

Chapter 1

Rock Music

Overview

The topic Rock Music, explores the diverse ranges of the Rock music genre from the 1980s to 2000s. Each musical excerpt is analysed using the concepts/elements of music - pitch, duration/rhythm, tone colour/timbre, texture, structure/form and dynamics and expressive techniques. Activities and questions have been placed throughout the chapter to assist in the reinforcement of these concepts.

A focus question has been placed at the top of each excerpt for the teacher to explore this with the students. There is also the option for Students to use the question for further exam preparation without being completed under exam condition. Each excerpt of music has been analysed in depth. This provides a wide scope of information, which can be used for the classroom focus.

Referring to the sheet music (if available) may assist in further development and understanding of the musicianship within each work.

ACDC

Thunderstruck

Part 1

Question: Discuss how interest is created. In your answer refer to the music concepts of Duration, Texture, Dynamics and Expressive Techniques (0.00 – 1.04 minutes.)

Instrumentation

Lead male voice (mid to upper register)
Electric Guitar 1 and 2
Bass Guitar
Drum Kit
Backing male voices (mid to upper register)

Introduction A

Duration

4/4-time signature
Fast tempo

Bars 1 – 16

- The Electric Guitar plays a riff which consists of a repetitive pattern of semi-quaver notes (rhythmic and melodic ostinato.) A combination of hammer-on and pull-off (left hand) Guitar techniques is used.
- Towards the end of bar three (between beat three and four) the backing voices enter singing 'ow' really softly (ppp) and gradually becoming louder in volume (crescendo). Each time we hear the 'ow's', its volume increases on every repeat (heard four times and the fifth time there is no volume change). Although the texture of the three layers of sound i.e. the Electric Guitar, the Drum Kit and the backing vocal line, remains the same, the use of the increased dynamics of the backing vocals makes the texture sound as if it has thickened.
- There is a vocal downwards slide from the note F# to the B.
- The Drum Kit provides rhythmic accompaniment with underlying high-hats (repetitive quaver pattern.)
- We have contrasting layers of texture: This section constantly changes between two and three layers of sound i.e. the Electric Guitar and Drum Kit constantly playing throughout. The third layer is the backing vocals 'ow' sound. It is when the backing vocal line has rests between each repeat of its riff that the texture is made up of two layers only (Electric Guitar and Drum Kit.)

ACDC

Thunderstruck

Listening Activities

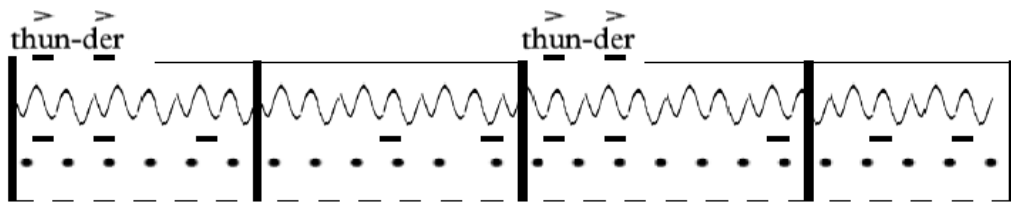
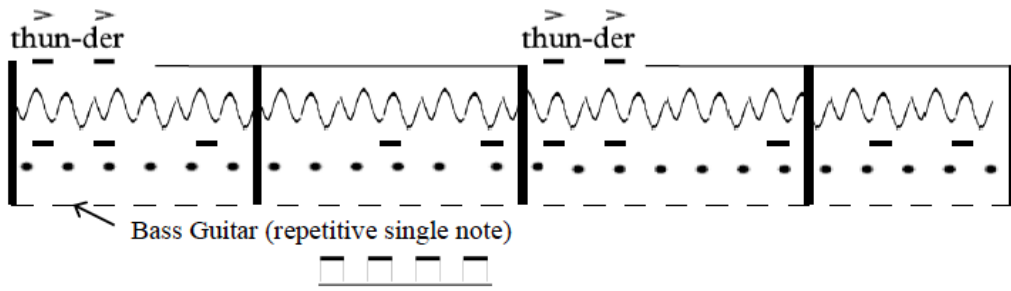
Listen to the excerpt and answer the following questions:

Introduction (Bars 1 – 16)

1. Identify all performing media and their performance role.
2. Identify the time signature.
3. Describe the tempo of the piece of music.
4. A. Describe the rhythm of the Electric Guitar part between bars 1 – 16. B. What expressive techniques are being employed in the melodic riff by the guitarist? C. Notate the rhythm of the Electric Guitar riff (bars 1 – 4.) D. Does the Electric Guitar play the first note of its riff on the down or upbeat when the music begins?
5. Describe the volume of the backing voices layer between bars 3 to 16.
6. Notate the pitch pattern of the backing vocal 'ow' riff.
7. With reference to dynamics, describe the texture of the music between bars 1 to 16.

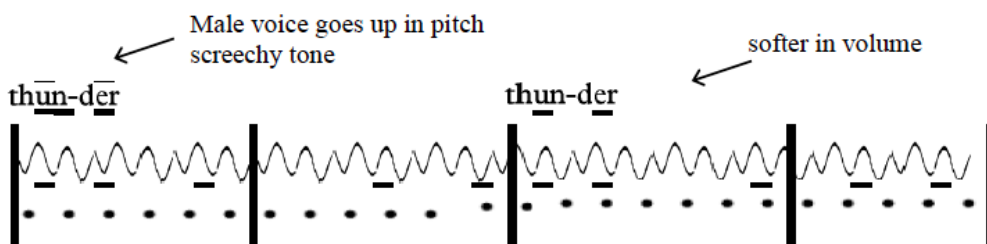
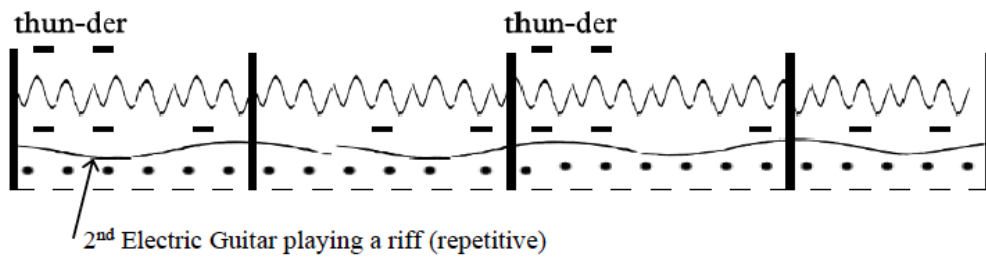
Introduction (Bars 17 – 36)

8. The backing male vocals are heard saying the word *thunder*. On which beats of the bar is this word emphasised?
9. Describe the tone colour of the backing voices saying the word *thunder*.
10. Which other instrument emphasises the word *thunder* with the backing voices?
11. The Drum Kit is playing heavy accents on certain beats in the bars of music. Notate the Drum Kits rhythm and label the accents.
12. Describe the overall rhythm of the Bass Guitar.
13. Describe the tone colour of the lead male vocalist from bar 25.



Extra layer of voice
 Male voice raspy tone

thun-der thun-der



The Amity Affliction

Weigh Down

Part 2

Question: Explain how the performing media is used in this excerpt (0:00 – 1.32 minutes.)

The performing media i.e. two male voices, electric guitars, bass guitar, drum kit and piano are used in the following ways.

Introduction

In the introduction the Piano plays a harmonic progression (chords – syncopated in rhythm), sounding warm and mellow in tone colour due to the manipulation of the volume (softer) and tone controls. Light three-note melodic fills are heard in the background sounding sparkling, sweet and majestic in tone colour due to the Electric Guitar incorporating artificial and natural harmonics. A Drum kick sound is accompanying lightly in the background, playing a two-bar rhythmic pattern sequence, which repeats (syncopated in rhythm.) The Drum kick sound fades out in volume.

The Piano section sounds quite tranquil and peaceful due to: the tempo of the music (moderately slow), the warmth of the block harmony played in the mid - low register and the rhythm of the music is not busy (sustained chords used throughout.)

Unexpectedly we hear a male voice shouting the words weigh down in a brutal and aggressive tone. On the word down, the tone sounds more haunting and eerie due to it being sustained in duration as well as having digital effects added to it. The vocalist is accompanied with heavy-distorted Electric Guitars and Bass Guitar playing in the low register (drop guitar tuning) as well as the Drum Kit utilising its double kick pedal, which is powerful in sound. Both the Drum Kit (double kick pedal) and Electric Guitar (low single repetitive note) play in rhythmic unison, creating a thickening in texture. The Electric Guitar follows this with a melodic riff played in the mid to upper register while the Drum Kit accompanies this with fast drum patterns utilising its toms and snare.

From bar thirteen the Drum Kit (kick pedal) is still playing in rhythmic unison with the Electric Guitar (low single repetitive note), however the Drum adds extra semi-quaver patterns performed on the kick pedal. We can also hear, dispersed in the background, light electronic/synthesised sounds. Overall the male voice in this section is shouting the lyrics (indefinite pitch.)

Chapter 2

Music of the 20th and 21st Centuries

Overview

The topic Music of the 20th and 21st Centuries, explores the diverse ranges of music artists and styles from different time periods. Each musical excerpt is analysed using the concepts/elements of music - pitch, duration/rhythm, tone colour/timbre, texture, structure/form and dynamics and expressive techniques. Activities and questions have been placed throughout the chapter to assist in the reinforcement of these concepts.

A focus question has been placed at the top of each excerpt for the teacher to explore this with the students. There is also the option for Students to use the question for further exam preparation without being completed under exam condition. Each excerpt of music has been analysed in depth. This provides a wide scope of information, which can be used for the classroom focus.

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Antoine Dufour

Catching The Light

Question: How are the expressive techniques used in this excerpt?

Section A	0 - 16
Section A 1	17 - 32
Section B	33 - 48
Section A	49 – 1.04
Section A 1	1.05 – 1.20
Section B	1.21 – 1.35
Section C	1.36 – 2.46
Section A	2.47 – 3.03
Section A 1	3.04 – 3.19
Section B	3.20 – 3.48

Overview

- Fingerstyle Technique: A combination of plectrum and fingers are used to execute the notes and chords.
- Guitar Tuning: Not in standard E tuning (D A C# E B E)

Guitar Dynamics and Expressive Techniques

Hammer on and pull offs	Vibrato	Glissando	Slides
Artificial and natural harmonics	Percussive slaps and taps on the fingerboard and body of the instrument	Parts of the song played near the bridge of the instrument (sul ponticello.)	

Tone colour words to describe the sounds created on the Guitar

Warm sounding chords	Bright ringing harmonics	Metallic	Dry
Bright	Resonant	Sparkling	Sweet
Woody	Brittle		

ABBA

Take A Chance On Me

Question: How are the sound sources treated? (Album Version 0:00 – 1.22 minutes.)

Overview

- Key: B Major
- Time Signature: 4/4
- Structure: A1 A2, B, C

Bars 1 – 9 Chorus (A1)

Female voice 1	_____	Melody
Female voice 2	_____	Harmonising
Backing male 1	_____	Harmonic backing on F# (Chord 1 and 5)
Backing male 2	_____	Harmonic backing on B (Chord 1 then low F#)

- Music starts with an anacrusis (two female voices enter on the last half of beat two.)
- Both female voices are singing in harmony – mid to upper registers (bars 1 – 2.)
- The backing male voices (low – mid register) are providing the harmonic accompaniment (rhythmic ostinato pattern, quaver and semi-quaver note values.)
- The texture of the female and male vocal layers is thick yet light due to all four voices singing, however there is no instrumental accompaniment in this section and the voices are in close harmony creating the lightness of texture. The male voices are outlining the tonic/dominant notes of chord one (B) and the tonic note at the interval of an 8ve of chord five (F#). The female voices are harmonising but in rhythmic unison.
- The voices are electronically manipulated to create the sound of having more than one voice singing each part. This manipulation has been achieved through dubbing the recorded voice at a slightly faster tempo and when added to the original recording, it gives a fuller sound.
- There are two-time signatures i.e. bars 1 – 6 (4/4), bar 7 (2/4) and bars 8 – 9 (4/4)

Bars 10 – 21 Chorus (A2)

- The texture of this section is thickened on the repeat of the vocal melodic theme with the addition of Keyboard, Electric Guitar, Bass Guitar and Drum Kit.
- The Keyboard utilizes quaver note values to outline the tonic and dominant notes of chord 1.
- The Electric Guitar strums a series of chords (rhythmic/harmonic accompaniment.)

Listen to the excerpt and answer the following questions:

1. What is the time signature?
2. Identify the music's tonality.
3. How many bars are there in the introduction section?
4. The time signature is 4/4. Notate the rhythm of the riff played by the Electric Guitar in the introduction section.
5. The time signature is 4/4. Notate the rhythm of the Bass Guitar accompaniment in the introduction section.
6. The time signature is 4/4. How many bars are there in verse one?
7. The time signature is 4/4. Notate the rhythm of the male vocal line in verse one.
8. Identify which instruments role is to provide the harmonic accompaniment in verse one.
9. Identify which instruments role is to provide the rhythmic accompaniment in verse two.
10. Identify which instruments role is to provide the harmonic accompaniment in pre-chorus section.
11. Notate the rhythm of the music material played by the Electric Guitar in the pre-chorus.
12. With reference to pitch, how are the backing voices supporting the main melodic line in the pre-chorus section?
13. Notate the rhythm of the harmony played by the Bass Guitar in the chorus section.

Extension Activities for Music 1 and 2

What musical elements from Queen's – '*We will rock you*' is found in Def Leppard's - '*Pour some sugar on me*'. Compare both songs making reference to the concepts of music.