Music

GCSE Music

DR P SMITH

Elements of Music & Listening and Appraising Support

DR P SMITH Definitions

D Dynamics & Duration

R Rhythm

P Pitch

S Structure

M Melody & Metre

I Instrumentation

T Texture, Tempo, Timbre & Tonality

H Harmony

DR P SMITH Definitions

D Dynamics – Volume in music e.g. Loud (Forte) & Quiet (Piano). Crescendo (Getting Louder) Decrescendo (Getting Quieter)

Duration – The length of notes, how many beats they last for. Link this to the time signature and how many beats in the bar.

R Rhythm – The effect created by combining a variety of notes with different durations. Consider ostinato, syncopation, cross rhythms, polyrhythms and triplets.

P Pitch – The pitch of instruments (High or Low) Melody High, Low, Ascending & Descending. Does the music ascend or descend as a piece.

S Structure – The overall plan of a piece of music e.g Binary AB, Ternary ABA and Rondo ABACAD, Verse/Chorus structure in Pop Music

M Melody – The effect created by combining a variety of notes of different pitches. Consider the movement e.g steps or leaps, ascending (up) and descending (down)

Metre – The number of beats in a bar in which you work out the time signature e.g. 2/4, 3/4, 4/4 or 6/8

I Instrumentation – The names of instrumental families (Strings, Woodwind, Brass and Percussion) and individual instruments from these families. Also consider how the instruments are playing (Chords, Bass line, Rhythm etc. Also consider articulation e.g staccato, legato, pizzicato, tremolo, arco, trills etc

T Texture – The different layers in a piece of Music e.g thin or thick, polyphonic, monophonic, homophonic.

Tempo – The speed of the music e.g. fast (Allegro), Moderate/Walking pace (Andante), & slow (Lento / Largo).

Timbre – The tone quality of the music, the different sound made by the instruments used. (eg Cymbal crashes to add dramatic effect, Flute for birds singing)

Tonality – The key of a piece of music e.g Major (happy), Minor (sad), Chromatic (Clashes/Dissonant).

H Harmony – How notes are combined to build up chords and vocal harmonies.

Elements of Music – Music Vocabulary

Dynamics - Volume
Fortissimo (ff) – Very loud
Forte (f) – Loud
Mezzo Forte (mf) – Moderately loud
Mezzo Piano (mp) – Moderately quiet
Piano (p) – Quiet
Pianissimo (pp) – Very quiet
Crescendo (Cresc.) - Gradually getting louder
Diminuendo (Dim.) - Gradually getting quieter
Subito/Fp – Loud then suddenly soft
Dynamics - Listening
Is the music loud or quiet?
Are the changes sudden or gradual?
Does the dynamic change often?
Is there use of either a sudden loud section or note, or complete silence?
Is the use of dynamics linked to the dramatic situation? If so, how does it enhance it?

Duration/Rhythm (length of notes etc.)
Note values e.g. crotchet, quaver
Pulse/beat
Triplets/duplets
Dotted rhythms
Cross Rhythms – Similar to polyrhythms but rather than just different rhythms playing, usually two different time signatures as well.
Polyrhythms – Two or more independent rhythms.
Syncopation – beats played on the weaker beats of the bar; jumpy rhythms.
Ostinato/Loop/Repetition – Repeated Patterns of music
Phrase length and shape (arch shape, spiky shape)
Phrase structure
How long a piece of music lasts.
Do the rhythms change as the piece progresses?
Time Signatures – Simple time e.g. 2/4, 3/4 or 4/4; Compound Time e.g. 6/8, 9/8 or 12/8 and irregular time e.g. 5/4, 7/4 or 9/4.

Duration/Rhythm - Listening
What rhythms can you hear?
Are there many rhythmic ideas or just a few?
Is the rhythm on the beat or is there syncopation?
Does the composer use several rhythmic ideas together? (This can overlap with consideration of texture).

Pitch
Melody/Pitch - Listening
Is the melody stepwise or mostly in leaps?
Does it cover a wide or narrow range of pitch?
Is it high-pitched or low-pitched?
How is it accompanied?
Is it diatonic or chromatic?
Is there a single melody or more than one (as in an ensemble or duet)?

Structure/Form
Binary - A B (a way of structuring a piece of music).
Ternary - A B A (a structuring mechanism of a piece of music).
Da Capo Aria – A B A (aria is a solo vocal piece. Da Capo means go back to the beginning. Popular during Baroque Period)
Minuet and Trio – A B A (popular during Classical Period)
Rondo - A B A C A D A etc.
Ritornello – A section that keeps returning (similar to rondo)
Ground Bass – Repeated bass line.
Canon – Many melodies added one at a time (usually melodies upon a ground bass)
Indian Raga – Alap, Jhor, Jhala & Gat/Bandish
Cyclic – repeated music.
Popular Song Structure
Intro
Verse (A)
Chorus (B)
Bridge
Middle Eight (C)
Outro/Coda
Structure/Form - Listening
What is the structure or form of the piece?
Do any of the sections within an individual piece repeat?

Are repetitions exact or varied?
What different dramatic effects are achieved?
What is the overall structure of the music?
In a comparison question – Do both versions use the same structure? Are both versions the same length or does one have a longer introduction, for example?

Melody/Pitch
Step – next door notes.
Leap – notes that are further apart than a 3rd.
Scalic – descending/ascending within a scale.
Interval – Distance between two notes.
Chromatic – notes that don't belong to a key.
Glissando – Rapid scalic movement on an instrument.
Ostinato – Repeated pattern.
Sequence – Repeated pattern at a higher or lower pitch.
Riff/motif – A short, repeated pattern, often in the bass part.
Imitation – A section of music that is imitated by another part or instrument.
Sharp, flat and natural notes
Octave – The 8 diatonic notes between two notes of the same name.
Intervals – the distance between 2 notes.
Range of instruments
Diatonic key (major/minor)
Tonic – 1st degree of a scale
Subdominant – 4th degree of a scale
Dominant – 5th degree of a scale
Pentatonic – 5 note scale
Raga – Indian scale
Melody/Pitch - Listening
Is the melody stepwise or mostly in leaps?
Does it cover a wide or narrow range of pitch?
Is it high-pitched or low-pitched?
How is it accompanied?
Is it diatonic or chromatic?
Is there a single melody or more than one (as in an ensemble or duet)?

Metre - Please see Duration/Rhythm

Instrumentation, Timbre & Articulation

Strings - Violin, Viola, Cello, Double Bass, Harp & Guitar
Timbre - pizzicato (plucked strings), arco (with the bow), col legno (with the wood of the bow), double stopping (playing two strings at once), tremolo - rapid movement upon one string

Woodwind - Flute, Piccolo, Recorder, Clarinet, Saxophone, Bassoon, Oboe, harmonica
Timbre - Flutter tonguing (achieved by rolling an 'R' with the tongue), Pitch Bending (Bending of notes, achieved by sliding fingers off the keys), Staccato (different sounds are achieved by single and double reed instruments).

Brass - Trumpet, Cornet, Trombone, French Horn, Baritone, Euphonium, Tuba
Timbre - Played with a mute (stick it in the bell to change the sound)

Percussion (tuned & untuned) - Drum Kit, Side Drum, Piano, Maracas, Wood block, Agogo bells, Cow bells, Triangle, Tambourine, Cymbals, Congas, Bongos, Glockenspiel, Xylophone, Tubular Bells etc.
Timbre - Piano - Chords and Melody, Broken or Block Chords
Drum kit - fills, cymbal clashes, drum rolls

Articulation

Legato - Smooth
Staccato - Short, detached
Accent - Emphasise the note

Voices

SATB choir. Soprano - Female (Highest)
Alto - Female
Tenor - Male
Bass - Male (Lowest)
Treble - Highest children's voice. Unbroken male voice. Equivalent to adult soprano.
Baritone - In between Tenor and Bass male voice.
Falsetto - Very high male voice (head voice).
A Capella - Unaccompanied singing.
Melisma - A tuneful flow of notes sung to a single syllable.
Backing Vocals/harmonies

Instrumentation/Timbre/Articulation - Listening
What instruments are playing?
In which order do they enter?
What significance do they have?
What combinations of instruments are playing?
Are any special playing techniques being used?
How do the instruments help in the creation of mood, situation, period or place?

Texture

Monophonic - A single line of music. A single melody line with no harmonic accompaniment or accompanied by a drone or percussion instrument(s).
Homophonic – Melody with accompaniment. A melody line with a chordal accompaniment.
Polyphonic – Two or more melody lines that are heard at the same time. All melody lines are of equal importance.

Thick – Many sounds or instruments playing
Thin – Few sounds or instruments playing
Unison – More than one person singing the same part
Chorus – The whole cast of an opera or musical singing
Solo, two part, three part etc.
Duet, Trio, Quartet, Quintet etc.
Tutti – Everybody playing together
Descant/Counter Melody – A Second Melody playing alongside main melody.
Melody and Accompaniment
Texture - Listening
What type of texture is it?
Does the texture change throughout?
Are there just a few instruments playing or are there many?
Is it homophonic, polyphonic, 32-bar song, strophic etc.?

Tempo – Speed

Presto – Very fast
Allegro – Fast
Vivace – Fast, lively
Allegretto – Moderately quick, cheerful
Moderato – Moderate
Andante – At a moderate walking pace
Adagio – Slow
Lento – Broad, slow
Largo – Very slow
Grave – Very slow and serious
Accelerando (accel.) – Gradually getting faster
Rallentando (rall.) – Gradually getting slower
Ritardando (rit.) – Holding back, slower immediately
Rubato – At a flexible speed
Silence/Tacet – No sound at all
Pause ( ) – Hold the note for longer than marked
A Tempo – Return to the original speed
Tempo/Speed - Listening
What is the tempo?
Does the tempo change?
What effect does changes in tempo have on the piece?
What is happening at the time of tempo changes?
Are there any periods of silence? Why?

Timbre – Please see Instrumentation, Timbre & Articulation

Tonality/Scales

Major – Mainly used in happy, joyful and celebratory music.
Minor – Mainly used in sad, solemn, unhappy pieces.
Chromatic – Means colour and uses all twelve semitones within an octave.
The notes clash together not pleasing to the ear (Horror music)

Harmony

Consonant – Notes that belong to a key/chord to produce nice harmonies
Dissonant – Notes that sound 'wrong' together
Cadences – These end phrases/sections of music:
(Closed) Perfect Cadence – V I
(Closed) Plagal Cadence – IV I
(Open) Imperfect Cadence – II or IV V
(Open) Interrupted Cadence – V VI
Modulation – Change of key
Transpose – Re-write a piece in a new key
Pedal – A sustained note, usually dominant or tonic:
Drone – Usually a sustained part consisting of 2 notes (tonic and dominant).
Arpeggio/broken chords – Chords that are broken up.
Acciaccaturas – A grace note, played very fast.
Appoggiaturas – Similar to acciaccatura but played for longer.
Seventh chords – a chord consisting of a triad plus a note forming an interval of a seventh.
Added note chord – a triadic chord with an extra "added" note.
Harmony - Listening
What sort of harmony is being used?
Are there discords (chords that don't sound 'right')?
Can you recognise any harmonic progressions e.g. cadences?
Does the composer modulate to a new key e.g. major to minor?
Are modulations sudden or gradual?

OCR GCSE Music Listening Exam Common Questions

Features of the Drum Kit? (What is it playing?) (AOS5)

Snare Drum on beats 2 and 4/Bass drum on beats 1 and 3

High Hat plays fast quavers or semi quavers/Fills

Features of the Bass guitar? (What is it playing?) (AOS5)

Riff/Bass line/Fast repeated patterns/Long or short Notes/Glissando

Features of the Guitar? (What is it playing?) (AOS5)

Chords/Picking/Strumming/Solo/Slides (Glissando)

What does the Percussion play? (AOS4) Film Music

Timpani – Rolls

Snare Drum – Rolls on what beats

Cymbal –Crashes

Features of the Voice? (AOS5)

Melisma/Vibrato/Unison/Harmony/Call and response

Instrumental Techniques? (AOS2 and AOS4)

Tremolo/Vibrato/Pizzicato/Trills/Grace Notes/Double stopping/Arco

How the music is played?

Legato or Staccato

How many beats in a bar?

Answer with a number 3 or 4

What is the time signature?

Answer with 4/4, 3/4, etc

Features of the Metre?

Regular/Steady/Fast/Slow

Name the Cadence?

Perfect sounds finished/Imperfect sounds as if it wants to continue

Plagal = AMEN Cadence (Finished) Interrupted sounds unfinished and Chromatic

Devices?

Ostinato – Repeated pattern (Rhythm of Melody) Used in Orchestral or Film Music

Riff – Repeated pattern (Used in Pop Ballad/Jazz/Disco/Country and Western)

Sequence – A Melodic pattern played at Higher or Lower pitch

Imitation – One instrument copying the others part

Modulation – Key Changes

Underline the dynamic of the extract?

Pianissimo = Soft   Crescendo = Gradually Louder

Fortissimo = Loud   Diminuendo or Decrescendo =   Gradually Softer

Types of Voice?

Soprano – High Female

Alto – Low Female

Tenor – High Male

Bass – Low Male

How is Technology used? (Bhangra/Pop Ballad/Rock Anthem/Artist Current)

Synthesisers/Drum Machine/Computor/Panning/Reverb/Mixing/Scratching/Looping/Sampling/

Electric Guitar/Distortion

Describe the Texture?

Monophonic – One musical line

Homophonic – A melody and accompaniment (Classical Concerto and Romantic Concerto)

Polyphonic – Many melodic line very busy (Baroque Concerto)

Polyrhythms – Many Rhythms together (African Drumming and Samba)

Name ornament that you hear played by the solo instruments?

Trills/Grace Notes/Mordents/Turns (AOS2 Concerto through Time)

Possible Artists/Composers?

AOS2 Concerto through Time

Baroque – JS Bach   Classical – Mozart   Romantic – Beethoven

AOS4 Film Music

John Williams

AOS5 Conventions of Pop

1950s/60s Rock N Roll – Elvis Presley

Rock Anthems – Bon Jovi/Aerosmith

Pop Ballad – Whitney Housten (Female)   Elton John (Male)

Features typical of a Song? (AOS5 Conventions of Pop)

Lyrics/Verse Chorus Structure/Vocal Line/Accompaniment

Possible venues where music might be performed?

AOS2 Concerto through Time

Baroque, Classical and Romantic – Concert Hall

AOS3 Rhythms of the World

Samba and Calypso – Carnival

Djembe, Bhangra, Greek/Arabic Folk and Indian Classical - Festival

AOS4 Film Music

Film Music - Concert

AOS5 Conventions of Pop

1950s/60s Rock N Roll – Gig/Festival/Concert

Rock Anthems – Gig/Festival/Concert

Pop Ballad – Wedding/Gig/Festival/Concert

From which country does this style of music originate?

Samba = Brazil (Rio)   Djembe = Africa   Calypso = Caribbean (Trinidad and Tobago)

Rhythmic Patterns?

Son Clave = Samba

Chaal Rhythm/pattern = Bhangra (played by the Dhol Drum)

Tala = Rhythmic pattern played in Indian Classical Music

Ostinato = A repeated rhythmic pattern (Samba/Djembe)

AOS2 Concerto through Time FEATURES

Concerto Grosso = A concerto for a number of soloists ONLY IN BAROQUE CONCERTO

Continuo = name given to the Harpsichord (Chords) and Cello (Bassline) playing together ONLY IN BAROQUE CONCERTO

Cadenza = A part of the concerto when the Soloist plays on their own and shows off their ability

Give a suitable tempo for this extract?

Largo = Slow   Andante = Walking Pace (Moderate)   Allegro = Fast

Give 2 ways in which the solo Voice and instruments work together?

Solo Voice = Melody, short/long phrases

Instruments = Accompaniment/Chords

Name 2 sections of the Orchestra?

Strings   Brass   Woodwind   Percussion

Features of the Backing Voices/Vocals?

Harmony/Call and response/Shouts/High or Low Pitched/Shouts of Hoi (Bhangra)

OCR AoS2: The concerto through time

by Jane Werry

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INTRODUCTION

The Concerto Through Time is arguably the meatiest, content-wise, of all OCR's new areas of study. It covers the development of the orchestra and changing compositional approaches from the Baroque period right up to the end of the Romantic era. Not only do students need to get to grips with a range of music that may be unfamiliar to them, but they also need to learn a sizeable collection of musical terms in order to be able to describe the music accurately in the exam.

As with all preparation for the GCSE exam, you could see it as being divided into two parts:
- First, knowing the right things.
- Second, being able to answer exam-style questions.

In order to be able to answer the questions, students need to be able to identify features of the music aurally, and then be able to describe them accurately. Having first-hand experience of the music itself will help enormously with this.

This resource provides ideas for getting to know the music 'from the inside' – that is, by playing it – and also strategies for teaching the sheer volume of facts and terms that students need to know.

USING A KNOWLEDGE ORGANISER

A knowledge organiser is a summary of the key knowledge on a particular topic, no more than a page long, which can be given to students when they embark on the area of study. It covers all of the facts and terminology that students need to know, with everything in numbered lists. The organiser becomes the basis for all descriptions and explanations.

Learning a quantity of facts is essentially being able to remember them accurately. Frequently revisiting the factual content is the only way to cement this in students' brains. The knowledge organiser can form the basis of frequent, very quick, low-stakes tests and look-cover-write-check activities. For example, the key terms could be provided without the definitions as a test, with students writing them in. Alternatively, the definitions could be given, with the terms themselves left blank for students to complete.

1.	Pronounced a-chak-a-toora. An ornament: a very quick, 'crushed' grace note.	1. Acciaccatura	
2.	Pronounced a-pol-a-toora. A slightly longer grace note.	2. Appoggiatura	
3.	In two sections: A B.	3. Binary form	
4.	The orchestra stops and the soloist has a virtuosic solo section that sounds improvised	4. Cadenza	
5.	Harmony that uses more complex chords, with notes from outside of the major/minor scale.	5. Chromatic harmony	

You might also find these videos useful for introducing and revising the periods of musical history:

- Baroque music
- Classical music
- Romantic music

There is also a quick period identification test here.

This is not to say that you would attempt to cover everything on the knowledge organiser in the first lesson. A good way to start would be to present the knowledge organiser and explain that it covers everything that students need to know, but then quickly move on to approach a piece of real music through a practical workshop. As you go along, use some of the vocabulary and ideas covered on the knowledge organiser, and come back to it on the sheet at the end of the lesson, perhaps explaining which parts you expect to be learnt for homework in preparation for a very quick test at the start of next lesson.

Here is a knowledge organiser for AoS2:

Knowledge organiser AoS2: The Concerto Through Time

Key ideas and concepts		Key terms	
1. Solo and orchestra	A concerto involves a solo instrument (**solo concerto**) OR group of solo instruments (**concerto grosso**) with an **orchestral accompaniment**.	**1. Acciaccatura**	Pronounced a-chak-a-toora. An **ornament**: a very quick, 'crushed' **grace note.**
2. Three movements	Most concertos are in three **movements**: 1. fast 2. slow 3. fast	**2. Appoggiatura**	Pronounced a-poj-a-toora. A slightly longer **grace note**.
3. Virtuosity	One of the main ideas of a concerto is to show off the capabilities of the solo instrument and/or the solo performer.	**3. Binary form**	In two sections: A B.
4. Interplay between solo and orchestra	How the solo instrument(s) interact with the orchestra is very important. The orchestra may play the main melody or have an accompanying role.	**4. Cadenza**	The orchestra stops and the soloist has a **virtuosic solo** section that sounds improvised.
		5. Chromatic harmony	Harmony that uses more complex chords, with notes from outside of the major/minor scale.
Concertos timeline		**6. Cycle of 5ths**	A **chord progression** where the **root notes** are a 5th apart, eg E-A-D-G-C.
1. Baroque 1600-1750	**1. Small orchestra**, consisting of strings and **continuo**.		
	2. Concerto grosso very popular.	**7. Commission**	When someone **pays a composer** to write a specific piece.
	3. Ritornello form often used for first movement. Second movement often very short, sometimes **improvised**.	**8. Concertino**	The **group of soloists** in a **concerto grosso**.
	4. Diatonic harmony, mostly based on chords I, IV and V, and **cycles of 5ths**.	**9. Concerto grosso**	A concerto with a group of soloists (not just one soloist).
	5. Use of ornaments – mostly left to performer to decide.	**10. Continuo**	**Continuous bassline**, played by a bass instrument (often cello) and a chord instrument (often **harpsichord**).
	6. Often uses contrapuntal textures, terraced dynamics and melodic **sequences**.		
	7. Music feels continuous, each movement has a set tempo/mood that does not change.	**11. Contrapuntal**	**Polyphonic. Independent lines** of music combined together.
	8. Composers usually employed by nobility or the church: had to write pieces their employers approved of.	**12. Diatonic harmony**	In a **major or minor key**. Based on **chords I, IV and V.**
	9. JS Bach, Vivaldi, Corelli.	**13. Freelance**	**Self-employed.**

2. Classical 1750-1810	1. **Medium-sized orchestra**. Now has separate **woodwind section** including **clarinets**. **No continuo.** May have **horns** and **timpani.**	14. **Melody-dominated homophony**	A **texture** where there is a **melody and an accompaniment.**
	2. Nearly all concertos **solo**. **Piano** and **clarinet** concertos popular as new instruments.	15. **Ornament**	Decorative notes, eg **acciaccaturas, appoggiaturas, trills**.
	3. Slightly **longer concertos. Sonata form** often used for first movement. Written-out second movements. **Rondo form** often used in third movement.	16. **Periodic phrasing**	**Pairs of phrases** organised in a **question-answer** format.
	4. **Diatonic harmony.**	17. **Ripieno**	The **orchestral backing** in a concerto grosso.
	5. **Ornaments** used but often indicated by composer.	18. **Ritornello**	A **recurring** section.
	6. **Melody-dominated homophony. Periodic phrasing.** More **subtle changes of dynamics** shown in score.	19. **Rondo**	A structure with a recurring section: eg **A B A C A D A.**
	7. Composers employed but beginning to put on own concerts in new **concert halls**.	20. **Sequence**	Where a **motif** is **repeated higher or lower each time.**
	8. Use of **cadenzas**.	21. **Solo concerto**	A concerto with **only one** soloist.
	9. **Mozart, Haydn, Beethoven.**	22. **Sonata form**	A structure with three sections: **exposition, development** and **recapitulation.**
3. Romantic 1810-1910	1. **Large orchestra**. May include large brass and percussion section, and even **harp**. Brass instruments now have **valves**.	23. **Terraced dynamics**	**Either loud or soft.** No crescendos or diminuendos.
	2. **Solo concertos**, often much **longer** and more **virtuosic. Cadenzas** very important. Piano, violin and cello popular. Celebrity performers. Large concert halls.	24. **Ternary form**	In three sections: A B A.
	3. **Chromatic harmony.**	25. **Trill**	**Alternating quickly** between two adjacent notes.
	4. **Dramatic, emotional** music, often with big contrasts of mood, dynamics and tempo.	26. **Tutti**	A section in which everybody plays.
	5. Most composers **freelance** and relying on **commissions.**	27. **Valves**	On brass instruments, they allow playing of **every chromatic note.**
	6. **Mendelssohn, Rachmaninov, Tchaikovsky.**	28. **Virtuosic**	Difficult to play.

WORKSHOPPING THE BAROQUE CONCERTO

Before you plunge in with practical music making, you need to be very clear on what you want students to learn from the activity, so that the appropriate parts of the knowledge organiser can be introduced as you play, and highlighted at the end for homework learning.

By playing some or all of the third movement of Vivaldi's Concerto in C for two trumpets, for example, the learning aims are as follows:

- The concerto involves two solo instruments with orchestral accompaniment. Because, in this case, there are two soloists, it is a concerto grosso.
- Vivaldi wrote the concerto in the early 18th century, making it of the Baroque period.
- The relationships between the two soloists (the concertino), and between the soloists and the orchestra (the ripieno), are very important, particularly the imitation between the trumpets and the thinning of the texture when the orchestra is accompanying.
- The movement is unified by a recurring section (ritornello) which is played in unison.
- The continuo consists of a continuous bassline and chords, and plays throughout the piece.
- This is the third of three movements, and therefore has a constant fast tempo.
- The harmony is based on very simple chords, mostly I, IV and V, and keys are all closely related to C major. This is due in part to the limitations of the natural trumpet, but serves as a useful starting point for understanding Baroque harmony.
- Ornaments and dynamics are not written in to the music, but would be used. Trills, in particular, are used at cadence points. Dynamics would be terraced – either loud or soft – and there may be an echo effect when a phrase is repeated, with the second statement being softer.

How to approach workshopping Vivaldi

First of all, you will need to organise your instruments. At the very least you will need two melodic instruments to play the solo trumpet parts, and two instruments to make up the continuo: one playing chords, and the other playing the bassline.

Other instruments can be added to the ripieno so that everyone is involved. It really doesn't matter what the instruments are – I can imagine a terrific rendition played on electric guitars and bass! If the two solo instruments could be of the same type that would be excellent, but really not essential. A word of warning if you are attempting to do this with two trumpets: the trumpet parts are extremely high, especially if played on a B flat trumpet, so unless your trumpeters are outstandingly good, it will be much safer down the octave.

Because the terms 'ripieno', 'concertino' and 'continuo' are so important here, you may wish to physically label your groups of players in some way: signs on the wall, stickers, hats with labels – the sillier the better in many ways, as a bit of humour leads to better retention.

You will need to consider carefully where you bring notation into the whole process. This can be extremely flexible. It would be entirely possible not to use any notation other than a diagram to show the chords in each bar. I would recommend at least starting off entirely aurally, as this forces students to think carefully about what they are playing, which they may not do if they are merely reading the notes. It also puts note-bound students on the spot by removing the comfort blanket of notation. However, if you do use notation, you will be able to cover more of the music more quickly, and so give an overview of the structure of the movement.

It may be that you have some students using notation and some not. You can decide this based on your knowledge of your students and their abilities: you will be able to make decisions about who would be hampered by notation, who should be challenged to work without it, and so on.

With so much terminology to learn, it is essential that these terms, and the others encountered in this lesson, are revisited at the start of the next lesson. This is where the knowledge organiser and a quick low-stakes test come in.

The arrangement used here fits with Vivaldi's original, so you could play along with a recording, although you will need to find one that is not in Baroque pitch, such as this one.

THE CONTINUO AND RIPIENO

Start by setting up the continuo group on a C chord in a 3/4 metre, at roughly 120 beats per minute. The chordal instrument should play crotchet chords, while the bassline instrument should play quavers, mostly taken from the notes of the chord – this may use the pattern given, but could be a devised pattern.

Explain that the continuo players in the Baroque period would be given a notated bassline with numbers (figures) that tell them which chords to play, a system very much like modern chord symbols. It is not necessary for GCSE students to understand figured bass, so unless you think they would be particularly interested in it, present the movement to your students in chord symbol format – here, each box represents a bar of triple time:

Bar					
Bar 1					
5					
9					
13			C	F	
17	C	F	C	F	G
22	C	C	C G	C G	
26	C F	G	C	G	
30	C	Dm G	C	G	
34	G	G	G	C	C G
39	C	F	C	F	
43	C	F	G		
46	C	C G	C	C G	
50	C	C	C	C	
54	C	D	G	Am D	
58					
62					
66					
71	Am	Dm	Am	Dm	
75	Am	Dm	E7		
78	Am	Dm	Am	Dm	
82	Am Dm	G	G	Am Dm	
86	G	G	C	C	
90	C	C	C	C	
94	C	C	F Bm7	C Am	
98	Dm G	C	C	C	
102	C	C	C	F G	
106	C	C	F G		
109					
113					
117					
121			C	F	
125	C	F	C	F	G
130	C				

The colours here denote the different textures used in the accompaniment:

- Blue is the opening texture, with the continuo bass moving in quavers while the whole of the rest of the ripieno play crotchet chords
- Yellow is where the ripieno play a distinctive unison figure,

- Pink is where the accompaniment is pared back to sparse block chords, mostly one chord to a bar, in order to let the solo parts shine through.

Aside from learning about the way that the texture is used, looking at the piece represented in this way can give us a number of other useful learning points:

- The instruments of the ripieno – which in Vivaldi's orchestra were violins, violas, cellos and double basses – fill out the notes of the chordal accompaniment using notes from the chords. Players of melodic instruments can play around with this, varying the note they choose to change the voicing of the chord. This is a particularly useful thing for students to do if they are not used to working with chords.
- The harmony is very much based on chords I, IV and V in the key of C major. The Am and Dm chords also belong to this key, being chords vi and ii respectively. Although this diatonic harmony is generally a characteristic of the Baroque period, this particular harmony is unusually simple. This is due to the choice of trumpets as the solo instruments. In the Baroque period, trumpets were 'natural' – in other words, they did not have valves. This severely limited the notes they could play. It is interesting that the only time that Vivaldi uses a wider range of chords (between bars 62-70) is when the trumpets are not playing. Even when the music modulates to A minor at bar 71, once the trumpets come back in at bar 78, the music quickly shifts back to C major.
- We can clearly see the harmonic rhythm, which is nearly always one chord per bar, with plenty of instances when the C or G chord is held for four whole bars at a time.
- The textures outline the structure, with a unison passage finishing off each section. Bar 109 to the end is a repeat of the opening.

ADDING THE SOLOISTS

Having established what the ripieno and continuo are doing in some detail, we need to focus on how Vivaldi writes for the soloists. The opening section, with the second trumpet imitating the first at a distance of one bar, is the pattern for much of the movement. Even if you are planning to use notation, it would be good to get this opening going without the class referring to it, so that they can get used to using the notes of the chords, feeling the chord changes, and establishing the dialogue between the two concertino instruments. The soloists can play broken chords in crotchets. Although that's not exactly what Vivaldi wrote, it's not important at this stage: the aim is to understand the principles underpinning the music.

The unison passage at bar 15 can be taught to the whole ripieno, a bit at a time, by rote: start with the rhythm only, then add in the notes that are Cs and Bs in every bar. Once this is established, putting in the notes that change in each bar should make quite a logical pattern. The whole of the opening section has then been covered, with students focusing on the sound of the music, and how it is put together.

How you proceed from this point is very much up to you. If you decide to play more of the movement, either learning melodic shapes by rote and using the chord grid to stay together, or by having at least some of the class playing from notation, you can pick out some or all of the following features:

- When the second trumpet section begins, at bar 22, it starts off with the same idea as the opening, with the trumpets imitating each other with notes of a C major chord. However, by bar 26, a slightly different relationship has developed: they are no longer taking it in turns in quite the same way. Some of the time, for example at bar 30, they are playing the same thing a 3rd apart – this is a common way to get two instruments playing in harmony. Note that this is a melodic sequence, but when the second trumpet would require a B (on the middle line of the stave), it plays a G instead, as a natural trumpet cannot play the B.
- It is because the trumpet parts are so 'busy' at this time that the ripieno's texture thins out to let them through – this is often a feature of concertos, where it would be all too easy for the orchestra to drown out the soloist.
- Bar 38 is a typical time when a trill would be inserted, at the cadence point at the end of a section. On a natural trumpet this has to be a lip trill, with the players rapidly altering their embouchures to create the oscillation between the notes – something that takes considerable practice!
- Bar 46 is a new idea, with the dotted figure and the trills to embellish the solo parts, but follows the same principle as before, with the second trumpet following in the footsteps of the first. This changes in bar 52, however, when Vivaldi lets the first trumpet have its one and only moment of real dominance. This may well have been written for a first trumpeter who was more skilled than the second trumpeter, giving them both bespoke parts that suit their abilities.
- From bar 58, the most extended ripieno section appears. This is chordal rather than melodic, and the absence of the trumpets allows Vivaldi to use a much wider range of chords, since stringed instruments do not have the same limitations as natural trumpets.

- The passage from bar 92 is an ideal one for the players to use some terraced dynamics, as both soloists are playing phrases that repeat. Here, the second statement of each phrase may be quieter to create an echo effect.
- The rest of the concerto uses the same ideas as before: trumpets in imitation; trumpets playing in 3rds; use of melodic sequence; and the appearance of a unison passage to round off each section. The final section is a reprise of the opening, to provide a sense of unity to the movement.

An overview of the whole concerto

Now that students are familiar with the last movement, it would be a good time to get some idea of how the whole Concerto hangs together. The whole piece lasts less than eight and a half minutes, so watching a performance of all of it is not an arduous task. This video is filmed well to give a good view of all the instruments.

Give your students the opportunity to ask any questions they may have about what they see and hear. Be sure, however, to draw their attention to the following:

- The soloists are not playing natural instruments, but modern valved D trumpets. Because they have valves they do not need to use lip trills: you can see them using their valves instead.
- Notice the terraced dynamics around 0:27 when a phrase is repeated.
- Many of the features of the third movement are in the first, for instance the trumpets either imitating each other or playing in 3rds, the melodic sequences, and the unison passages for the ripieno.
- The ripieno stop entirely for the main trumpet sections, for example at 1:22. The continuo, however, do indeed play continuously.
- There is a conductor in this performance, which there would not have been in Vivaldi's day – the harpsichord player would take the lead on bringing in the orchestra at the start of each movement.
- The second movement, which starts at 3:32, is very short. It comprises string chords with a harpsichord improvisation (this part would not be written out), with no trumpets. This is typical of Baroque concerto middle movements.

Any further listening that takes place from now on can take the form of a comparison with the Vivaldi Concerto that the students now know so well.

With further consolidation of terms and factual knowledge about the Baroque period still to do, it is now time to move forward in time to the Classical period.

WORKSHOPPING THE CLASSICAL CONCERTO

The model we will be using for the Classical period is the central movement of Mozart's Piano Concerto No. 21. The major differences between this and the Vivaldi, which it will be helpful to get straight when assigning parts to students at the outset, are as follows:

- There is no longer a continuo section. The piano is the soloist and its role is most certainly not akin to that of the harpsichord in the Vivaldi. In the Classical period, the piano was a relatively new and highly fashionable instrument, and composers were excited about its expressive possibilities.
- The orchestra is now bigger – it includes a full woodwind section comprising flutes, oboes, clarinets and bassoons, together with horns, trumpets and timpani – and so has more textural and timbral possibilities.
- This is the second movement of the Concerto. The whole Concerto is longer, and the second movement has now become a substantial part of this in its own right, with a prominent role for the soloist.
- The soloist does not play from the start, however: the main melody is played all the way through by the orchestra before the piano plays it.

A quick glance at a breakdown of the chords in the opening section is revealing:

Bar 1	F	F	F	C
5	C	C	F	
8	F	B flat	Bdim	Fm
12	Gdim	Fm	C	Fdim
16	C7	F Gm7	Gm7 C	C#dim Dm F C7
20	F Gm7	Gm7 F C7	F	

We are most certainly in the key of F, and overall the harmony can be described as diatonic. However, after the first 9 bars, the chords veer away from I, IV and V into more chromatic territory: they use notes from outside the F major scale. The harmonic rhythm also gets faster as we approach the end of this section: this is characteristic of the Classical period.

The complexity of the music makes it a little more difficult to workshop. However, it is still an extremely good idea to play at least some of it, so that students have direct experience of how the music is put together.

Dividing the orchestra

You will need to divide your orchestra into three sections:

- the bass instruments (if you have any cellos or basses, they should play pizzicato for this opening section)
- the chordal 'filler' (played by woodwind in Mozart's original, but could be anything)
- the melody (violins in the original)

Getting some lightness of touch for the bass notes and the triplet chords is essential, so that the violin melody can be played smoothly and gracefully – a sense of balance and proportion is an essential part of music from the Classical period.

The accompaniment pattern, with the broken chord on beats 1, 2 and 3 first in the bass and then in the whole orchestra, together with the triplet chords, is easy enough to put together with a chord grid. The melody is more difficult – though not impossible – to do without notation. Singing it first, and talking about the places where it is built around scale and chord patterns, will be invaluable: it could even form part of a dictation exercise.

This melody provides excellent demonstration of some characteristic features of the Classical period:

- Periodic phrasing (also legitimately called balanced phrasing). The first two melodic phrases are typical of this: the first is rising, and could be thought of as being like a question: it ends with an imperfect cadence. The second is a similar shape, and uses some of the same rhythms, but feels like an answer to the first, because it ends on a perfect cadence.
- Much of the melody is based on chord patterns or scalic patterns.
- Each of these two opening phrases ends with an appoggiatura. This can be a little difficult to describe, as sometimes appoggiaturas are written out using full-sized notes, as they are here, and sometimes they are written using small grace notes. However, they fulfil the same function: they are decorative notes that do not belong to the chord underneath, causing a momentary dissonance that resolves. An example of one written as a grace note can be found in bar 18. In bar 20 there is another ornament: a turn.
- The dynamics are written in by the composer.
- When the piano comes in, it takes over the triplet chords, so the orchestra all play the broken chord pattern from the bass line, thinning out the texture to let the piano sound through. Notice how the wide leaps in the melody cause the right hand to cross below the left hand, for example in bar 30. This is done to demonstrate the piano's range and expressive qualities.
- The end of the piano melody features a long trill – easy to play on the piano – finished with a pair of acciaccaturas (crushed notes). These ornaments are typical of Classical piano writing.

This Piano Concerto demonstrates the difference between Vivaldi's and Mozart's working lives. This Concerto was written in 1785 for Mozart to play himself, as part of a concert series in Vienna. At this time he was essentially a freelance musician, composing and performing to earn money from concert to concert.

The piano part could very well be split between two players, one taking the right hand and one taking the left. There will be resultant fun when the parts cross!

A good performance video to watch is this one: the second movement starts at 15:08, although the first movement cadenza can be seen at 12:37 and is an excellent introduction to the what a cadenza entails. This representation of the second movement is also very useful, with a scrolling score, an animated graphic score, and footage of the pianist's hands.

CONSOLIDATING UNDERSTANDING OF THE CONCERTO OVER TIME

Comparisons between the Vivaldi and Mozart concerto movements studied here demonstrate how compositional techniques, composers' working lives, and the orchestra itself changed in the decades between the late Baroque and the Classical periods. The Mozart Concerto is more complex than the Vivaldi – and concertos from the Romantic period (which will be covered in more detail in future *Music Teacher* resources) are generally even more so. This makes them more difficult to play in a classroom setting. However, students should, by now, have acquired a good understanding of what a concerto is and how it is put together. They should also, when shown a performance of a Romantic concerto, be able to identify how it is different from the concertos they have studied in more detail.

Good Romantic concerto movements to use for this type of comparison are as follows:
- Mendelssohn's E minor Violin Concerto
- Grieg's Piano Concerto shown here with the score so students can marvel at the sheer quantity of notes the pianist has to play.
- Rachmaninov's Third Piano Concerto, with the score shown here.

by David Guinane

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RHYTHMS OF THE WORLD

OCR's Area of Study 3, Rhythms of the World, covers a huge variety of what we often call 'world music'. This term usually refers to any music that isn't part of the Western classical tradition. It's a huge area, with hundreds of years of history, and vast amounts of social context.

To bundle it all as 'world music' isn't actually a very helpful term. 'World music' is really just 'music'. This resource covers around half of the styles specified in the OCR AoS, and contains required knowledge as well as details of musical activities that will deepen students' understanding of the traditions. It will be followed by a second resource covering the remaining styles in the specification.

THE MUSIC OF THE INDIAN SUBCONTINENT

This part of the AoS is divided into two traditions:
- Indian classical music
- Bhangra

INDIAN CLASSICAL MUSIC

This section focuses on North Indian or Hindustani classical music, as typified by performers such as Ravi Shankar. (See also a previous *Music Teacher* resource on Indian classical music, May 2014.)

What is 'classical' music?

Students need to understand that the performance, conception and composition of this music is a long way away from the Western traditions they may have studied. A good starting point could be a discussion of the term 'classical' in relation to Western music, and how the term applies to Hindustani music. Think about:
- Classical music as 'art music' or 'serious music'.
- The idea of a 'formal' tradition of music making, with a long history.
- The idea that this music requires more effort by the listener to fully appreciate what is going on.
- Distinctions between 'popular', 'folk' and 'classical' music in terms of audience, purpose and performance practice.

Hopefully your students have strong views on this, which could make for a heated discussion!

A good starting point for this music is Anoushka Shankar's performance of *Pancham Se Gara*.

To understand the nature of Indian classical music, play your students a typical Indian classical performance (using, for example, sitar, tabla and tanpura), and ask them to highlight aspects of the performance practice that strike them.

PERFORMANCE PRACTICE IN INDIAN CLASSICAL MUSIC
- Performers sit cross-legged on the floor while performing.
- Performances can last several hours, and are of indeterminate length.
- The vast majority of the music is improvised, and the performers are constantly communicating and responding to each other with their playing.

Students need to understand that Indian classical music is based on three key musical parts:

- Rag
- Tala
- Drone

Rag

Rag or raga forms the **melody** in Indian classical music. A raga is a set of pitches, a little bit like a major or minor scale. There are hundreds of ragas, all learnt by ear, and each will be used at a particular time of day, or at different times during the year.

Each raga will have some notes that are more important than others, and they each have short musical phrases associated with them (called 'fixed compositions'). The raga is often played on a sitar, a fretted stringed instrument.

The musician performing the melody will improvise using the notes of the raga in many different ways:

- Pitch bends
- Fast scales or runs
- Slides between notes (glissandos)
- Ornamentation or decoration of the melody

Tala

Tal or tala forms the **rhythm** in this music. A tala is a cycle of beats, some accented, some silent (the first and most important beat in the cycle is called the **sam**). Cycles vary in length, and some are over 100 beats long! A **tabla** player will improvise rhythmic patterns based on the tala, creating complex, virtuosic rhythms.

Drone

A drone is a repeated, sustained note (or notes), heard throughout a piece of Indian classical music. Usually played on the tanpura, the sustained notes will often be the two most important notes of the raga.

Instead of showing pictures or videos of traditional Indian instruments, try searching for phone apps that are 'virtual' sitars or tabla. It's not the real thing, but students can at least interact with these apps, giving them a more engaging experience.

Indian classical music can be performed with just three performers, so assign everyone a role using the tools below:
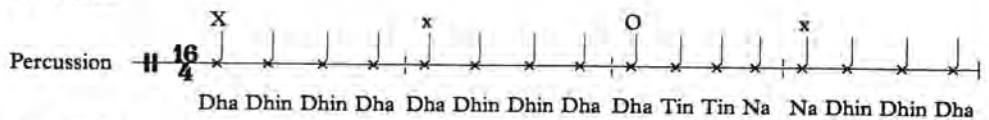
Rag Yaman (late evening raga)

C and G are the **drone** notes for this rag. Notice the G only occurs when you are descending.
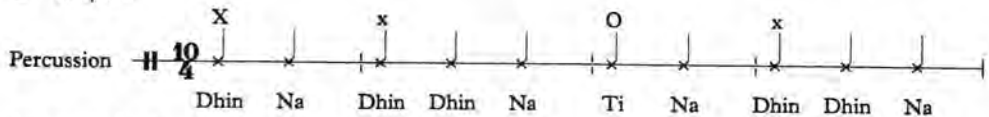
Tala

Pick one of these two tala, depending on your students:

- Tintal:

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Na Na Dhin Dhin Dha

- Jhaptal:

Dhin Na Dhin Dhin Na Ti Na Dhin Dhin Na

As a guide to the symbols used:

- X = sam: the strongest beat

- x = thali: an accented beat

- O = khaki: a silent beat, often signalled by a wave

Tintal is the most straightforward tala, as it is divided into four groups of four beats (4+4+4+4). **Jhaptal** is a little more complex, a ten-beat tala (grouped 2+3+2+3).

The syllables represent the different sounds (or bols) that can be made with the tabla. Start by sounding the basic tala, then, on whatever percussion instrument you are using, begin to improvise, still accenting the relevant beats of the tala.

Once you have the correct melodic, harmonic and rhythmic tools to perform Hindustani classical music, focus on following a typical **structure**.

Structure in Indian classical music

An Indian classical piece is usually in three sections. As the music is predominantly improvised, the length of each section is always different.

1. ALAP

The opening section of an Indian classical piece is in free time, beginning with just the drone. The instrument playing the raga improvises, beginning slowly, with just a few notes from the scale. Over time, more and more notes are incorporated into the improvisation.

2. GAT

The tabla enters in this section, improvising over the tala. The melody instrument continues to improvise over the raga, but the material becomes more complex. Some 'fixed compositions' (also called **gats**) may also be played.

3. JHALLA

Towards the end of the piece, the tempo increases, and the music builds in excitement and intensity. Both the tala and raga instruments perform virtuosic patterns that are both melodically and rhythmically complex. The piece ends with a huge climax.

Try to incorporate this basic structure when performing Indian classical music with your students.

Make this music accessible to anyone by producing versions of your chosen raga in C, B flat, E flat, F, bass clef and guitar tab. The tala can be played on any percussion instrument. Instead of having one person improvise, have multiple students take turns improvising over the raga.

BHANGRA

The term bhangra traditionally referred to a form of dancing from the Punjab region of India. During the 1970s, however, young people of Punjabi descent in the UK created a form of upbeat popular music and called it bhangra. This is the music we will be studying.

Chaal

The **chaal** is a fundamental rhythm found in bhangra, and it looks like this:

Percussion — dha   na   na   na   na   dha   dha   na
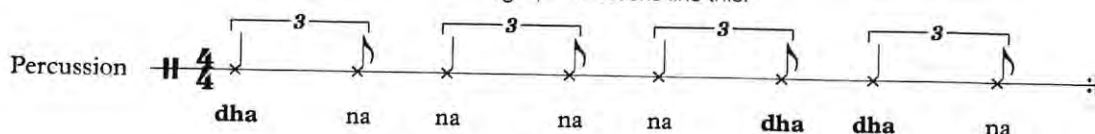
It is played fast, often with shouts of 'hoi!' on beats 2 and 4. It is usually played on the dhol, a double-headed drum played with sticks. Both ends of the drum are played on the beats marked 'dha', and the higher drumhead only is played on beats marked 'na'. This is a great rhythm to play with students on tables – complete with shouts of 'hoi!'.

Common musical features of bhangra

Remember that bhangra is a fusion of traditional music from Punjab and modern club dance from the UK. Ensure your students can work out which feature belongs to which style.

PITCH AND MELODY
- Repeated instrumental riffs and hooks, often based around a minor 3rd.
- Melodies are short and repetitive.
- Sung melodies often use **microtonal intervals**, emphasising pitches smaller than a semitone – think very wide vibrato.

TONALITY
- Chords are diatonic.
- Often pieces are based around one or two short chord progressions.

STRUCTURE
- Verse, chorus, instrumental.
- Structures are similar to Western pop music.

INSTRUMENTS AND TIMBRE
- Tumbi: a small stringed instrument that plays repeated riffs.
- Dhol: the double-headed drum that plays the chaal rhythm.
- Other traditional instruments like the harmonium, and a wide range of percussion.
- Western instruments like guitars, bass guitars, synthesisers and drumkit are common.
- Lead vocals and backing vocals.

TEXTURE
- Melody and accompaniment.
- Often more than one layer of melody, and several layers of percussion.

TEMPO, RHYTHM AND METRE
- 4/4.
- Fast.
- Chaal rhythm.
- Off-beat chords are not uncommon, almost like reggae.
- Music for dancing.

Music technology plays a huge role in many bhangra tracks, and it is likely students will be asked about it in a bhangra exam questions. Ensure they understand the following music technology terms:

DRUM MACHINES

Drum machines create electronic dance beats using sounds and rhythms not possible on a standard drumkit. As an example, listen to the beats on 'Gerra De De' by DJ Dips and Miss Pooja.

SYNTHESIZERS

Synthesized instruments create electronic sounds that can be used as melodies, chords or baselines. There are many synthesised sounds on 'Bol! Bol! Bol!' by Tigerstyle, for example.

EFFECTS

Effects such as **echo** and **reverb** are often heard on vocal tracks. You can hear several effects on the vocals at the start of 'Tumba' by Manpreet Sandhu and Dr Zeus.

SAMPLING

Sampling involves putting sounds from an external source in a new piece of music. Any sound can be sampled and used by an artists. In bhangra, clips from Bollywood films are commonly used. Panjabi MC uses samples from the theme tune to the 1980s crime drama *Magnum* in his track 'Jatt Ho Giya Sharabee'.

BHANGRA DANCING

Bhangra is music for dancing. Amazing costumes and group dancing with synchronised moves play a huge role in bhangra. Check out videos on the YouTube channel 'Bhangra Empire' to see some feats of athleticism!

Get your students to learn some bhangra moves. The YouTube channel 'Learn Bhangra App' has a series of 14 beginner moves, and teaches them in a series of very clear videos. Get rid of your desks, teach your students a few basics, and have some fun!

THE EASTERN MEDITERRANEAN AND THE MIDDLE EAST

This part of the AoS covers Greek folk music, and traditional music from Israel and Palestine.

Rebetiko is a term used to refer to a range of Greek folk musics. The Rebetika Revival refers to a period, beginning in the 1970s, when traditional Greek music grew in popularity. It has continued to this day.

GREEK MUSIC

Studying this AoS, you might come across Greek folk dances, which would be heard at weddings or other celebrations, or Greek folk songs, whose socially charged lyrics might be heard in cafes or bars throughout Greece.

Time signatures like 7/8 or 5/8 are common in Greek songs and dances, often with accented irregular beats, as detailed below:

- 5/8: 1 2 3 4 5
- 7/8: 1 2 3 4 5 6 7

Clap these rhythms with your students, while accenting the appropriate beats.

BOUZOUKI

- Stringed instrument.
- Three or four pairs of strings, tuned to the same note or an octave apart.
- Often plays the melodies.
- Techniques include slides, and tremolos in 3rds.

DEFI

- Hand drum.
- Bangles attached.
- Plays the distinctive rhythmic patterns and accents.

PERCUSSION

Many percussion instruments are found in Greek folk music. For exam purposes, the **type** of percussion instrument (shaker, bell, etc) will suffice.

OTHER INSTRUMENTS

Greek folk music also features many instruments common to Western ears. They include, but are not limited to:

- Acoustic guitars
- Accordions
- Bass guitars/upright bass
- Violins and other bowed stringed instruments
- Clarinets and other reed instruments

Musical features of Greek music

In order to understand features of Greek music, let's look at a typical song: 'O Haralambis'.

After performing this tune with your students, print the sheet music, and annotate the following points:

- The piece is in 7/8, a compound time signature.
- The melody has a narrow range, and could easily be sung (it has words, not included here).
- The accompaniment uses off-beat, syncopated chords.
- The bassline only plays tonic and dominant notes (in a chord of D major, the bass will play D and A).
- There are two main sections.
- Section A is in two sets of four bars.
- Section B is eight bars long, and Section BB is a little four-bar extension of this section.
- Section AA is based on the first half of Section A.
- The piece is in D major.
- In Section A, only primary chords are used: D, G and A7.
- Section B modulates to the tonic minor (the minor version of the main key, ie D minor).
- The melody in section B uses some accidentals (chromatic alterations).

A great version of 'O Haralambis', with a highly decorated melody, can be found here. It's interesting to compare it to the first movement of Franco Cesarini's *Greek Folk Song Suite*, which also features the tune.

It's important to emphasise to students that a tune like this would never be written down by Greek musicians, only learnt **aurally**. The melody and chords presented here are only a guide, and any traditional performance would freely change and adapt both elements. Comparing several versions of the same tune is a great way to understand how folk music works.

FURTHER LISTENING

The following discs contain a huge range of Greek folk music (many are available via streaming services and YouTube):

- The Rough Guide to Greek Cafe (World Music Network)
- Authentic Greek Folk Songs and Dances: the Royal Greek Festival Company (Tradition Records)

There are many sources for Greek folk sheet music online:

- 8notes.com
- Sheet Music Daily
- Jan Wolters Sheet Music

ISRAELI AND PALESTINIAN FOLK MUSIC

Israel and Palestine share a complex and difficult history. At the time of writing, the State of Israel has a population of over 8 million, and the State of Palestine, which comprises the Gaza Strip and the West Bank, has around 4.5 million inhabitants.

For the purposes of OCR's Area of Study, we will focus on Palestinian folk music through the lens of Arabic folk traditions, and look at Israeli folk music by focusing on traditional Jewish Israeli dances.

MAQAM

Much like the tradition of raga in Hindustani music, **maqam** refers to a system of modes or scales often found in Arabic music.

It's difficult to replicate the sound of these scales on Western instruments, as they use notes and intervals not found in the 12 pitches of Western music. However, there are two famous scales that replicate the sound of Arabic music:

- Double harmonic scale, or 'Arabic scale'

- Phyrgian Dominant Scale, known in Arabic music as the Hijaz-Nahawand or Bayati maqam

GET IMPROVISING!

Improvising in free time is a great way to get students thinking about the sound world of Arabic music. Get students to improvise over one of these two scales, adding techniques like hammer-ons and pull-offs (for guitarists), repeated notes, scalic runs, note bends and slides. Add a drone on a C and G to help.

OUD

One of the most common melody instruments in Palestinian or Arabic music is the oud. A bit like a lute, the oud

- is pear-shaped.
- usually has 11 strings, tuned in pairs with one drone string.
- is played with a pick or plectrum.
- is fretless.

By utilising the drone string, an oud can accompany itself.

Arabic folk traditions: rhythm

WAZN

Wazn refers to a rhythmic cycle in Arabic music, much like the Hindustani tala. When combined with Arabic melodies, you have the makings of a traditional piece of Arabic folk music. There are many hundreds of wazn, all taught aurally, and of course, improvisation is a huge part of any performance.

HAND DRUMS

Arabic music is dominated by hand drums, usually the **darbuka** or **doumbek**. These goblet-shaped drums can produce many subtle sounds and patterns, are played with a very light touch.

You can use any hand drum to approximate the sound of Arabic rhythms. There are countless sounds that can be made, but focus on three main sounds:

- Doum (D): a low tone, played with the right hand.

- Tek (T): a high tone played with the right hand.

- Ka (K): a high tone played with the left hand.

MAQSUM

Maqsum is the most basic and and traditional pattern, occurring throughout the Middle East. Here is the basic pattern:
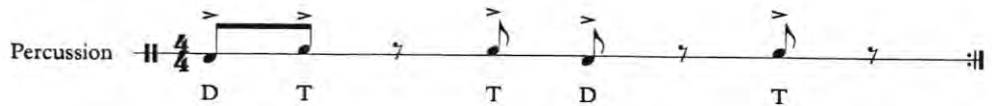
And here is a variation with fills:
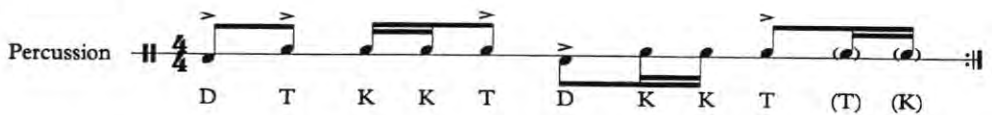
Finally, this pattern is known as the 'walking Maqsum', as it is played with very even strokes:
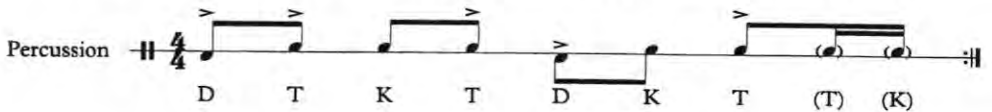
Remember that fills and embellishments are very much part of this style.

LISTENING TO ARABIC FOLK MUSIC

One of the most useful sources for this type of Arabic folk music is the YouTube channel Arab Instruments. Though primarily an online store, the videos showcase many of the key features of this music, to solidify students' understanding, such as:

- very clear demonstrations of traditional instruments.
- free-tempo introductions on the oud.
- melodic techniques and ornamentation on the oud.
- improvisation on the darbuka, including fills and decoration.
- interaction between the melodic and rhythmic elements of the music.
- music for other traditional aspects of this culture, such as belly dancing.

Israeli folk dances

There is much common ground between many types of Arabic and Middle Eastern folk music, but for examination purposes students will want to associate Israeli folk dances with traditional Jewish music for celebrations. Weddings and bar mitzvahs are where you will commonly hear these dances.

COMMON MUSICAL FEATURES IN ISRAELI FOLK DANCES

- A 2/4 or 4/4 time signature.
- A fast tempo.
- A bass part, playing every crotchet beat, often playing the root and 5th of the relevant chord.
- An instrument playing chords on the off-beat.
- A gradual speeding up (accelerando) throughout the performance.
- Use of Western instruments such as guitars and drum kits.

Everyone knows the traditional Israeli tune 'Hava nagila', often heard at Jewish celebrations. It is as good a starting point as any – check out this dance remix of the tune.

Israeli folk dances often have melodies are played on the clarinet, violin or accordion. You will hear grace notes and pitch bends, as well as lots of ornamentation, which creates a distinctive sound.

Create a checklist of these musical features, play students examples of Israeli folk dances, and get them to explain and describe the features they hear.

WHERE TO FIND ISRAELI FOLK DANCES TO LISTEN TO AND/OR PERFORM

- **ABC Notation** is a site that contains thousands of folk tunes in simple notation. Search 'Israel' from the home page. The tune 'Hora medura' is a fun one to play with classes.
- The **Jewish Music Website** produces a reasonably priced eBook of 51 dances from Israel, called *The Best of Israeli Folk Dances*.
- **Effi Netzer:** searching for Effi Netzer's band on Spotify or YouTube will yield many usable results.

COMPOSITION

One of the most effective ways of approaching these areas of study is through composition. A small composition task in groups or pairs not only solidifies students' understanding of the AoS, but can also provide a good leaping-off point for assessed composition.

Here are some ideas for tasks based on the areas of study covered in this resource:

Indian classical music

- Compose a raga, and construct a piece in three sections, based on the raga.
- Compose some 'fixed compositions' based on an existing or original raga.
- Compose some stylistic rhythmic improvisations based an existing or original tala.
- Use improvisation around a raga in a piece form another style, creating a fusion piece – a piece of jazz or electronic music would work well.

Bhangra

A bhangra instrumental (or vocal piece if you have the right students) is a fairly simple task to create. Give your students something as simple as a two- or four-chord progression, and ask students to create 'stylistic' bhangra parts:

- The chaal rhythm on a dhol or similar.
- A rhythmic, perhaps off-beat chordal accompaniment.
- A syncopated bassline.
- A repeated riff, perhaps focusing on a minor 3nd, on tumbi-like instrument.
- Some element of music technology (effects or synthesised instruments).

Students can then compose a verse, chorus and instrumental, to give them the foundations of a bhangra piece.

Greek music

A compound time signature is a must for any Greek-style composition. 7/8 is a good starting point. Students could sketch out a melody and chord progression (mainly primary chords and a simple melody), and then look to decorate and embellish that melody in the style of a folk tune. They can then orchestrate with appropriate chordal, melodic and percussive instruments.

An interesting approach here would be to workshop maqam and wazn on Western instruments. Improvising over these melodies and rhythmic patterns on guitars, drumkits or orchestral instruments will open up a new world of possibilities for students' compositions.

Israeli folk dances

A lively folk dance in 2/4 is a fairly simple composition task. Give students a chord progression, or ask them to compose an eight- or 16-bar progression using primary chords. Israeli folk melodies are characterised by short, repeated ideas that are then developed and extended. Structuring these pieces is usually based around varied repetitions of two or three ideas, so combining or ideas from many students could help inspire a student composition.

CLASSIC OCR QUESTION: THE COMPARISON

In most OCR exams, students will hear two similar pieces, and then be asked to compare the two. This question could very easily be based around styles from the Rhythms of the World AoS. You will hear two extracts, and be asked to compare them in a grid that looks like this:

Compare how each extract uses the following elements:

Instruments and their use		(4)
The use of texture		(4)
Dynamics		(2)

Any element can be in the left-hand column, and there are ten marks available for this table.

Top tips for the comparison table

An actual comparison will get you more marks: the following statements would be worth two marks:

- Both extracts use melody and accompaniment.
- Both extracts use cross-rhythms.
- Extract A uses music technology, while piece B does not.
- Extract B uses a drumkit, but extract A does not.

Be specific when describing the music:

- Extract A uses music technology (OK).
- Extract A uses reverb (better).
- Extract A uses reverb on the vocal part (best).

Talk about how the extract changes over time:

- Extract A starts with two parts, and more layers are added.
- Extract B begins quietly, and crescendos towards the end.
- A solo electric guitar comes in towards the end of extract A.

OCR AoS4: Film Music

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by Jane Werry

INTRODUCTION

OCR's Film Music Area of Study covers some of the parts of the exam that students tend to struggle with the most: using a wide range of musical vocabulary to describe accurately what they hear, and identifying instrumental timbres. Students who do not have experience of playing an orchestral instrument, in particular, may need to be given strategies and guided practice in aural identification of orchestral sounds. Added to this, the required vocabulary is wide, and to use it effectively students not only need to understand the precise meaning of the question, but also to be able to pick out the detail of the music aurally.

In order to tackle this systematically, we will break it down into three distinct phases:
- First, acquiring knowledge concerning terminology and instruments.
- Second, becoming familiar with the sound of musical techniques through practical experience.
- Third, practising the type of written answers that are required in the exam.

USING A KNOWLEDGE ORGANISER

In simple terms, a knowledge organiser is a one-page guide containing 'everything that you need to know' about a particular topic. Of course, it cannot possibly cover every eventuality, but it does a good job of collecting a whole body of useful knowledge in one place. It becomes the go-to resource for teaching, revising and testing.

Daniel Willingham has famously stated that memory is the residue of thought: people remember the things they have thought about a lot. Knowledge organisers capitalise on this by providing easy opportunities for teachers to set short tasks that require students to engage with the relevant knowledge. These might include read-cover-write, or quick low-stakes tests involving filling in sections of the organiser that have been blanked out:

Key terms	
1.	The parts of the film that require music. This is agreed between the director and the composer.
2.	Music that is part of the action: the characters in the film can hear it.
3.	A short melody that is associated with a character or idea in a film.
4.	When the music fits precisely with a specific part of the action in a film.
5.	Music that is not part of the action: the characters in the film cannot hear it. It is just for the audience.
6.	A precise moment where the timing of the music needs to fit with the action.
7.	Where music is played at the same time as action or dialogue.

Key terms	
1. Cues	
2. Diegetic	
3. Leitmotif	
4. Mickey mousing	
5. Non-diegetic	
6. Syncing, sync point	
7. Underscore	

Revising for these tests can be a rolling homework, and you can easily return to topics at a later date to maintain thinking about all previous areas of study as students move through the course.

Here is a knowledge organiser for OCR's AoS4:

Knowledge organiser OCR AoS4. Film Music

Key ideas and concepts		Orchestral instruments	
1. Purpose	Music in a film is there to **set the scene**, **enhance the mood**, **tell the audience things** that the visuals cannot, or **manipulate** their feelings. **Sound effects are not music!**	1. Strings, bowed. Highest to lowest	Violin, viola, cello, double bass. Can also be played pizzicato.
2. Specially composed music	Some music is **composed specially** for a film. Much of this is broadly classical in style.	2. Strings, plucked. Highest to lowest	Harp (has very wide range), guitar, bass guitar.
3. Borrowed music	Some music used in film soundtracks was composed for other (non-film) purposes, but is **adopted** for use in a film because it fits the film-maker's intentions.	3. Woodwind. Highest to lowest	Piccolo, flute, clarinet, oboe, cor anglais, bass clarinet, bassoon, contrabassoon.
		4. Brass, highest to lowest	Trumpet, horn, trombone, tuba.
		5. Tuned percussion, metal	Glockenspiel, celesta, vibraphone, tubular bells.
4. Theme songs	Sometimes a song, usually a pop song, is used as a **theme song** for a film. This helps with marketing and **publicity.**	6. Tuned percussion, wooden	Xylophone, marimba.
5. Video game music	Music for video games fulfils a very similar function to that of film music.	7. Tuned drums	Timpani.
Key terms		8. Untuned percussion, hit	Tam-tam (gong), snare drum, bass drum, triangle, castanets, woodblock.
1. Click track	A **click metronome** heard by musicians through headphones as they record.		
2. Cues	The **parts of the film that require music.** This is agreed between the director and the composer.	9. Untuned percussion, shaken	Maracas, tambourine.
3. Diegetic	**Music that is part of the action:** the characters in the film can hear it.	**Harmony and tonality**	
4. Leitmotif	A **short melody** that is **associated with a character** or idea in a film.	1. Atonal	**Not in a key.** Often sounds dissonant.
5. Mickey mousing	When the **music fits precisely** with a specific part of the action in a film.	2. Consonant	**Not clashy.** Sounds 'nice'.
6. Non-diegetic	**Music that is not part of the action:** the characters in the film **cannot hear it.** It is just for the audience.	3. Dissonant	Clashy.
		4. Major and minor	**The key:** generally, major keys sound happy and minor keys sad.
7. Syncing, sync point	A precise moment where the timing of the music needs to fit with the action.	5. Pedal note	A **held note** under or over the rest of the music.
8. Underscore	Where **music is played at the same time** as action or dialogue.	**Dynamics, expression, articulation**	
Pitch and melody		1. Accent	A **note that is louder** than the ones surrounding it.
1. Arpeggio, broken chord	Going up or down the **notes of a chord one at a time,** ascending or descending.	2. Crescendo	Getting **louder.**
		3. Diminuendo	Getting **softer.**
2. Chromatic scale	Going up or down by **one semitone at a time.**	4. Glissando	A **very quick scale,** played as fast as possible.
3. Conjunct and disjunct	Moving up or down **by step** (conjunct) or **by leap** (disjunct).	5. Harmonics	A **soft note with a distinctive tone** played on a stringed instrument by stopping the string lightly.
4. Interval	The **distance from one note to the next:** 2nd, 3rd, 4th, 5th, octave, etc.		
5. Ostinato	A **repeating pattern.** Can also be a rhythm.	6. Muted	A **dampened sound on a brass or stringed instrument** made by using a mute.
6. Scalic	Moving up or down in a **scale pattern.**		
7. Sequence	A small pattern repeated up or down in pitch.	7. Legato	Played **smoothly.**

8. Octave	The interval of an 8th.		8. Pitch bend	When the player **smoothly changes pitch**, literally 'bending' the note.
Rhythm and metre			9. Pizzicato	When a violin, viola, cello or double bass is **plucked** (not bowed).
1. Cross rhythm	Where **conflicting rhythms are played together**, for example triplets against pairs of quavers.		10. Staccato	Short, detached notes.
2. Even rhythm	Where the notes are of an **equal length**.		**Texture**	
3. Polyrhythm	**Many rhythms** played together.		1. Antiphonal	Alternating.
4. Syncopation	**Off the beat**.		2. Call and response	Question and answer.
			3. Homophonic	**Chords**, or melody & chords.
5. Uneven rhythm	**Dotted rhythm**. Alternating long and short notes. Creates a skipping effect.		5. Monophonic	A **single melody**, no harmony.
			6. Polyphonic	Many **independent lines**.

UNDERSTANDING HOW FILM MUSIC IS COMPOSED AND RECORDED

A film composer usually gets involved towards the end of the making of the film. The first thing that happens is that the director and composer watch the entire film, and agree on the **cues** – the parts of the film that will have music. Within the cues, **sync points**, or precise moments where the music needs to reflect the action, will be agreed upon. There will also be discussions about the general style of the music that is required.

The composer will then create the music, carefully working out each cue so that it fits precisely with the timing of the film. The composer's music then needs to be **orchestrated** or **arranged** – in other words, allocated to specific instruments, and orchestral parts produced for the musicians to play from. Often the orchestration is done by someone other than the composer.

Recording a film score is a complex process that requires a very fine degree of precision. The musicians often work to a **click track,** a precisely worked out metronomic click that they hear through headphones while they play. John Williams is one of the few film composers who conducts his own recordings in front of a big screen showing the film, carefully watching to time the music with the sync points.

A fascinating explanation of how a film score is recorded can be gleaned from the Inside Abbey Road virtual tour of Studio 1, where many of the most iconic film soundtracks have been recorded. Parts 1-6 are the relevant chapters.

The different types of film music

Not all film music is specially composed. Some films use 'borrowed' music that has already been composed for another purpose. An example of this is the use of the opening of Richard Strauss's tone poem *Also sprach Zarathustra* in Stanley Kubrick's *2001: A Space Odyssey.*

Some films have a song, usually a pop song, that appears during the opening or closing credits and is used as part of the marketing for the film. Examples include all of the Bond theme songs, and 'My Heart Will Go On' from *Titanic*. These songs are not usually considered to be part of the film soundtrack, and may even be written by a different composer from the rest of the music.

Some films include music that is part of the action: there may be live music as part of the action, or a character might put on a record or the radio. This is called **diegetic** music, and it may play an important part in setting a scene, placing the characters in a specific time or place. The clue to whether music is diegetic or not is to ask the question: 'Can the character hear the music?' If the answer is yes, the music is diegetic.

KNOWING ABOUT INSTRUMENTS AND RECOGNISING THEIR SOUNDS

The majority of film music, and recently, a lot of computer game music, is orchestral. There are historical reasons for this: when silent films developed into 'talkies' in the 1930s, Hollywood studios saw the creative and expressive potential for including musical soundtracks, and employed composers to write music for their films. The first of these specially composed and synchronised music soundtracks was Max Steiner's score for *King Kong* in 1933.

Steiner, along with other Hollywood composers of the time such as Erich Korngold, was a European Jew who saw film composing not only as steady employment, but also an opportunity to escape the looming threat of Nazism in Europe. Their musical heritage and training was in the Germanic post-Romantic mould, and so they brought lush orchestral music to Hollywood. A large orchestra provided a suitably rich and expressive sonic palette for music that would enhance the mood and action of a film.

You may have students in your GCSE class who play orchestral instruments, and perhaps even play in a full orchestra. However, it is highly likely that you have students who do not regularly see and hear orchestral instruments being played. These students need a structured approach so that they have strategies for recognising the sounds they hear in film music.

Ideas for familiarisation with orchestral instruments

Some diagnostics are required before you plunge in. What do students already know? Nearly every GCSE student will be familiar with at least a few orchestral instruments. Not many will fail to recognise a flute, a violin or a trumpet. However, they may not be able to tell the difference between a clarinet and an oboe, or know about different playing techniques such as pizzicato, harmonics and mutes.

An initial quiz is a good place to start. This video shows pictures of each orchestral instrument as well as playing an excerpt, and just asking students to write down the name of each as they see and hear it would enable you to gauge what they do and do not already know.

Once you have an idea of the knowledge gaps that need to be plugged, you can make plans for the best ways to tackle this. First-hand experience is always the best way if at all possible, especially if instruments come with a player who can demonstrate and explain. If you have colleagues, peripatetic music staff, older students, or anyone else who can fulfil this role, get them in. Your local music hub may be able to help – it is certainly worth asking. If your GCSE students can have a go on the instruments, even better. Some of them may even be inspired to start having lessons. Some hubs run 'try-out sessions' that you might be able to take advantage of.

For any instrument that it is not possible to cover through direct, live experience, there is plenty of help available online. The Philharmonia Orchestra has extremely detailed videos for every orchestral instrument on its website – including the more unusual ones such as contrabass clarinet – that include information on playing techniques. Some of the videos are quite long, but you could skip to the sections that you need. The Philharmonia Orchestra is also featured on the beautiful app The Orchestra, which contains much of the same information as the website and is easy to navigate, although it is not free. *The Young Person's Guide to the Orchestra* app from the Britten-Pears Foundation is a free app that is aimed at younger children but still includes much useful information on each instrument.

It could be fun and useful to compile an instrument recognition flow chart with your students as they work through all the available information. This will most certainly involve a process of drafting and re-drafting, so sticky notes could be used in the creation process. You could start off by having a sticky note for each orchestral instrument at one end, and start off with a question along the lines of 'How is the sound made?', with options for blowing, plucking, scraping, shaking and hitting. Other questions to fit in along the way might include:

- Pitched or unpitched?
- Melody or rhythm?
- High or low?
- Metallic? Wooden? Neither?

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Negotiating how the flow chart should be laid out in order to lead the enquirer through from initial question to final instrument identification will involve a lot of detailed thinking, and probably quite a lot of useful questions. Once the chart has been constructed, it could be put up on the wall for reference during practice sessions.

FURTHER TESTING

Having gained knowledge about the instruments, their sounds and their playing techniques, it is time to put all this to the test. This testing needs to be regular and low-stakes – perhaps it could be the perfect way to start each lesson.

The aural quiz from Britten 100 is a good place to start, with instrument recognition on six different levels which students could work through on their own. If you put 'instruments quiz' as a search on YouTube you will find a whole host of ready-made tests that will save you a lot of time compiling your own. Some of these will work best without the picture visible to students, although for some students, being able to see the picture could form a useful scaffolding strategy.

You may have identified particular weaknesses, for example you may need to focus on the differences between flute, clarinet, and oboe, in which case it would be easy enough to compile relevant excerpts into a specific quiz.

Individual instruments are one thing, but of course most orchestral music involves combinations of instruments playing at any one time. Picking out the layers in an orchestral piece will require practice of its own. Before you start on exam-style questions, it might be a good idea to listen to some pieces of film music solely for the purpose of identifying the instruments being played. At the same time as doing this, you can train students to refer to chronology: what happens when, and how the instruments are combined over time. This could be done as a timeline or diagram. Here is an example for the first minute and a half of 'Princess Leia' from *Star Wars* by John Williams:
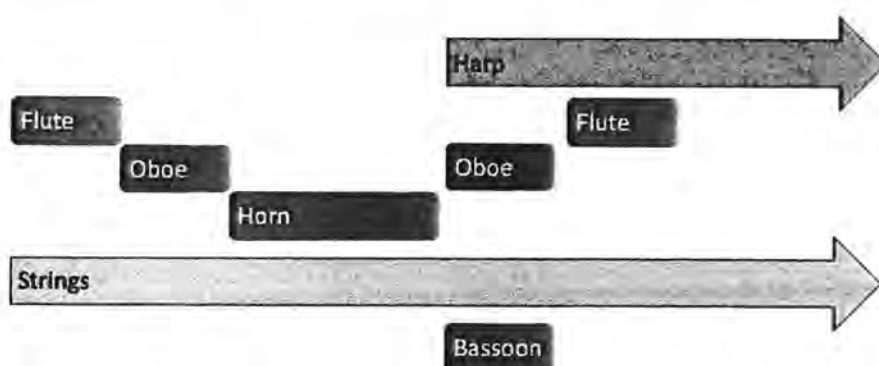
NON-ORCHESTRAL INSTRUMENTS

There are, of course, plenty of examples of film scores that use instruments other than the standard orchestral setup. Wendy Carlos's jarring synths in *A Clockwork Orange*, the banjos of *Deliverance*, the duduk in *Gladiator*, and Bernard Herrmann's theremin in *The Day the Earth Stood Still* are all great examples of instrument choices that lend a tremendous amount to the atmosphere of their respective films. No preparation could ever cover every possible eventuality regarding composers' choices of non-orchestral instruments in films.

However, you can alert your students to the possibility that they may hear non-orchestral instruments in film music, and be alert to this possibility. At the same time, it is extremely unlikely that there would ever be an exam question that would require knowledge of anything particularly obscure. Although *Gladiator* is on the list of suggested repertoire for AoS4, it is not a set work, and students could not be expected to recognise the sound of a duduk or yangqin just because those instruments happen to be used in this soundtrack.

You may wish simply to show students examples of the most common electronic instruments: synths because they are used frequently and are so adaptable, and theremin because it is interesting and fun. After that, keep reminding students that they need to keep their ears open for non-orchestral sounds, but reassure them that they do not need to know every instrument under the sun.

IDENTIFYING COMPOSITIONAL TECHNIQUES

It is one thing to know that a sequence involves a pattern of notes repeated up or down in pitch, but another one entirely to be able to recognise this when it is heard in the context of a piece. As well as frequent revisiting of bare facts and definitions, students are going to need frequent exposure to the way that the features they are learning about actually sound.

One of the things that GCSE students frequently get confused about is the way that possible answers fit with the wording of the question. This fundamental of exam technique all boils down to having a good grasp of the elements or dimensions of music. Having techniques suitably divided up on the knowledge organiser is a start, but organising short practical tasks by dimension will help enormously.

Let us take pitch and melody as a starting point. Here is the relevant section of the knowledge organiser:

Pitch and melody	
1. Arpeggio, broken chord	Going up or down the **notes of a chord one at a time. Ascending or descending.**
2. Chromatic scale	Going up or down by **one semitone at a time.**
3. Conjunct and disjunct	Moving up or down **by step (conjunct) or by leap (disjunct).**
4. Interval	The **distance from one note to the next.** Second, third, fourth, fifth, octave etc.
5. Ostinato	A **repeating pattern. Can also be a rhythm.**
6. Scalic	Moving up or down in a **scale pattern.**
7. Sequence	A small **pattern repeated up or down in pitch.**
8. Octave	The interval of an 8th.

Some short practical tasks can be done in lessons to reinforce the definitions and better enable students to recognise the devices when they hear them in real pieces of music. The ideas might also form starting points for compositions. This particular dimension also encompasses one of the most important aspects of film music that students need to understand: leitmotif.

Take the compositional devices one or two at a time. We could start by thinking about intervals, and the expressive qualities they bring to music, particularly leitmotifs. With every student having access to a pitched instrument of some sort, teach them how to calculate generic intervals (ie 2nd, 3rd, 4th and so on: you will be able to make a decision as to whether they are ready for the distinctions of major/minor/augmented etc, but it is very unlikely that this will be required for the GCSE listening paper). Semitones and tritones could be introduced as well, as their expressive potential is huge. Play some examples of leitmotifs that use particular intervals, for example the semitones of *Jaws* or the rising 5ths of *Superman*, *Star Wars* and *Jurassic Park* (rising 5ths are particularly associated with heroism in John Williams's film scores).

Students could then be given the task of creating leitmotifs for two contrasting characters: a 'goody' and a 'baddy'. If they are working on electronic keyboards or are using ICT, they could be encouraged to choose suitably expressive timbres as well as thinking about intervals and melodic shape.

Attention could then be drawn to the way in which ideas are developed in film scores, by bringing broken chords and chromatic scales into the mix. The leitmotifs that students have created could be extended using these ideas into a mini piece. It seems likely that the broken chords will suit the hero and the chromatic scales will convey the slippery nature of the villain, but students may well have the beginnings of a story in mind by this time, so as long as they can justify their choices it is unimportant. The main thing is that they are thinking about the musical devices and how they are used in practice.

The other devices from this dimension can be added bit by bit to create film soundtracks that may even end up being quite complex, if students are comfortable with this. Brief examples of the devices, perhaps played by the teacher, can be used in subsequent lessons as a refresher, and to mix in with definition practice using the knowledge organiser.

When it is time to move on to a new dimension, existing ideas can be kept and added to, or abandoned and a new mini-soundtrack begun. Either way, students will be building up compositional ideas that may be used as a starting point for a composition to be used for practical component 03 or 04, which needs to be related to an Area of Study.

PREPARING FOR ANSWERING EXAM-STYLE QUESTIONS

There are two broad types of question that may come up for AoS4, both of which are exemplified in the sample paper available from the OCR website. These are:
1. A long-answer question requiring candidates to write a paragraph worth 9 marks, describing how an extract of film music or video game music fits with its scene. This type of question is unchanged in format from the 'old' J535 specification, so there are plenty of examples from past papers that can be used for practice.
2. A multi-part question with a single-line score, with each part-question worth 1 or 2 marks. Here, the questions are much more knowledge- and terminology-based, some requiring instrument identification, and others asking for dynamic and tempo markings, time signatures and so on. Apart from the instrument recognition, this type of question has more to do with knowledge of theory, notation and terminology than being able to pick out detail in the music aurally.

The first type of question is going to require a lot more practice than the second. Exam technique is of crucial importance here, and may be just as much of a factor in terms of gaining marks as subject knowledge or aural skills. Students need to be given a structure for writing their answers, which can be practised frequently and with a wide range of music.

Here is the wording for the question in the specimen paper:
This is the theme tune from the video game _Battlefield 2_. Write a paragraph, using sentences, explaining how the music conveys the scene of a battlefield. You may wish to refer to instruments, rhythm, melody, texture, tempo and any other features that are relevant to the context of the question.

There are two good things about the way these questions are structured. Firstly, the list of musical dimensions is always there to act as a reminder for students. Secondly, there is always a blank page adjacent to the question, that students can use to make rough notes. Training them to do this well is a vital part of mastering this type of question. It is very worthwhile spending time on this, as there is a question of this type in every exam, and 9 marks constitutes more than 10% of the total marks available.

The examiner's report from the June 2016 series gives us some helpful pointers. Most candidates gain 3-5 marks in this type of question. The reasons why they fail to achieve better marks are as follows:
- They fail to put information into a clear enough chronology – in other words, what happened when.
- They use vague terms like 'strings' when really they ought to be identifying specific instruments.
- Their answers lack detailed and precise use of correct terminology.

The drilling that you have done with the knowledge organiser and instrument recognition should go a long way towards counteracting many of these problems. However, giving students a layout to use for their notes will help them to come up with a paragraph that satisfies all aspects of the mark scheme. On the blank page, get students to create a grid like this:

	Beginning	Middle	End
Instruments			
Rhythm			
Melody			
Texture			
Tempo			
Harmony and tonality			

In the list given in the question, 'other features' is the term used where I have inserted harmony and tonality. However, harmony and tonality is such a powerful expressive feature of film music that I would insist that students include it. Also, the examiner's report states that many candidates do not show sufficient understanding of what tonality is, so it is worth pushing as a valuable piece of knowledge. Find ways of drumming into students that harmony is about chords, and tonality is about key. Part of the confusion here might arise from the fact that 'major' and 'minor' are terms that may be associated with both.

Adopt a 'walking, talking exam' approach to scaffolding students' first attempts at answering these questions. Before listening to the music, give students the question sheet – with the blank page for notes – and get them to draw the grid above and make as many annotations as they wish. Go through each part of the grid in turn, while they write notes that will inform their answers later. They could also have their knowledge organiser to hand, to refer to while they work. Here are the points that can be made:

- In the 'Instruments' row, be specific. Do not say 'brass' or even 'drum' if you can be more precise and state an instrument name or type of drum. Very little credit is given for a list. State what the instrument is playing, with as much detail as possible, and link this, if you can, to the scene, in this case a battlefield. Include references to dynamics, articulation and playing techniques: this is often easy to identify, and is useful mark-winning detail.
- In the other categories, refer to the knowledge organiser for the types of feature that you can write about, and the terminology you should use. Can you identify specific instruments that are playing each feature, and place these at the beginning, middle and end?
- Do not be afraid to state obvious features. Candidates often miss out on marks because they fail to mention dynamics, for example, because they think it is too obvious to write 'The music starts off very quiet and gradually gets louder.' However, this is valuable detail, and one that is also linked to the chronology of the music. If a further link can be made to how the dynamics relate to the scene, then that is a lot of substance from an easy point.

Once all aspects of the question have been considered, discussed and annotated, then students can listen to the music and write their own answers. Talking through the question, completing it, and then comparing and discussing students' answers could easily take an entire lesson the first time that you do it. This is time well spent, however, and subsequent practice questions will take up less time as students become better at writing answers, and need less scaffolding.

OCR AoS5: Conventions of Pop

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by Jane Werry

INTRODUCTION

Of all the Areas of Study for the 9-1 OCR GCSE, AoS5 on Conventions of Pop is likely to be the one where students already have at least some familiarity with the music.

However, although they may think they know a lot about it, chances are they will need to be provided with activities that will allow them to build a picture of the chronology and evolution of pop styles. Some of the older styles and artists may be unfamiliar to the millennials in our classes. After all, the 1950s and 1960s probably seem like ancient history to most students.

As well as being given an overview of the historical and cultural background to the conventions of pop, students will need to be trained to identify the constituent parts of a pop song, and use the correct terminology to describe what's happening in the music.

As ever, the most efficiently *musical* way of getting acquainted with any style is by experiencing it from the inside, in other words by performing examples of the music itself. If students do this as a class, the process will necessarily involve having to talk about what they are doing, which is where the teacher can provide examples of relevant terminology, so that students are describing what they are doing accurately from the outset.

This process will make doing exam-style listening questions a whole lot easier later on, as not only will they be better at identifying the layers and structures of the song in question, but they will also be able to correctly use the musical terms that will gain them marks.

USING A KNOWLEDGE ORGANISER

What a knowledge organiser is for

A knowledge organiser is not a summary of absolutely everything that students need to know about a particular topic, but instead, a framework upon which to hang a whole sequence of lessons, and a useful overview.

For any topic, in any subject, there will be a certain quantity of factual information that students must be able to recall swiftly and consistently if they are to do well in the final exam. Using a knowledge organiser sets out this idea from the very beginning, and can help to give students an understanding of what the area of study will involve. Having this overall plan in place right from the start makes it much easier to create the mental constructs necessary for deep understanding.

It can also be an extremely useful tool for revision and frequent testing. If the organiser is presented in its entirety right at the beginning, then as practical work is done in each style, they can be encouraged to identify which terminology and ideas are relevant at any one time. After each style has been covered, the teacher can then use the knowledge organiser to set homework tasks where those terms are learnt in advance of a test the following lesson.

Over time, the knowledge from previous styles should be added to what is being covered currently, so that tests cover both the present topic and the previous ones. In this way, things from past work will not be forgotten, and will be recalled frequently enough to be committed to long-term memory. This will make the instant recall required for the exam much easier to acquire, without the need for last-minute cramming.

Here is a knowledge organiser for AoS5 Conventions of Pop:

Knowledge organiser AoS5: Conventions of Pop			
Key ingredients of a pop song		**Key terms**	
1. Layers: melody, chords, bassline and beat	The melody is the main tune, usually sung by the **lead singer**. The **lead guitar** may also play melodies. Chords are played by the **rhythm guitar**, or perhaps added on **piano** or synthesizer, or even sung by **backing singers**. The bassline is usually played by a **bass guitar**. The beat is usually played on **drum kit**.	1. A cappella	Voices, without instrumental accompaniment.
		2. Backbeat	Emphasis on second and fourth beats of the bar.
		3. Bridge	A section that links the verse and chorus. Sometimes called a **pre-chorus**.
2. Optional layers	There may be **countermelodies** played by the lead guitar, sung by backing singers, or put in on extra instruments such as synth, strings or anything else.	4. Broken chord	Each note played separately. On guitar, usually done with **finger-picking**.
3. Structure	**Verse-chorus** structure is the most common. There is likely to be an **intro**, a **coda**, and a **middle eight or instrumental break**.	5. Call and response	Often used between the lead vocalist and the backing singers, who repeat or answer what the lead singer has sung.
4. Other ingredients	The bassline or guitar part might feature **riffs**. There may be a particularly catchy part: this is the **hook**. Some songs also have a **modulation**.	6. Coda	The end section of a song.
		7. Distortion	An effect used on guitars: a dirty, fuzzy sound.
Instruments/voices and what they might do		8. Fill	At the end of a phrase, the drummer plays a more complex part to fill in.
1. Singers	1. **Vibrato**, where the note wobbles in pitch slightly. Makes the sound warmer and more expressive.	9. Flanger	A guitar effect that makes a whooshing sound.
	2. **Portamento** is a slide between notes.	10. Glissando	A slide between two notes, where separate, quick, individual notes can be heard, eg on piano.
	3. **Falsetto** is when a man sings very high. Michael Jackson, Sam Smith and Freddie Mercury all sing falsetto some of the time.	11. Harmonic pace	How often the chords change, ie one chord per bar, two chords per bar, etc.
	4. **Rubato**, expressive speeding up and slowing down.	12. Hook	The catchy part of the song, often in the chorus.
	5. **A cappella** – singing with no instrumental accompaniment.	13. Instrumental break	A section where the singing stops and there is a solo on an instrument.
	6. **Scat** is when singers sing nonsense syllables like 'doo'.		
	7. **Riffing** is when a singer ornaments the melody with a lot of extra notes, usually at the end of a phrase. Mariah Carey does this, for example.	14. Looping	Technology-based method of repeating a short musical idea.
	8. Vocals may be **multi-tracked**, or may have effects such as **autotune** or **vocoder** applied to them.	15. Melisma (melismatic)	Lots of notes sung to a single syllable.
2. Guitars	1. The **lead guitar** plays melodies. These might be **solos** or **riffs**, or perhaps **countermelodies** over the singer's tune. Sometimes effects such as **distortion, chorus** or **flanger** are used.	16. Middle eight	The section of a song where there is a new, different tune.
		17. Modulation	A key change.
	2. **Rhythm guitar** can be acoustic or electric, and plays **chords**. These might be **strummed** or **picked** (to make broken chords).	18. Multitracking	Nearly all pop songs are recorded like this: each part is recorded separately and then put together.
	3. **Bass guitar** plays the bassline – the lowest notes. Bass guitar does not play chords. Sometimes adds **glissandos**.	19. Panning	Putting more or less sound through each speaker, so that a sound comes from the left or right.

3. Drum kit	1. A drum kit is made up of **snare**, **hi-hat**, **bass (or kick) drum**, **tom-toms** and **ride and crash** cymbals.	20. Picking (fingerpicking)	On guitar, playing one note at a time (as opposed to strumming).
	2. Often the snare emphasises the **backbeat**.	21. Portamento	When a singer slides between notes.
	3. At the end of phrases, the kit may play **fills**.	22. Reverb	Adds a sense of space to a sound.
	4. **Drum pads** or **drum machines** are digital alternatives to an acoustic kit.	23. Riff	A repeating melodic or rhythmic idea.
4. Keyboards	1. **Piano** or **synthesizers** are the main kinds of keyboards found in pop, although **electric organs** may be used too.	24. Riffing	Highly decorated singing.
		25. Rubato	Expressive slight changes of tempo.
	2. **Piano** is often used in **ballads**. It can play **chords**, **basslines** and **melodies**. Some artists, eg Elton John, make a real feature of the piano part.	26. Sampling	When a short extract of another recording (a sample) is used in a song.
	3. **Synthesizers (synths)** are electronic keyboards capable of playing any kind of sound. Because of this they are very adaptable, and can imitate the sound of anything else or make unique timbres.	27. Strumming	Playing all the strings of a guitar at once to play chords.
		28. Syllabic	Each syllable is sung with one single note.
		29. Unison	Everyone singing/playing the same notes.

INVESTIGATING THE STYLES

This Area of Study comprises four separate styles:

■ Rock'n'roll of the 1950s and 1960s
■ Rock anthems of the 1970s and 1980s
■ Pop ballads of the 1970s, 1980s and 1990s
■ Solo artists from the 1990s to the present day

As well as knowing the main artists in each style, and a little about the historical background to each, students will need to have a firm understanding of features that are common to all four styles, and features that are particular to each one.

It will be helpful to have a grid that students fill in over time, as they tackle each style in turn through performing and listening. This will then supplement the information found in the knowledge organiser. It can be an A3 sheet so there is plenty of room to write in the main features, and if it is on coloured paper it will be easy to find. Students should be encouraged to use the terminology from the knowledge organiser when filling out their grid.

The blank grid may look something like this:

> An extremely helpful online reference resource is Music Map. This gives concise information on all rock and pop styles, showing how they interlink. There are also playlists. It could be very useful for setting homework tasks.

	When	Main artists and songs	Background	Musical features
Rock'n'roll	1950s and 1960s			
Rock anthems	1970s and 1980s			
Pop ballads	1970s, 1980s and 1990s			
Solo artists	1990s to now			

Contrary to what you might expect, I suggest tackling the styles in reverse chronological order. By starting with solo artists of the 1990s to the present day, we can begin by using the music that is already most familiar to students to get them analysing song structures and layers of sound. It is also a good place to start applying the correct use of musical terminology.

SOLO ARTISTS OF THE 1990S TO THE PRESENT DAY

Start by performing a song, either as a class, or in smaller groups: you will be able to organise this to best suit your students' abilities and prior experience. This may form valuable practice for the ensemble performance. It would be great if students could choose a song by a solo artist of recent times: you will be able to judge how much you will need to guide their choices. There are so many good songs to choose from in this category that are relatively easy to perform. Here is a selection that work well for class performance, and are likely to be familiar to students:

Artist	Title	Chords used	Comments
Adele	Someone Like You	A E F#m D Bm; easier key: G D Em C Am	Most of the song uses a repeating A-E-F#m-D chord sequence.
George Ezra	Blame it On Me	Eb Ab Gm Cm Bb; easier key: C F Em Am G	
John Legend	All of Me	F Db Ab Eb Fm Bbm; easier key: A F C G Am Dm	
Sia	Cheap Thrills	F#m D A E; easier key: Am F C G	The chord sequence is unchanged throughout this song, making it an easier option.
Adele	Rolling in the Deep	C G Bb Ab Bb Gm7 Cm	This is a more complex option. There are full resources for this song in the book *Rock Your GCSE Music*.
Wiz Khalifa	See You Again	Gm Bb Eb F Cm7; easier key: Am C F G Dm7	Most of the song uses an unchanging Gm-B-Eb-Bb sequence.
Justin Bieber	Sorry	Ab Cm Bb Fm7; easier key: C Em D Am7	Nearly the whole song relies on an Ab-Cm-Bb chord sequence.
Ed Sheeran	Thinking Out Loud	D G A Em Bm	Most of the song uses a D-G-A chord sequence.
Justin Timberlake	Can't Stop the Feeling	C Am F Bb	Most of the song uses a C-Am-F-Am chord sequence.

There are many ways that you could approach performing a song, and how you do this depends very much on the level of ability of your students. If they are working in smaller groups, you could even vary the approach for each group to provide more challenge or more scaffolding, as necessary.

More individual challenge and support could be provided for specific students through careful planning of what material is given, and what students are required to work out for themselves. Here is a range of strategies:
- Workshop as a class, using lots of teacher modelling, building up the song a layer or section at a time.
- Provide audio of the song (transposed to an easier key if required), lyrics and a list of the chords involved. Students work out the rest by ear.
- Provide a lead sheet in the same key as the audio, so students can see where the chords need to change.
- Provide full staff notation/tab as appropriate.
- Provide YouTube tutorials.
- Use RiffStation. This is a website that shows ukulele, guitar or keyboard chords in real time with the original song. (RiffStation does not provide for transposing into easier keys, however.)
- Set students a challenge of finding whatever materials they need on the internet: tutorials, chords, tab, lyrics.

Whichever songs you and your class choose, and whichever strategy you use to get students performing it, it will be essential to use some key terminology right from the start. What you are aiming for is for students to

be analysing the song as they go, using musical terms accurately to discuss what is going on. This is where the knowledge organiser can be used. Using the key terms from the organiser, ask students to answer the following questions:

- What is the structure of the song?
- What layers of sound are there? What instruments play each layer? Does the texture change?
- Are there any modulations?
- What is the harmonic pace, and does this change at all?
- What playing or singing techniques are used in the original recording?
- How has technology been used to produce this song?

Once a good discussion has taken place, and any misconceptions sorted out, it can be extremely helpful for students to create a song map. This shows the structure and layers of a song, and will be a useful tool to compare different songs and styles as students progress through the Area of Study. Here is an example, taken from the first part of 'Someone Like You' by Adele:

Intro	Verse 1	Bridge	Chorus	Verse 2
Piano Broken chords A E F#m D one chord per bar		Piano Broken chords E F#mD Faster harmonic pace	Piano Broken chords A E F#m D one chord per bar	Piano Broken chords A E F#m D one chord per bar
	Voice Mostly syllabic, some portamento and small amount of riffing	Voice Mostly syllabic	Voice Syllabic except for small ornaments at end of words Higher pitch	Voice Mostly syllabic, some portamento and small amount of riffing

This is a very simple example, because the only accompaniment in 'Someone Like You' is the piano, which plays a more or less unchanging broken-chord pattern. Other songs have many more instruments and layers of sound, and so would have more extensive and complex maps. It is the process that is most important here, with students identifying what is going on in the music, and describing it accurately using the correct terminology.

Completing maps for a variety of songs by solo artists, whether these have been performed by students or analysed aurally, will demonstrate the huge variety that this part of the AoS displays. Each solo artist freely demonstrates their own musical style, and even this may change over time or between contrasting songs. As a consequence, filling in the 'musical features' box on the summary sheet does present some difficulties. The sheer diversity of this section of the AoS is its defining feature. As long as students are well equipped to describe what they hear in the listening exam, using correct terminology, there is no need to try to find overarching characteristics.

POP BALLADS OF THE 1970S, 80S, AND 90S

Now that students are armed with a good deal of knowledge regarding the way that pop songs are put together, tackling pop ballads will be relatively straightforward. As we aim to let students experience the music first-hand before much talking takes place, it would be good to start by performing another song. Here are some songs that would be ideal for this:

Artist	Title	Chords used	Comments
Bob Dylan	Make You Feel My Love	C G Bb F Fm D7; easier key: A E G D Dm B7	A relatively simple song that students will probably know from Adele's cover.
Bette Midler	Wind Beneath My Wings	Bb Eb Cm F Gm; easier key: G C Am D Em	Another relatively simple song with straightforward pop ballad characteristics.
Elton John	Candle in the Wind	E A B B7 C#m; easier key: D G A A7 Bm	This is one of the simplest Elton John songs, and could be a good option if you are looking for something relatively easy.
Elton John	Your Song	Eb Am7 Bb G Cm Ab Fm; easier key: C Fm7 G E Am F Dm	This is quite a lot more complex, but it's worth looking at certain chord sequences (see below) and can be useful for considering texture, even if students don't perform all of it.
Sting	Shape of My Heart	Main chord sequence: F#m C#m/E Bm C#7^{sus} C#7 D C#m/E Bm C#7^{sus} C#7 D6 A^{sus2} A C# D C#^{sus}/G# F#m Easier key: Em Bm/D Am B7^{sus} B7 C Bm/D Am B7sus B7 C6 G^{sus2} B B C B^{sus}/F# Em	This is complex, but can be very useful if you want to think about added-note chords, suspensions, and creating basslines out of inversions. Making a song map is also a worthwhile listening activity with this song, as it uses layers of sound in a way characteristic of pop ballads.
Eric Clapton	Tears in Heaven	A E F#m D C#m Em F# Bm; easier key: G D Em C Bm Dm E Am	A relatively simple song with a strong descending bassline.

Strategies for tackling the songs would be exactly as before. It is noticeable that some of these ballads have much more complex chord patterns than the ones previously encountered when looking at the music of recent solo artists. Even if your students do not yet have the skills to perform something as complex as 'Your Song' or 'Shape of My Heart', it is worth looking at some small examples of chord sequences.

A good example of a strong bassline can be found in 'Your Song'. Here, Elton John keeps one chord going, while he changes the bass note underneath:

Chord	Cm	Cm	Cm	A flat
Bass note	C	B flat	A	A flat

Here is the same progression in a key that is easier to play:

Chord	Am	Am	Am	F
Bass note	A	G	F sharp	F

This is a very simple idea, but one that works extremely well. It is a good example of how you can make the most of two chords and make them last for four bars, while maintaining a sense of direction in the music. Descending bassline patterns always provide a sense of movement and direction – this is the main reason why they are so popular in all kinds of music. Examples can be found everywhere – 'Tears in Heaven' is another pop ballad that uses a descending bass to good effect. In 'Your Song', a feeling of tension is set up by the G in the bass in the second bar, which is heightened by the movement to F sharp in the third bar. This is resolved in the fourth bar; if feels as if the A flat chord is the *only* place that the Cm/A could possibly lead to.

This could lead to an investigation of basslines in pop ballads. Even if students' performing skills are relatively limited, you could write up the notes of the bassline for any chosen (or suggested) pop ballad, and get students to play along with the recording. They could use any available tuned instruments for this. Playing the basslines could be followed by looking at the chords, and picking out which chords have the root of the chord

in the bass, which have another chord note (and are therefore inversions), and which have a non-chord note as a bass note. More able students could be challenged to work out bass parts aurally. After exploring a few songs in this way, the class could vote on their 'best pop ballad bassline of all time'. This activity will also set students up very well for composing their own songs.

Texture is also an extremely important musical feature of nearly all pop ballads, and is often used to maintain emotional intensity over the course of repeated verses and choruses. 'Your Song' is a good example of this, and could provide students with useful practice of identifying instruments and describing what they are playing. Provide a blank version of this song map for them to fill in. Here, the answers are provided:

	Instruments	Describe in detail what they are playing: performing techniques but most importantly exactly what	Anything else: effects? Panning l-r?
Intro 0:00	Piano	Right hand plays broken chords, mostly semiquavers and quavers, two chords per bar. Left hand plays tonic pedal octave leaps in crotchets.	
Verse 1 0:08	Piano Double bass Acoustic (steel string) guitar	As before, but left hand now moves. Pizzicato. Broken chords, mostly semiquaver movement.	Panned left Panned right
Verse 2 0:40	As before, plus cellos	Cellos play sustained chords.	Reverb is used to give strings a warm, lush sound.
Chorus 1 1:12	As before, with violins added to cellos Acoustic (Spanish) guitar added Flute	Overall pitch of string chords now higher. Added guitar plays broken chords, mostly semiquavers. Countermelody at end of chorus.	Panned left
Bridge 1:46	Piano Strings	Music as per intro, but now with sustained string chords.	
Verse 3 1:54	Drumkit Two guitars Double bass Strings	Piano stops, or is now very far back in the mix. String chords are now more active.	
Verse 4 2:25	As Verse 3, but with harp added	Harp plays broken chords, mostly in semiquavers	
Chorus 2 2:57	As Verse 4, with flute added at end of chorus		
Coda 3:46	All instruments except piano and flute	Reprises intro music.	

ROCK ANTHEMS OF THE 1970S AND 80S

Towards the end of the 1960s, advances in studio technology had made it possible to multitrack more parts, and the ingenuity of bands such as the Beatles had brought an array of new sounds into rock music. Orchestral sounds and instruments from all over the world were included in rock songs, and producers experimented with effects. By the beginning of the 1970s, a bigger, grander style of rock song was emerging: the rock anthem. Intended for stadium audiences, rock anthems had big tunes and awe-inspiring guitar solos.

Some rock anthems, though huge in impact, are relatively simple musically, while others, such as 'Bohemian Rhapsody', are mind-bogglingly complex, and beyond the performing capabilities of all but the most extraordinary GCSE class. Here are some suggestions of songs that could be tackled by students:

Artist	Title	Chords used	Comments
Free	All Right Now	Verse pattern: A D A Chorus pattern: A D7 A G D7 A	One of the most straightforward rock anthems, and a great example for students to try out.
Queen	We Will Rock You	Only uses one chord – E – for much of the song. C and A are used as it moves to the guitar solo.	Relies on a very simple rhythmic riff and a gutsy vocal performance. Easy for a class to replicate.
Queen	I Want It All	Mostly Bm G A D Key change in the middle eight: B E F#	Characteristic Queen vocal harmonies in the chorus. A good example of a middle eight modulation.
Paul McCartney & Wings	Live and Let Die	G Bm7 C6 D7 A7 D Bb G7 C C#dim Em F	A much more complex song, rhythmically and harmonically. Included in the book *Rock Your GCSE Music*, would be a great challenge for more able groups.
ZZ Top	Gimme All Your Lovin'	G5 Bb5 C5 G5	A relatively simple song that provides an excellent example of use of power chords.
Eric Clapton	Layla	Main riff and chorus: Dm Bb C Dm Verse: C#m G#7 C D E E7 F# B A	This would be good to do if you have a guitarist who can play the main riff. The verse is in a different key to the chorus.
Bon Jovi	Livin' on a Prayer	Em C D Am G After key change: Gm Eb F Bb	Accessible for most GCSE groups, and likely to be popular with students.

It is noticeable how high the vocal line is in many of these songs, and male students may struggle to sing them in the original key. 'Livin' on a Prayer', in particular, is extremely high after the key change, and it is noticeable that Jon Bon Jovi does not use falsetto even for the highest notes. The fact is that the very top of a man's vocal range is where he will be able to produce the most power, and a tone that is full of raw energy. This suits the nature of a rock anthem extremely well, and enables the vocals to stand up to the power of the guitar sound. You will notice that although girls will be able to sing the pitches much more easily, the songs will not have quite the same impact, simply because the notes are lower in a girl's range, so there is a lot less tension in the sound.

Having performed and listened to some pop ballads and rock anthems, the differences between them should be quite straightforward to define. Considering they are from almost the same period in pop history, they are at opposite ends of the mood spectrum, and there should be little danger of students getting the two styles confused.

	Pop ballads	Rock anthems
Mood/lyrics	Intimate, gentle. Tells a story or is on the general theme of love.	Bold, sometimes brash, loud and rousing.
Tempo/metre	Often in 4/4, but could very well be in triple time or even an irregular metre. Moderate or medium slow tempo.	Nearly always in 4/4, moderate to medium fast tempo.
Instruments	Often uses piano or acoustic guitar, broken chords used. Orchestral instruments, especially strings, may feature. Variations in texture.	Heavy electric guitar sounds, perhaps with distortion, matched by bold bass and drums.
Vocal style	Soft, 'crooning' style of singing, male or female.	Nearly always male vocalist, often singing at a high pitch, but not falsetto. A more shouty style of singing.

ROCK'N'ROLL OF THE 1950S AND 1960S

Our journey back in time finds us at the dawn of the age of the teenager: the first style of music that young people saw as being their own. Musically and technologically, rock'n'roll is very simple, and many songs are based on a 12-bar chord sequence.

I	I	I	I
IV	IV	I	I
V	IV	I	I (V for turnaround)

If students have covered 12-bar blues at KS3, it should be an easy job to revise the chord sequence and fit basslines to it. Here are some ideas for how to approach rock'n'roll as a practical activity:

■ One of the easiest rock'n'roll songs to do is 'Hound Dog', because the bass line consists simply of the notes of the triad:

■ Those with a walking bass, such as 'Rock Around the Clock', are only a little more difficult, and most students will be able to learn the formula for translating the chords into the bass pattern:

Whatever key you play in, the basic pattern goes up the chord notes, up a tone, up a semitone, then back down on the same notes. The only exception to this is in the last line of the chord structure, where you only have one bar of V and one bar of IV, so here you just play the first four notes of the pattern. And the exception to this are those songs where there is a second bar of V in bar 10 of the verse, which is actually what happens in 'Rock Around the Clock' – making it slightly less fiddly.

■ Another rock'n'roll song that uses a variation on 12-bar blues is 'Great Balls of Fire' by Jerry Lee Lewis. This uses an eight-bar pattern for the verse:

I – I – IV – IV – V – IV – I – I

- If you have any guitarists in your class, it would be quite straightforward for them to learn some characteristic Chuck Berry licks, for example the intro to 'Johnny B Goode'. There are plenty of YouTube tutorials for this.
- Two rock'n'roll songs that are not based on 12-bar blues, but are nevertheless very simple to play, are 'Twist and Shout' and 'La bamba'. These use an identical D-G-A chord pattern, so it is possible to make a mashup of the two songs. The vocal build-up on an A7 chord – a distinctive feature of 'Twist and Shout' – is something that students will enjoy recreating.
- 'Jailhouse Rock' is included in the book *Rock Your GCSE Music*.

Musical features that students should be able to deduce from their playing and listening, and add to their summary sheet, will include these:
- Very simple chord structures, often using 12-bar blues but usually using no more than three chords.
- Repetitive chord sequences.
- Energetic vocal performances, usually by male vocalists.
- Walking bass or broken-chord style basslines.
- 'Stop-time' used to vary texture.
- Lead guitar solos feature, often using chords with two notes a perfect 4th apart.
- Shuffle rhythms.

Learner information sheet 1

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)

Learner information sheet 2

Rock Anthems of the 1970s and 1980s

Specification suggested listening
- Queen: We Will Rock You (1977)
- Bon Jovi: Livin' On A Prayer (1986)
- Guns and Roses: *Sweet Child O'Mine* (1987)

Typical musical features of Rock Anthems:

- 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

- Some have long intros (more so than rock and roll and pop ballads)
- The sound of rock if 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):

- Vocal and Instrumental techniques
- Roles and Interactions between performers
- Changes and development of instruments

- 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:

- 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?

- 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:

- Black Sabbath: *Paranoid* (1970s)
- Eric Clapton: *Layla* (1973)
- Led Zeppelin: *Kashmir* (1975)
- Meatloaf: *Bat Out of Hell* (1977)
- Status Quo: *Rockin' All Over the World* (1977)
- Rainbow: *Since You've Been Gone* (1979)

- Joan Jett: *I love Rock n Roll* (1981)
- U2: *Pride* (1984)
- Europe: *The Final Countdown* (1986)
- Guns and Roses: *Paradise City* (1987)
- U2: *Desire* (1988)
- Kiss: *Crazy Crazy Nights* (1989)
- Transvision Vamp: *Baby I Don't Care* (1989)

Learner information sheet 3

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:

- Slow to moderate tempo
- 4/4 time signature
- Romantic lyrics; expressive vocal performance
- Verse/Chorus structure
- Slow harmonic rhythm
- Dynamics usually increase towards the chorus.

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

- Vocal and Instrumental techniques
- Roles and Interactions between performers
- Changes and development of instruments
- 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:

- 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?
- 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)

Other pieces to listen to:

1990s Pop Ballads:

- Sinead 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)

Learner information sheet 4

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:

- Solo singer (male or female)
- Strong melody; catchy chorus
- Harmonic paces varies depending on the track
- Often 4/4 time

- 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):

- Vocal and Instrumental techniques
- Roles and Interactions between performers
- Changes and development of instruments

- 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:

- 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?
- 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)

AOS 2 Concerto through Time

Baroque Concerto (1650 – 1750)

Classical Concerto (1750 – 1825)

Romantic Concerto (1825 – 1900)

AOS 3 Rhythms of the World

Indian Classical

Bhangra

Greek/Palestinian/Israeli Folk Music

Samba (Brazil)

Djembe Drumming (Africa)

Calypso (Caribbean)

AOS 4 Film Music/Computer Game Music

AOS 5 Conventions of Pop Music

1950s/60s Rock N Roll

Rock Anthems 1970s/80s

Pop Ballads 1970s, 80s or 90s

Solo Artist from 1990s to Present Day