics, philosophy, religion and literature with darker, powerful and more serious lyrics. Powerful anthemic choruses designed to be sung loudly by the audience.</p>	<p>Tempo & Metre</p> <p>Moderate to Medium Fast (<i>Allegro Moderato</i>) 110-120 bpm. 4/4 Time Signature. Strong steady "Rock Beat".</p>	<p>Harmony & Tonality</p> <p>Early Rock uses mainly Primary Chords (I, IV & V) but later Rock uses Auxiliary Chords, Chromatic Chords, Added Sixth Chords, First and Second Inversion Chords and Altered Note Chords. Power Chords (chords which don't contain the 3rd e.g. C5) are a key feature of Rock Music and Modulations (in the Bridge section) became more common.</p>	<p>Melody</p> <p>Performed by the lead singer with lyrical vocal phrases featuring repeated patterns. The lead Electric Guitar plays Strong Guitar Riffs based on short sections of the main melody.</p>	<p>Dynamics</p> <p>Due to heavy amplification, Rock Music is designed to be performed very loudly – <i>Fortissimo (ff)</i>.</p>
<p>Rhythm</p> <p>Strong and Driving Rhythms. Incessant Drumming Patterns. Use of a heavy Bass Drum and continuation of use of Backbeat (emphasising the 2nd and 4th beats of the bar on the Snare Drum).</p>	<p>Texture</p> <p>Homophonic (Melody and Accompaniment) Texture although thick Polyphonic Textures are often used when singers, guitars and drums play different rhythms at the same time.</p>	<p>Articulation</p> <p>Effects added to guitars: Distortion, Echo, Reverb, Overdrive, Delay, Wah-wah and Feedback (the noise made when a mic or guitar are too close to a speaker).</p>	<p>Accompaniment</p> <p>Lead singer accompanied by band that provide the accompanying rhythm, bass line and chords, although there are opportunities for virtuosic instrumental solos.</p>	<p>Form & Structure</p> <p>Verse-Chorus Form. Long Intros. Modulation in the Bridge (extended instrumental solo improvisation). Memorable Chorus. Rock Songs often of longer duration – some 7-8 minutes.</p>
<p>Vocal Performance & Technique</p> <p>Mainly male vocal lead-singer singing with a growly, raspy and husky-style of singing using very high pitch screams singing with Vibrato but not Falsetto.</p>	<p>Technology</p> <p>Amplification technology developed – louder volumes. New sounds and effects: Distortion, Wah-wah, Delay, Overdrive. Multi-track recording created increasingly complex textures.</p>	<p>Venue</p> <p>Louder amplification = increasingly larger audiences in stadiums, sports arenas and pop festivals. Performances feature special effects – light shows and pyrotechnics.</p>	<p>Artists, Bands & Performers</p> <p>Led Zeppelin, The Who (Hard Rock) Black Sabbath, Iron Maiden (Heavy Metal) David Bowie, Queen, KISS (Glam Rock) Yes, Pink Floyd (Progressive Rock) Sex Pistols, Blondie (Punk Rock)</p>	

Instrumentation – Typical Instruments, Timbres and Sonorities

The basis of a Rock Band is a Lead Singer, Drum Kit and Trio of Guitars: Lead Electric Guitar, Rhythm Guitar and Bass Guitar. The sound of Rock Music centres upon the Electric Guitar. Sometimes a Piano, Hammond Organ, Electric Keyboard/Synthesiser or Strings may be added or other (often strange!) timbres and effects!



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

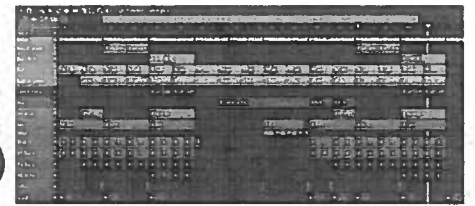
Pop Ballads originated from Folk Music, usually being a story sung to simple musical accompaniment sung by wandering minstrels in the 15th Century. Although Pop Ballads are now often performed on stage to huge audiences, they still manage to maintain the intimacy of a performer telling a moving story through music. Pop Ballads were often written and performed by Singer-Songwriters who often accompany themselves on the guitar or piano.



<p><u>Lyrics</u> Tell stories often with a sentimental romantic theme telling some kind of love story, often with a romantic "twist" right at the end to keep people listening.</p>	<p><u>Tempo & Metre</u> Slow and Moderate Tempo (<i>Moderato, Andante, Adagio, Lento</i>) to emphasise the meaning of the words. 70-100 bpm. 4/4 Time Signature. Ritardandos and Tempo Rubato used.</p>	<p><u>Harmony & Tonality</u> Chord Progressions (guitar and/or piano) such as I, V, VI, IV. Slow Harmonic Rhythm. Often use Chord Inversions, Repeating Block Chords, Broken Chords or Arpeggios. Modulation in final chorus. Chords II, III and IV used more.</p>	<p><u>Melody</u> Mainly Diatonic melody sung by the lead singer. Duos/Trios also common and often sing in Close Harmony.</p>	<p><u>Dynamics</u> Start off quite soft – <i>Mezzo Piano (mp)</i> – usually increasing towards the chorus with a Crescendo often ending in a louder, fully-scored final Chorus.</p>
<p><u>Rhythm</u> Accompanying drum patterns on the Snare Drum often feature Syncopated Rhythms accenting the 2nd and 4th beats of the bar.</p>	<p><u>Texture</u> Homophonic (Melody & Accompaniment) Texture – a solo singer accompanied by simple instruments or large band. Texture often builds towards the end becoming thicker for a big final 'climax' in the last Chorus.</p>	<p><u>Articulation</u> The main vocal melody, performed by the lead singer and the accompanying chords are normally performed Legato – smoothly throughout.</p>	<p><u>Accompaniment</u> The Accompaniment of a Pop Ballad always supports the Lead Singer! The story is the most important part and the lead vocals should be clear and unhidden. Backing vocalists and accompanying instruments support</p>	<p><u>Form & Structure</u> Verse-Chorus Form. Verses in Strophic Form. Bridge/Middle 8 (8, 16, 24 or 32 bars) often features new material before a Modulation in the final Chorus. Parts of the Verse or Chorus can be repeated for emphasis or effect.</p>
<p><u>Vocal Performance & Technique</u> Expressive and Emotional Vocal Performance is key to a Pop Ballad: A Cappella, Vibrato, Falsetto, Melisma, Portamento, Riffing, Ritardandos, Tempo Rubato, Large Vocal Ranges, Long Held Notes.</p>	<p><u>Technology</u> Heavy Reverb on the vocals often used to create a warm sound.</p>	<p><u>Venue</u> Pop Concert, Radio, TV, CD, MP3 Download Internet Sites, YouTube.</p>	<p><u>Artists, Bands & Performers</u> Billy Joel, Lionel Richie, Chris de Burgh, Celine Dion, Mariah Carey, Elton John, Bette Midler, Take That, The Carpenters, Sting, Extreme, Seal, Robbie Williams, Lionel Richie, George Michael, Eric Clapton.</p>	

Instrumentation – Typical Instruments, Timbres and Sonorities

No "set list" of instruments which accompany Pop Ballads but often featured are: Guitars (Acoustic, Electric and Bass), Drum Kit, Vocals (Lead and Backing Singers – often called BVOX), Piano, Electric Piano, Saxophone and Strings – either live orchestral or synthesised "Lush String Pads" using Music Technology.



Solo Artists from the 1990's to the Present Day

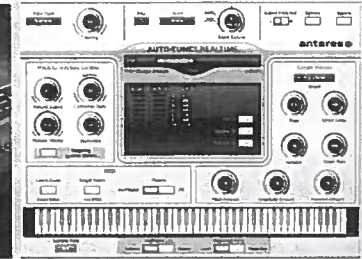
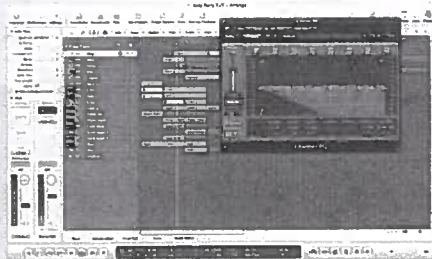
Solo Artists often change their music from album to album. They perform in a wide range of venues for small and large audiences and their styles of music include: Rock, Rap, Indie, Electronic Music, Dance Music and Conventional Pop Music. Each singer has been influenced with their own individual sound and character, depending on the kind of message and image they want to express. Typically a performance may feature a gradual build-up or increase in terms of instrumentation, texture and dynamics as the song progresses.



<u>Vocal Performance & Technique</u>	<u>Technology</u>	<u>Venue</u>	<u>Artists, Bands & Performers</u>
<p>In addition to AutoTune, other vocal effects such as Panning and Filters (e.g. 'telephone' or 'phasing' by changing the EQ of a sound to distort it in some way) are applied during production.</p>	<p>Digital Technology becoming more sophisticated with a wide range of Digital Effects (Reverb, Echo, Delay and Distortion still used). Recording Techniques allowing producers much greater control over their music. AutoTune – a device or facility for tuning something, especially a computer program which enables the correction of an out-of-tune vocal performance. Sampling – sections or loops taken from other recordings Drum Loops – electronically creates using technology and then repeating it. Advanced Recording Software and Computer Sequencers (ProTools GarageBand, Logic). Overdubbing resulting in more complex and thick musical textures. Highly polished production using computers.</p>	<p>Can range from medium to large sized arenas. Touring now a main income stream for artists instead of simply to promote a new album. Music videos are now as important as the music itself meaning solo artists could achieve different outcomes from each album/track and therefore "reinvent" themselves and their music.</p>	<p>George Michael, Beyoncé, Sam Smith, Kylie Minogue, Robbie Williams, Eminem, Taylor Swift, Adele, Calvin Harris, Madonna, Michael Jackson, Britney Spears, KT Tunstall, Amy Winehouse, Bruno Mars, Justin Bieber.</p>

Instrumentation – Typical Instruments, Timbres and Sonorities

Ranges from traditional "Pop Instrumentation" such as Voice, Drums, Electric Bass and Guitar, Keyboards alongside Electronic Instruments such as Samplers and Synthesisers



Indian Classical Music

A RAGA performance is not worked out beforehand and relies on a RAGA (scale) and TALA (rhythm) to which considerable IMPROVISATION and ORNAMENTATION are added by the performers. Some performances are very long and can last all night!



<p>Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato</p> <p>Based on TALAS (cyclic/repeating rhythm patterns) played by the TABLA. One single TALA used for a piece. Each TALA has a certain number of beats (regular and irregular TALAS are used). The most popular TALA is called TINTAL – 16 beats per cycle. Over 300 TALAS. HAND CLAPS and WAVES are used to mark certain beats.</p>		<p>Pitch & Melody and Harmony & Tonality</p> <p>Melodies based on RAGAS (scale/mode) – patterns of notes with strict rules about usage. RAGAS (scales) associated with a particular time of day or night or season and have different MOODS. Some RAGAS (scales) vary in ascent and descent e.g. <i>Raga Vibhas (morning Raga); Raga Behag (evening Raga)</i>. RAGAS are written down used SARGAM notation.</p>		<p>Dynamics</p> <p>Generally increase throughout a Raga performance starting of softly (p) during the ALAP and JHOR with a gradual CRESCENDO in the JHALA and very loud at the end.</p>				
<p>Texture</p> <p>There are <u>three basic layers</u> to the texture of Indian Classical Music: MELODY (Voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the Raga); DRONE (Tanpura or Harmonium performing long sustained notes); RHYTHM (Tabla performing the rhythmic Tala). The opening three sections of a Raga performance all have a 2-PART TEXTURE (melody and drone), the final Gat (or Bandish) section when the Tabla enters performing the Tala has a 3-PART TEXTURE.</p>		<p>Tempo</p> <p>ALAP – slow and free unmetred rhythm with no recognisable beat or pulse. JHOR – speeds up and becomes more rhythmic. JHALA – further increase in tempo and greater sense of metre. GAT – very fast tempo with complex rhythms. TEMPO RUBATO sometimes added by performers during performance.</p>	<p>Ensemble</p> <p>Indian Classical musicians must work together in order to interpret the music and perform effectively as one including starting and stopping together, agreeing tempo and dynamic changes, similar interpretation of expression and articulation (<i>accents, staccato</i>) as well as balance between parts.</p>	<p>Form & Structure</p> <p>FOUR sections (no breaks) ALAP – melody and drone, free unmetred, slow, soft. JHOR (JOR) – melody and drone, increase in speed, more rhythmic JHALA – melody and drone, more speed and improvisation GAT (BANDISH) – Tabla enters, tempo and dynamics increase.</p>				
<p>Origins and Cultural Context of the Traditional Music</p> <p>Around 1700 BC. Developed in temples and royal palaces. Ragas and Talas learnt by the ORAL TRADITION. Master-Student tradition. Spirituality (Hinduism) an important part.</p>	<p>Musical Characteristics of Folk Music</p> <p>A RAGA performance based on one RAGA and one TALA with freedom for IMPROVISATION and ORNAMENTATION during performance. No fixed length.</p>	<p>Impact of Modern Technology on Traditional Music</p> <p>Available via the internet (YouTube®) and heard at cinema, radio and live concerts. Indian instruments now heard in jazz, pop and rock (live or sampled)</p>	<p>Artists, Bands & Performers of Indian Classical Music</p> <p>Ravi Shankar Anoushka Shankar Alla Rakha</p>					
<p>Instrumentation – Typical Instruments, Timbres and Sonorities</p>								
<p>SITAR</p>	<p>TANPURA</p>	<p>SAROD</p>	<p>SARANGI</p>	<p>ESRAJ</p>	<p>HARMONIUM</p>	<p>BANSURI</p>	<p>SINGER</p>	<p>TABLA</p>

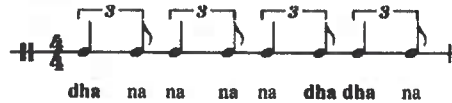
Punjabi Bhangra

Bhangra is a type of **FUSION MUSIC** – blending together and combining elements of **WESTERN POPULAR MUSIC, CLUB DANCE MUSIC, HINDI FILM MUSIC** and **FOLK MUSIC FROM THE PUNJABI REGION**. Traditional Punjabi drums and string instruments are **FUSED** (combined/used alongside) Western instruments. Modern Bhangra developed in the UK in the 1970's and 1980's and fused **CHAAL** rhythms with Western popular genres such as **HIP-HOP, DISCO** and **DRUM 'N' BASS**.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

The basic rhythms of Bhangra are played by the **DHOL** – a double-headed drum producing two sounds – **HIGH** and **LOW**. **POLYRHYTHMS, CROSS-RHYTHMS** and **SYNCOPIATION** can be created by combining rhythms from the two drum heads. The **CHAAL** rhythm in 4/4 metre consists of a repeated 8-note pattern played on the **DHOL**. The **CHAAL** rhythm is 'swung' with a **TRIPLET**-feel. Vocal shouts of the word 'Hoi' are often added on the second and fourth beats of the **CHAAL** rhythm and the **DHOLAK** and/or **TABLA** add decorative, more complex rhythms. The **TUMBI** often plays repeated **RIFFS** or **OSTINATOS** using the **CHAAL** rhythm.



Pitch & Melody and Harmony & Tonality

Singing has an important role within Bhangra often featuring **HIGH-PITCH MALE VOCALISTS** (in the tenor range) – the melodies use a **SMALL RANGE OF NOTES** and backing singers often shout 'Hoi' at certain points in the song. The lead vocalist/singer sings **SHORT PHRASES** in Punjabi, often **BENDING NOTES** and making use of **MICROTONAL INTERVALS** and frequent use of the interval of a **MINOR THIRD**. It is common for the vocal melody to fall in pitch at the end of a phrase. Harmony is often very simple, based on one or two **REPEATED CHORDS**.

Texture

HOMOPHONIC (MELODY AND ACCOMPANIMENT) – instruments support vocal melody.

Tempo

Fast-paced dance music, usually in **4/4 METRE** around 140-195 bpm.

Dynamics & Articulation

Consistently **LOUD** with exciting and dramatic expression. Strong **ACCENTS** on the 1st beat of the bar.

Form & Structure

Similar to Western Popular Music in **POPULAR SONG FORM** including **VERSES** and a repeated **CHORUS**, often with an introduction and some **INSTRUMENTAL** sections.

Origins and Cultural Context of the Traditional Music

Bhangra originally refers to a type of Punjabi dancing taking place around harvest time where festivities would be accompanied by music. It became popular at other celebrations such as weddings and New Year parties and now the soundtrack of **BOLLYWOOD** cinema.

Musical Characteristics of Folk Music

Working farmers would sing songs to the sound of the **DHOL**. The dance rhythm accompanied a male synchronised dance with energetic steps and acrobatic stunts.

Impact of Modern Technology on Traditional Music

Modern Bhangra today uses a lot of music technology – **REMIXES, SAMPLING** and **DJ SOUND EFFECTS** such as **SCRATCHING** as well as using **DRUM MACHINES**. Using these effects, Bhangra has evolved into a **CLUB DANCE GENRE** with an individual and improvised dance to accompany it.

Artists, Bands & Performers of Punjabi Bhangra



Panjabi MC



Alaap

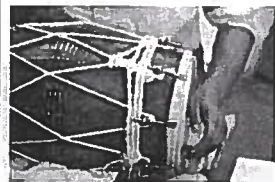
Instrumentation – Typical Instruments, Timbres and Sonorities –

Electronic instruments (Electric Guitars, Electric Bass, Synthesizers and Keyboards) are often added to these:

DHOL



DHOLAK



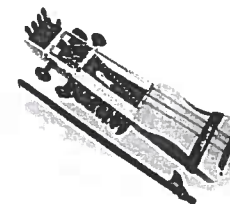
TABLA



TUMBI



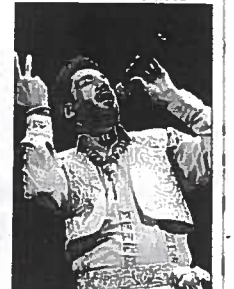
SARANGI



ALGHOZA



MALE SINGERS



Eastern Mediterranean and Middle Eastern and Arabic Folk Rhythms

Due to Greece's geographical location, its music is influenced by music from Europe, Asia and the Middle East. Consisting of songs and dances, Greek folk music is used for celebrations and social events. Lots of Palestinian music contains only melody/vocals and rhythm often without chords and often begin with a section freely improvised/free of tempo. Israeli music combines a mixture of music from different cultures – Europe, Russia, Eastern Europe, Arabia.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

Many Greek songs and dances use **IRREGULAR RHYTHMS** and **IRREGULAR METRES** e.g. 5/8 or 7/8. **SIMPLE TIME** is also used in Israeli folk dances e.g. 2/4, 3/4 and 4/4). In Arabic music, a rhythm pattern is called a **WAZN** (similar to a Tala in Indian music). Two popular Arabic **WAZN** rhythms are shown below and can be performed on the **DOUMBЕК** (**D = DOUM** – a low tone played in the centre; **T = TEK** – a high tone played on the edge with the right hand; **K = KA** – a high tone played on the edge with the left hand)

MAQSUM –
basic rhythm
used in
Middle East

SAIDI –
upbeat folk
rhythm
with **FILLS**

Pitch & Melody and Ornamentation

Greek folk music uses **SIMPLE MELODIES** but allows freedom for the player, performer or singer to **DECORATE** and **ORNAMENT** those freely especially decorating repeated notes. Melodies move mainly by **STEP (CONJUNCT MOVEMENT)** covering a relatively small range of notes. The melodies are lyrical (expressive) and enjoyable to sing. Often melodies are harmonised by another part playing a **THIRD HIGHER** giving **PARALLEL MELODIES**. Arabic melodies are based on **MAQAM** and **IMPROVISATION** is an important feature. Israeli folk dances have melodies played on the clarinet, violin and accordion, often using **GRACE NOTES** and **PITCH BENDS** to create a distinctive sound with **MELODIC DECORATION** and **ORNAMENTATION**.

Dynamics, Expression and Articulation

Greek folk music – simple but highly expressive melody lines with performers exploring the **TIMBRE** and **SONORITY** of the instrument including playing techniques such as **TREMOLO** (Bouzouki) and slides (**GLISSANDO**) and singers using **MELISMA** (singing several notes per syllable).

Harmony and Tonality

Greek music uses **DIATONIC MAJOR AND MINOR CHORDS**. Tonic and Dominant notes are emphasised by the bass instrument and music sometimes **MODULATES** to the relative major/minor. Arabic music is often based on a **MAQAM** (type of scale/mode often accompanied by a **DRONE**) which is divided into **MICROTONES**. The closest scale in Western music which resembles this is the **DOUBLE HARMONIC SCALE** also called the **ARABIC SCALE**: C, Db, E, F, G, Ab, B C. Israeli folk dances often feature the bass guitar playing the **ROOT** and **FIFTH** of a chord with other instruments performing chords on the **OFF-BEAT**.

Tempo

Greek, Arabic and Israeli folk music is often **FAST** – designed for dancing. Arabic music often begins with an **IMPROVISATION** free of tempo and Israeli folk dances often feature a gradual **ACCELERANDO** (speeding up) throughout the performance.

Texture

Greek folk music has a clear **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** texture – a prominent melody with accompaniment, often featuring **OFF-BEAT CHORDS**.

Form & Structure and Phrasing

Greek folk music – short sections which are repeated. Clear structure with regular phrasing with sections separated by clear **CADENCES**. Sometimes instruments and singers perform in **DIALOGUE** with each other.

Origins and Cultural Context of the Traditional Music

Greek folk music – songs and dances at celebrations, social events, cafés, restaurants and bars. Middle Eastern folk music shaped by Arabic, Jewish and Christian influences.

Musical Characteristics of Folk Music

A typical ensemble in Greek folk music could consist of the **DOUMBЕК**, **BOUZOUKI**, violin, bass and vocals. Palestinian and Arabic music often features the **ODU**, while Israeli music has taken on many more Western musical instruments such as the guitar and the piano. The harmony is often **MICROTONAL**.

Impact of Modern Technology on Traditional Music

Globalization means more people around the world have access to Eastern Mediterranean, Arabic and Israeli folk Music via the Internet (YouTube®) which can also be heard on the radio or television and at live concerts.

Artists, Bands & Performers of Eastern Mediterranean and Middle Eastern and Arabic Folk Rhythms



Yannis Parios



Le Trio Joubran



Effi Netzer

Instrumentation – Typical Instruments, Timbres and Sonorities

BOUZOUKI



ODU



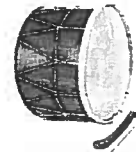
DOUMBЕК



TAMBOURINE



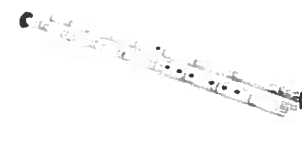
TABLA BALADI



MIZMAR



NEY



MIJWIZ



SANTUR



A typical Greek folk music ensemble could consist of the **DOUMBЕК**, **BOUZOUKI**, violin, bass and vocals. Palestinian and Arabic music often features the **ODU**, while Israeli music has taken on many more Western musical instruments such as the guitar and piano.



Ornamentation

The **MASTER DRUMMER** can elaborate and decorate his solo drum part with **ACCENTS** and playing in a technically demanding style to “show off” to the rest of the drum ensemble and audience.

Form & Structure and Phrasing

The structure of a piece of African drumming depends on the **MASTER DRUMMER** and has no fixed or determined length, entirely dependent on the rhythms used.



Bolokada Conde



Ladysmith Black Mambazo



DJEMBE
(Bass, Tone & Slap sounds)

African instruments are often made from plants and animal products such as hide and bone. African musicians are very fond of **PERCUSSION** instruments and use a wide variety of drums (called **MEMBRANOPHONES**) Drums are traditionally used as an accompaniment to singing, dancing, working and communicating between villages. Drummers are typically the most respected members of their community.

Pitch & Melody and Harmony & Tonality

Most African melodies are based on a “limited number of pitches” - four, five, six or seven note **SCALES** and are normally short and simple, often expanded by **REPETITION** and **IMPROVISATION**. The pitch in African drumming is largely determined by the tuning of the drums. African singers often create vocal harmony by singing in thirds, fourths or fifths. **UNISON** and **PARALLEL OCTAVE** harmony is also common. The basic form of African Vocal Music is **CHORAL SINGING** known as **CALL AND RESPONSE** where one singer (**SOLOIST**) or small group of singers sings a line and the whole group (**CHORUS**) makes a reply (often a fixed **REFRAIN**) – like a “musical conversation” – in alternation with the “lead singer”. The soloist often **IMPROVISES**. African singers often “shout words” (**VOCABLES**) and male and female singers enjoy using their highest **VOCAL REGISTER** known as **FALSETTO**. African singing can be accompanied by instruments but can also be unaccompanied (**A CAPPELLA**).

Dynamics

Since African Drumming is often performed outside and at social gatherings and celebrations, the dynamics are generally **LOUD (FORTE – f)** or **VERY LOUD (FORTISSIMO – ff)**, but like changes in tempo, can be indicated by the **MASTER DRUMMER**.

Tempo

FAST – designed for dancing and social gatherings – tempo will match the dance steps. The **MASTER DRUMMER** can both establish the tempo as well as speed up (**ACCELERANDO**) or slow down (**DECELERANDO**) or even set a new tempo with musical ‘cues’.

Ensemble

A **MASTER DRUMMER** often leads giving signals to the rest of the group to change rhythms or sections of the piece and can also control the **TEMPO**. He often **IMPROVISES** highly complicated rhythms and can indicate the ending of a piece of music as well as playing the “**CALL**” to **CALL AND RESPONSE SECTIONS** which are ‘responded’ by the drum ensemble.

Musical Characteristics of Folk Music

Traditional drums such as the **DJEMBE**, **TALKING DRUM** and **DUNDUN** remain popular in African music today, often combined with a number of percussion instruments, stringed instruments and woodwind instruments. **RHYTHM** remains a key feature of African drumming.

Impact of Modern Technology on Traditional Music

African music has been a major influence on the development of popular music contributing rhythms, structures, melodic features and the use of improvisation to such styles as blues, gospel and jazz, brought over to America by slaves. High quality recordings of traditional African music are now possible with advanced recording techniques

Instrumentation – Typical Instruments, Timbres and Sonorities



BALAFON

MBRIA

FLUTE

GOURD

MARACAS

KORA

Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

REPETITION and **CYCLIC RHYTHMS** used to organise music. A repeated rhythm pattern (**OSTINATO** or **TIMELINE**) is used as a basis for **IMPROVISATION** to “hold the piece together”. Use of **SYNCPATION**, **POLYRHYTHMS** (shown below right), **CYCLIC RHYTHMS** and **CROSS-RHYTHMS** (shown below left). **MASTER DRUMMER** can give musical ‘cues’ to performers to change rhythms during a performance and can also choose to **ACCENT** different beats within a **RHYTHM CYCLE**.



Texture

In West Africa, drum ensembles have 3-5 players each with a distinctive method of striking their drum and playing interlocking rhythms. This creates a **THICK** and complex **POLYPHONIC** texture.

Origins and Cultural Context of the Traditional Music

African Drumming is ‘traditional’ and handed down via the **ORAL TRADITION** (not written down). Not performed ‘at a concert’, rather everyone joins in by dancing or playing an instrument, singing or clapping. Combines other art forms and heard at special occasions and celebrations. Many Africans believe that music serves as a link to the spirit world.



TALKING DRUM



DUNDUN

Other percussion instruments such as clappers, maracas, scrapers, gongs and xylophones (called **BALAFONS**) produce their sound by vibration and are known as **IDIOPHONES**.

Calypso and Steel Band

Calypso is the national dance of Trinidad and Tobago. Steel Bands also originated from these islands. Caribbean music combines elements of **AFRICAN MUSICAL INFLUENCES – SYNCOPATION, CROSS-RHYTHMS, PERCUSSION, CALL AND RESPONSE** and **EUROPEAN MUSICAL INFLUENCES – TONAL HARMONIES AND MELODIES** and instruments.



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato

CALYPSO is originally the national dance of Trinidad and Tobago and is particularly associated with social gatherings such as **CARNIVAL**. Calypso is normally in **4/4 METRE** and uses **SYNCOPATION** combining story telling with memorable melodies. Calypso often uses three-beat rhythms with two long beats followed by a short beat. An example of a Calypso rhythm is as follows:

SYNCOPATION is also used in Steel Pan music, both in the melody line and in the chords which are often performed **OFFBEAT**.

Harmony and Tonality

Harmony of Calypso often enriched used **ADDED NOTE CHORDS** e.g. *added 6ths, 7ths and 9ths and Diminished 7th chords*. The **HARMONIC RHYTHM** of Steel Pan music is **SLOW** – with a single chord often lasting an entire bar. Harmonies are mainly simple and use **PRIMARY TRIADS** in **MAJOR TONALITY** and phrases often end with **PERFECT CADENCES**. The **BASS PAN** plays the **ROOT** of the chord, the **CELLO/GUITAR PAN** plays the **THIRD AND FIFTH** of the chord and the **ALTO PAN** plays the **ROOT AND THIRD** of the chord. A typical **CHORD RHYTHM** could be:

Dynamics, Expression and Articulation

Since Calypso and Steel Pan music is designed to be performed at carnivals and outdoors accompanying dancers or in front of large audiences, the dynamics are generally **VERY LOUD – FORTISSIMO (ff)**. Steel pans are played with sticks/beaters with rubber tips and notes of **LONG DURATION** are playing by **ROLLING**, giving a **TREMOLO** effect which produces a 'shimmering' sound as is a unique **TIMBRE/SONORITY** to Steel Pans.

Pitch & Melody and Ornamentation

The melody of Calypso music often features **IMPROVISATION** by the instrumentalists often on an "established", pre-existing (folk) melody or one that has been composed who add ornaments and decorate a melody line during a performance.

Texture

Steel Pan music – mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** – additional textural layers added by **CHORD RIFFS** and percussion instruments which thicken the musical texture.

Form & Structure and Phrasing

Calypso often uses **CALL AND RESPONSE** regular (e.g. *4 or 8-bar*) phrases which are **IMPROVED**. Songs are normally in **POPULAR SONG FORM**. Steel Pan music often has a recurring 'A' section and made up of short **REPEATED PHRASES**.

Origins and Cultural Context of the Traditional Music

Calypso is the national dance of Trinidad and Tobago and is based on a traditional syncopated rhythm. Steel Bands also originated from these islands. Steel Drums were discovered in the late 1930's by hitting a dented section of an oil barrel which produced a particular tone.

Musical Characteristics of Folk Music

Calypso and Steel Band music has African musical influences including: Syncopations and Cross-Rhythms, use of percussion instruments, call and response and singing styles as well as European musical influences including tonal harmonies and melodies and instruments such as the guitar.

Impact of Modern Technology on Traditional Music

With advances in recording technology, Harry Belafonte recorded a "Calypso Album" in 1956 selling more than a million copies bringing Calypso to a wider audience worldwide. Calypso has also been used in modern-day films e.g. "Under the Sea" from 'The Little Mermaid'.

Artists, Bands & Performers of Calypso and Steel Pan Music

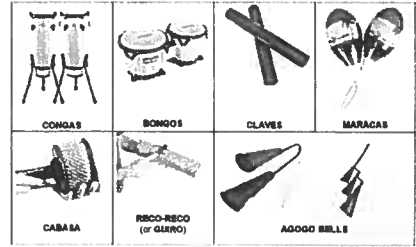
Harry Belafonte David Rudder
Mighty Sparrow Andry Narrell



Instrumentation – Typical Instruments, Timbres and Sonorities

Instruments used in Calypso include the Acoustic and Bass Guitars with Trumpets, Saxophones, Electric Guitars, Drum Kit, Vocals and **LATIN PERCUSSION** which includes many types of drums and hand-held percussion instruments including:

Names of the Steel Pans (in descending pitch order)	The part they play in the band
Soprano, Ping Pong, or First Tenor	Usually play the melody
Double Alto, Double Second or Second Tenor	Play a second melody underneath the Soprano part
Single Alto	Play two-note Chords
Cello, or Guitar	Play Chords, Melody or Bass
Bass	Plays the Bass Part



according to its pitch-range. Some of the pans have more than one name although they mean the same thing.

Samba

Music in Latin America is widely influenced by colourful and exotic carnivals and a range of dance styles. Carnivals may include **FANFARRAS**, featuring brass instruments associated with fanfare, and almost always a **SAMBA BAND**.



Rhythm and Metre, Form & Structure and Phrasing, Repetition and Ostinato & Ornamentation

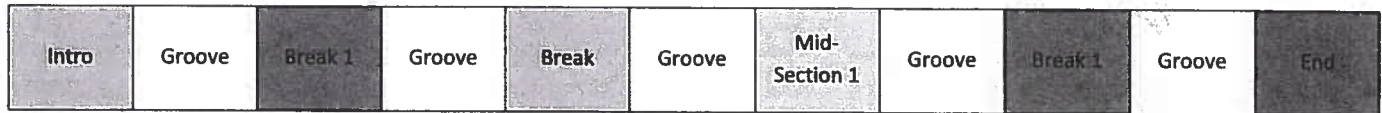
Built around **OSTINATOS** usually 4 or 8 beats long (regular phrases). Each group of instruments can have their own Ostinato featuring **OFFBEAT RHYTHMS** and **SYNCOPATION**. Often the **SON CLAVE SYNCOPATED** rhythm is used, either the 2:3 or 3:2.

Samba music is built up of lots of different sections. For each section the **SAMBISTA** will need to know an **OSTINATO**.



Samba music often starts with an **INTRODUCTION** often featuring **CALL AND RESPONSE RHYTHMS** between the Samba Leader and ensemble. The main Ostinato rhythm of Samba is called the **GROOVE** when all the instruments of the Samba Band play their respective rhythms over and over again forming the main body of the piece. The **GROOVE** is broken up by **BREAKS** - 4 or 8 beat rhythms providing contrast and **MID SECTIONS** – one or two instruments change the rhythm of their ostinato and the others stay the same or stop. Sometimes **BREAKS** and **MID SECTIONS** feature a **SOLOIST** who “shows off” their rhythms. The **SAMBISTA** must signal to the group when to change to a different section which is normally done with an **APITO** (Samba Whistle – loud!). A piece of Samba can end with either

a **CALL AND RESPONSE** pattern or a pre-rehearsed ending phrase of rhythm. The **FORM AND STRUCTURE** of a piece of Samba may look like the following:



<p>Texture</p> <p>Texture varies in Samba music, often MONOPHONIC where a single rhythm is heard as in CALL AND RESPONSE sections, sometimes POLYPHONIC where sections of the Samba band play different rhythms (OSTINATOS) creating CROSS-RHYTHMS (when two rhythmic patterns that “conflict” with each other occur simultaneously) creating a thick texture of interweaving and interlocking rhythms.</p>	<p>Dynamics, Expression and Articulation</p> <p>The dynamics of Samba music are normally very loud – it is music designed to be performed outdoors at carnivals and is played by large numbers of instrumentalists and to accompany dancers and processions with large audiences watching and listening. Sometimes, a CRESCENDO is used at the end of a piece of Samba music for dramatic effect.</p>	<p>Tempo</p> <p>Samba music is generally fast at around 104 bpm and keeps a constant tempo to assist the dancers or processional nature of the music. Sometimes the SAMBISTA (Samba leader) uses (TEMPO) RUBATO – tiny fluctuations in tempo for expressive effect.</p>	<p>Pitch and Melody & Harmony and Tonality</p> <p>Samba music is based on rhythms rather than melodies although the pitch of certain instruments within the Samba band provides musical contrasts.</p>
---	---	--	---

<p>Origins and Cultural Context of the Traditional Music</p> <p>Samba is a musical genre and dance style with its roots in Africa via the West African slave trade and African religious traditions. Samba is an expression of Brazilian cultural expression and is a symbol of carnival. Samba schools formed and compete bringing people together.</p>	<p>Musical Characteristics of Folk Music</p> <p>The instruments of Samba have been influenced by Portuguese colonies who imported slaves from Africa, while the rhythms of Samba are of African origin.</p>	<p>Impact of Modern Technology on Traditional Music</p> <p>Samba has become popular as a Latin-American ballroom dance on TV shows such as Strictly Come Dancing and Dancing with the Stars. Samba has also been mixed/fused with Drum ‘n’ Bass in a musical fusion creating “Sambass” and artists and groups of popular music have used sounds and rhythms of Samba in their music e.g. Gloria Estefan and Jamiroquai.</p>	<p>Artists, Bands & Performers of Samba</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="1697 1034 1921 1177"> <p>Fundo de Quintal</p> </div> <div data-bbox="2000 1034 2134 1177"> <p>Exaltasamba</p> </div> </div>
---	--	--	--

Instrumentation – Typical Instruments, Timbres and Sonorities

