

Scorpions

Rock you like a Hurricane

Part 1

Question: How is interest and variety created through the performing media? In your answer refer to the music concepts duration, texture and dynamics and expressive techniques (0:00 – 1.28).

The performing media creates interest and variety in the following ways:

Introduction A (bars 1 – 8)

The first Electric Guitar layer, using power chords, plays a two bar syncopated riff (E5 – G5 – A5 – C5 – D5) that is repeated throughout the entire introduction (rhythmic and melodic ostinato).



From bar three the Drum Kit strikes the Toms placing strong emphasis on beats two and four of each bar till the end of bar six. The Bass Guitar highlights the emphasis created by the Drum Kit by plucking a single pitched note on beats two and four of each bar till the end of bar six (rhythmic ostinato and rhythmic unison).



From bar five, a second Electric Guitar layer enters with a repetitive pattern of melodic notes. A third Electric Guitar layer enters from bar seven harmonising, but in rhythmic unison, with Electric Guitar two.

At the end of bar eight we hear a fast descending scalar passage played in rhythmic unison by Electric Guitars 2 and 3.

The texture gradually builds in layers of sound i.e. a. Electric Guitar 1, followed by b. Drum Kit and Bass Guitar then c. Electric Guitar 2 then d. Electric Guitar 3. Overall the layers of sound are introduced in staggered entry.

Scorpions

Rock you like a Hurricane

Part 2

Question: How is interest and variety created with the role of the Electric Guitars in the song 'Rock you like a hurricane' by the Scorpions? Make reference to the concepts Duration and Dynamics and Expressive Techniques (0:00 – 1.28).

The Electric Guitars create interest and variety in the following ways:

The introduction

The first Electric Guitar layer, using power chords, plays a two bar syncopated riff (E5 – G5 – A5 – C5 – D5) that is repeated throughout the entire introduction. The riff uses crotchets, quavers and quaver rests to drive its rhythm.

From bar five, a second Electric Guitar layer enters with a repetitive pattern of melodic notes. A third Electric Guitar layer enters from bar seven harmonising, but in rhythmic unison, with Electric Guitar two.

From the beginning of bar 9, the repetitive Guitar riff heard from bar one continues. The second Guitar plays a melodic line and the third Guitar layer harmonises with this in rhythmic unison between bars 9 – 12. Guitars 2 and 3 play in the upper register using mainly quavers and minims to drive the rhythm (with some fast fills using semi-quaver note values). The Guitars use expressive techniques such as string bends, vibrato and sustain to add colour to the melodic line. This creates contrast to bars 13 – 16 (second half of the melodic line), where Electric Guitars 2 and 3 now perform in melodic and rhythmic unison. Both guitars continue playing in the upper register using a combination of crotchets, quavers and semi-quavers to drive the rhythm of the melody line. However, the melodic motifs sound more tense in these bars with the use of quick string bends occurring at bars 13 and 15, as well as fast descending scalar runs using semi-quaver note values at bars 14 and 16.

Two accented power chords, the first occurring between beats three and four and the second occurring on beat four, is heard in Electric Guitar 1 (bar 16). The second accented chord is sustained and continues to ring into bar 17.

Verse 1 (bars 18 – 25)

This section begins with an Electric Guitar playing a moderately soft muted line based on the root note of the chord structure. The Electric Guitar uses short notes (repetitive quaver rhythm) for this harmonic line. This constant rhythm of quavers repeats throughout verse 1 (rhythmic ostinato).

ACDC

Thunderstruck

Answer Sheet

1. Lead male voice, Electric Guitar 1 and 2, Bass Guitar, Drum Kit, backing male voices.

2. 4/4

3. Fast Tempo

4a. The Electric Guitar plays a repetitive pattern of semi-quaver notes (rhythmic ostinato).

b. The guitarist uses a combination of hammer-on and pull-off (left hand) guitar technique.

c.



d. Up beat

5. The backing voices enter singing 'ow' really softly (*ppp*) and gradually getting louder in volume (crescendo). Each time we hear the "ow's", the volume increases on every repeat (heard four times and the fifth time there is no volume change). This layer of sound gradually thickens in volume (thin to thick).

6.



All That Remains

A Song For The Hopeless

Part 2

Question: Explain how the sound sources are treated in the excerpt (0:00 – 1.25).

Introduction

In the introduction, the Acoustic Guitar sounding metallic and bright in tone colour, plays a two bar chord progression that is repeated harmonically throughout this section (harmonic ostinato). The Guitar uses semi-quaver note values for each chord (rhythmic ostinato). The rate of harmonic change is slow as the first two chord changes occur every two beats and the final chord is held for four beats.

The Electric Guitar enters from bar five playing a melodic solo, starting with a hammer-on then a pull-off technique, which is then sustained. This is followed by an ascending passage of notes then a descending leap ending with short quick notes played in the upper register with added bends and vibrato. The final note of the solo uses vibrato then a quick descending glissando. Overall, the entire melody is played smoothly (legato).

The Acoustic Guitar uses repetitive semi-quaver rhythms to drive the harmony in the introduction; this is in contrast to the Electric Guitar solo line in the same section using long (some sustained) and short rhythmic values to play the melody line.

Overall, this section is homophonic in texture.

Verse

On the first beat of the bar in the verse, there is a strong emphasis played by the Drum Kit (crash) and Bass Guitar. The male vocalist (syncopated in rhythm) sings the melodic line, mainly in the middle register, sounding mellow in tone colour. There is a backing male vocalist supporting on some of the lyrics i.e. “The day has ended, I lay awake...”, “I’ll sleep soon, wake tomorrow”. The Acoustic Guitar plays a series of three chords in a two bar harmonic progression. This chord progression is repeated throughout the entire section. The Acoustic Guitar accompaniment - rhythmically and harmonically is a continuation from the introduction i.e. rhythmic and harmonic ostinato. The Bass Guitar is playing in rhythmic and harmonic unison with the Acoustic Guitar accompaniment. The tempo of the introduction and the verse section are exactly the same i.e. moderately slow.

Pre – Chorus

There is a change in tempo in the pre-chorus section, sounding faster than the previous two sections i.e. moderate tempo. The male vocalist's tone colour changes to throaty, harsh with aggressive sounds. The lyrics are spoken and not sung to pitch

Diamonds

Unity and Contrast

Part 1

Question: Two bands, Any Given Day –Version one (0:00-1.47) and Alex Goot, Julia Sheer and Chad Sugg – Version two (0:00-1.35) have covered the song “Diamonds” by Rhianna. Through Unity and Contrast compare both versions with reference to the relevant concepts of music.

Introduction Section (bars 1 – 4)

Any Given Day	Alex Goot, Julia Sheer, Chad Sugg
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Unity

The same moderate tempo is found in both the intro and verse 1.

Both versions use a three-chord progression based on Vi – I – VII (although they are in different keys)

Both versions have the same bar length of four bars in duration.

Both versions use the same rate of harmonic change.

Contrast

This version opens with the Electric Guitar playing a three chord structure: GM7 – Bm – A, emphasizing the top note of each chord creating a melodic motif i.e. Chord 1 F# - Chord 2 D – Chord 3 C#. This three-chord pattern then accompanies the vocal line in verse one (four bars). Following these three chords, a melodic solo three note lick is heard, using the notes C#- D – B prior to entry of the male vocal.

This is in contrast to the Acoustic Guitar and Piano playing a three-chord structure, one tone lower in pitch (F – Am – G), with added vocals singing "shine bright like a diamond".

The Amity Affliction

Weigh Down

Part 1

Question: Discuss how tension is created. Refer to the music concepts of Pitch, Duration and Tone Colour (0:00 – 1.32).

Introduction Part A (bars 1 – 8)

Moderately slow tempo

Instrumentation

Piano
Slide/Electric Guitar
Drum Kit (Kick drum)
Keyboard/Synth

The Piano is playing chords in the low-mid register. The tone colour of this instrument is warm and mellow.

The harmonic chords in the Piano sound quite tranquil and peaceful due to:

- The tempo of the music (moderately slow).
- The warmth of the block harmony being played in the mid - low register.
- The rhythm of the music is not busy (sustained chords used throughout).

Rhythmic Accompaniment of Piano

The musical notation shows two staves of music in 4/4 time. The first staff contains the following chords and notes: A (quarter), Bm (quarter), G (quarter), Gadd9 (quarter), Bm (quarter), A (quarter), A (quarter), Bm (quarter). The second staff contains: G (quarter), Gadd9 (quarter), Bm/D (quarter), A (quarter), A (quarter), Bm (quarter). The notes are primarily quarter and eighth notes, often beamed together, with some sustained notes indicated by longer stems.

The Electric Guitar is playing single sustained notes sounding light and eerie in tone colour due to the manipulation of the volume (softer) and tone controls. These single sustained notes fade in and out in volume. These can be heard from bar two and towards the end of bar five. A wailing effect is also produced on the guitar.

The Drum Kit (kick drum) often plays a repetitive ostinato pattern that sounds dry in tone colour due to the lack of resonance.